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Nassar, Noha Saad

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## **Abstract**

**The Proverb in Three Works of Laurence Sterne:  
*A Sentimental Journey, A Journal to Eliza,*  
and *A Political Romance*:  
A Compilation and Commentary**

**Ph.D. 1996**

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**Noha Saad Nassar**

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The present thesis deals with proverbial usage in *A Sentimental Journey*, *A Journal to Eliza*, and *A Political Romance*. It consists of three compilations of proverbs, three commentaries, and a listing of the proverbial expressions cited in each work. In the 'Compilations', those parts of the text in which proverbs occur are quoted followed by the proverbs as they are cited in both modern and contemporary dictionaries. The 'Commentary' deals with the significance of the proverb in each work. In chapter 1, the different devices employed by Sterne when manipulating proverb lore are categorised and examined. In chapters 2, 3 and 4 the different ways in which proverb lore reflects upon the principal themes and ideas, in the three works, are analysed. In the 'Lists of Proverbs' following the commentary, all the proverbs, and the repeated proverbs, cited in Sterne's three works are listed in the order in which they occur in the different texts. The 'Compilations', the 'Commentary' and the 'Lists of Proverbs' complement one another: while the first part of the thesis testifies to Sterne's familiarity with his tradition and the degree of his reliance upon it, the third comprises a synopsis of Part I, and the second deals with the significance of proverb lore in each work. The present endeavour highlights an important aspect of Sterne's writings and makes a contribution to the corpus of literary criticism about the author.

The Proverb in Three Works of Laurence Sterne:  
*A Sentimental Journey, A Journal To Eliza*  
and *A Political Romance*:  
A Compilation and Commentary

Noha Saad Nassar

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A thesis submitted for the degree of Ph.D.  
University of Durham  
Department of English Studies  
1996

10 MAR 1997



## Table of Contents

<b>Preface</b>	<b>1</b>
<b>The Compilations:</b>	
<b>A Note Upon the Editing of Proverbs</b>	<b>3</b>
<b><i>A Sentimental Journey</i></b>	<b>4</b>
<b><i>A Journal to Eliza</i></b>	<b>101</b>
<b><i>A Political Romance</i></b>	<b>142</b>
<b>The Commentary:</b>	
<b>Chapter 1: Stylistic Commentary</b>	<b>148</b>
<b>Chapter 2: <i>A Sentimental Journey</i></b>	<b>208</b>
<b>Chapter 3: <i>A Journal to Eliza</i></b>	<b>259</b>
<b>Chapter 4: <i>A Political Romance</i></b>	<b>310</b>
<b>Lists of Proverbs:</b>	
<b><i>A Sentimental Journey</i></b>	<b>319</b>
<b><i>A Journal to Eliza</i></b>	<b>336</b>
<b><i>A Political Romance</i></b>	<b>343</b>
<b>Appendix I: <i>Tristram Shandy</i></b>	<b>344</b>
<b>Bibliography</b>	<b>388</b>



## List of Abbreviations

<i>Tristram Shandy</i>	T.S.
<i>A Sentimental Journey Through France and Italy</i>	S.J.
<i>A Journal To Eliza</i>	A Journal
<i>A Political Romance</i>	P.R.
The Florida Edition	FL.
The World's Classics	WC
Thomas Fuller, <i>Gnomologia, Adagies and Proverbs,</i> <i>Wise Sentences and Witty Sayings</i>	Fuller
John Ray, <i>A Compleat Collection of English Proverbs</i>	Ray
Burton Stevenson, <i>Stevenson's Book of Proverbs, Maxims</i> <i>and Familiar Phrases</i>	Stevenson
M. P. Tilley, <i>A Dictionary of Proverbs in England in the</i> <i>Sixteenth and Seventeenth Centuries</i>	Tilley
B. J. Whiting, <i>Proverbial Sentences and Proverbial</i> <i>Phrases From English Writings Mainly Before 1500</i>	Whiting
F. P. Wilson, <i>The Oxford Dictionary of English Proverbs</i>	ODEP

## **Declaration**

I hereby declare that only Appendix I, 'List of Proverbs in *Tristram Shandy*', was part of a thesis submitted for the degree of M.Litt. in the University of Dublin, 1988. No other part of the thesis has been submitted for a degree in this or any other university.

The copyright of this thesis rests with the author. No quotation from it should be published without her prior written consent and information derived from it should be acknowledged.

## **Acknowledgement**

I am grateful for the unfailing help and encouragement of my supervisor, Mr Peter Lewis, as well as the assistance of Dr Ian Ross, who supervised my M.Litt. thesis in the University of Dublin.

## Preface

The present thesis deals with proverbial usage in three works by Laurence Sterne: *A Sentimental Journey*, *A Journal to Eliza*, and *A Political Romance*. It consists of three compilations of proverbial expressions and three commentaries. In the 'Compilations', those parts of the text in which proverbs occur are quoted followed by the proverbs as they are cited in both modern and contemporary dictionaries. The dictionaries consulted in editing the proverbs are: Stevenson's *Stevenson's Book of Proverbs, Maxims and Familiar Phrases*, Tilley's *A Dictionary of Proverbs in England in the Sixteenth and Seventeenth Centuries*, Whiting's *Proverbial Sentences and Phrases from English Writings Mainly before 1500*, and F. P. Wilson's *The Oxford Dictionary of English Proverbs*. Quotations from modern dictionaries of proverbs are followed by the format of the proverb as cited in two eighteenth century collections of proverbial expressions: Fuller's *Gnomologia, Adagies and Proverbs*, *Wise Sentences and Witty sayings*, and Ray's *A Compleat Collection of English Proverbs*.

The 'Commentary' deals with the proverb in the works of Laurence Sterne. Chapter 1 consists of a stylistic analysis: the different devices employed by Sterne when manipulating proverb lore are categorised and examined in their contexts. In order to render the stylistic analysis comprehensive, and to deal with as many devices as possible, I also refer to the proverbs cited in *Tristram Shandy* (this compilation was submitted for the degree of M.Litt. in the University of Dublin in 1988). Chapters 2, 3 and 4 deal with the significance of proverbial lore in *A Sentimental Journey*, *A Journal to Eliza*, and *A Political Romance*. In each chapter I examine how proverbial lore reflects upon the principle themes and ideas and how it assists the reader better to understand the narrative. In the 'Lists of Proverbs' all the proverbs, and the repeated proverbs, cited in Sterne's three works are listed in the order in which they occur in the different texts. 'Appendix I'



consists of a list of the proverbs located in *Tristram Shandy*. The 'Compilations', the 'Commentary' and the 'Lists of Proverbs' complement one another: while the first part of the thesis testifies to the writer's familiarity with his tradition and the degree of his reliance upon it, the third comprises a synopsis of Part I, and the second deals with the significance of the proverb in each work. The present endeavour highlights an important aspect of Sterne's writings, and makes a contribution to the corpus of literary criticism about the author.

## **The Compilations**

## **A Note Upon The Editing Of Proverbs**

In editing the proverbial expressions in *A Sentimental Journey*, *A Journal to Eliza*, and *A Political Romance*, I have exercised the utmost care to include only those proverbial expressions of which I was absolutely sure. In order to produce as accurate an edition as possible, I have excluded many repeated proverbs which constitute borderline cases from the compilations. Designated as pseudo proverbial, such expressions are categorized and discussed in the 'Commentary', chapter 1. The reader will notice that certain proverbial expressions are easier to detect than others. Explicit references to proverbs are often extended in the text with the verbal structure, and the wording, of the proverb preserved. Others references are less explicit: a single word, the intonation of a phrase or sentence, or the verbal structure act as a clue to the proverb. Upon examining the compilations the reader will come to appreciate the different ways employed in moulding proverbs, and the varying degrees of subtilty witnessed in recreating proverbial expressions that are embedded in the context. The three compilations are complemented by the 'Commentary' which deals with the significance of the proverb in the three texts.

## *A Sentimental Journey*



## VOLUME I

### CALAIS

--Just God! said I, kicking my portmanteau aside, what is there in this world's goods which should sharpen our spirits, and make so many kind-hearted brethren of us, fall out so cruelly as we do by the way?

(WC 4)

**G298** As rises my **GOOD** so rises my blood.

**1550** BECON *Fort. Faithful*: Cat., p.599: And they are such as this common proverb noteth: As riseth my good So riseth my blood. **1659** CRADOCK *Know. and Prac.* I xvii, p. 488: Of most men, the Proverb is true, Their good and their blood rises together. Prosperity is to many a kind of intoxication, it makes their heads giddy.

(Tilley)

**G306** The more **GOODS** the more evils (greed).

**1616** DR., s.v. Riches, no. 1879. **1623** WOD., p.509: (Greed).

(Tilley)

. . . --In doing this, I felt every vessel in my frame dilate--the arteries beat all chearily together, and every power which sustained life, perform'd it with so little friction, that 'twould have confounded the most *physical precieuse* in France: with all her materialism, she could scarce have called me a machine--

I'm confident, said I to myself, I should have overset her creed.

The accession of that idea, carried nature, at that time, as high as she could go--I was at peace with the world before, and this finish'd the treaty with myself--

(WC 4)

**God (Nature) is no botcher.**

**1546** HEYWOOD II. i. F3 God is no botcher syr, saide an other. He shapeth all partes, as eche parte maie fitte other. *a.* **1567** T. BECON *Catechism* P.S. 174 (according to this old saying). **1616** BRETON *Cross. of Prov.* A7 (Nature). **1639** CLARKE 224 (Nature).

(ODEP)

**Nature is the true law.**

1573 SANFORD 52. 1578 FLORIO *First F.* 32<sup>v</sup> (right). 1629 *Bk. Mer. Rid.* Prov. no. 34 (the true law).

(ODEP)

**Nature passes nurture (art).**

1492 *Dial. of Salomon & Marcolphus* ed. Duff 21 Nature goth afore lernyng. 1519 HORMAN *Vulg.* X. 4 No craft can make a thyng so plesaunt as nature. c.1534 GILES Duwese 894 Arte is folower of nautre folowyng her right nygh, yet neuerthelesse can not she ouertake her. 1579 LYLY *Euph.* i. 191 Education can have no shew where the excellencie of Nature doth beare sway. 1606 CHAPMAN *Gentleman Usher* I. i. 231 Nature yields more than Art. 1641 FERGUSSON no. 645.

(ODEP)

### THE MONK CALAIS

. . . No man cares to have his virtues the sport of contingencies--or one man may be generous, as another man is puissant--*sed non, quo ad hanc*--or be it as it may--for there is no regular reasoning upon the ebbs and flows of our humours; they may depend upon the same causes, for ought I know, which influence the tides themselves--'twould oft be no discredit to us, to suppose it was so: I'm sure at least for myself, that in many a case I should be more highly satisfied, to have it said by the world, 'I had had an affair with the moon, in which there was neither sin nor shame, 'than have it pass altogether as my own act and deed, wherein there was so much of both.

(WC 5)

**Changeful as the moon.**

c.1380 CHAUCER *Rom. Rose* B 3778 And chaunge as the moone. 1588 W. AVERELL *Marvellous Combat of Contrarieties* (STUBBES *Anatomy of Abuses* New Sh. S, I. 253) Women . . . more wauering then the wind, more mutable then the Moone. 1594-5 SHAKES. *L.L.L.* V. ii. 212 Thus change I like the moon. 1596 SPENSER *F.Q.* VII. vii. 50 So that as changefull as the Moone men vse to say.

(ODEP)

. . . and heaven be their resource who have no other but the charity of the world, the stock of which, I fear, is no way sufficient for the many *great claims* which are hourly made upon it.

(WC 6-7)

**Charity grows cold.**

[MATT. xxiv. 12 The charity of many shall wax cold.] **1530** TYNDALE *Practice of Prelates* P.S. 257 (love). **1550** R. CROWLEY *One & Thirty Epigrams* E.E.T.S. II The charitie of rich men is nowe thorowe colde. **1557** R. EDGEWORTH *Sermons* 54 Iniquities is so aboundaunt that charitie is all colde. **1571** J. BRIDGES *Sermon at Paul's Cross* Charitie is waxen very cold. **1572** T. WILSON *Discourse upon Usury* (1925 ed.) 201. a. **1600** NASHE *Summer's Last Will* iii. 263. **1609** DEKKER *Gull's Horn-book*, ch. 3. **1642** Sir T. BROWNE *Relig. Med.* II. iv. 'Tis the general complaint . . . that Charity grows cold.

(ODEP)

As I pronounced the words *great claims*, he gave a slight glance with his eye downwards upon the sleeve of his tunick--I felt the full force of the appeal--I acknowledge it, said I . . .

(WC 7)

**A pitiful look asks enough.**

**1640** Herbert no. 790.

(ODEP)

As I pronounced the words *great claims*, he gave a slight glance with his eye downwards upon the sleeve of his tunick--I felt the full force of the appeal--I acknowledge it, said I-- a coarse habit, and that but once in three years, with meagre diet-- are no great matters; and the true point of pity is, as they can be earn'd in the world with so little industry, that your order should wish to procure them by pressing upon a fund which is the property of the lame, the blind, the aged and the infirm--the captive who lies down counting over and over again the days of his afflictions, languishes also for his share of it; and had you been of the *order of mercy*, instead of the order of St. Francis, poor as I am, continued I, pointing at my portmanteau, full chearfully should it have been open'd to you, for the ransom of

the unfortunate--The monk made me a bow--but of all others, resumed I, the unfortunate of our own country, surely, have the first rights; and I have left thousands in distress upon our own shore--The monk gave a cordial wave with his head--as much as to say, No doubt, there is misery enough in every corner of the world, as well as within our convent--But we distinguish, said I, laying my hand upon the sleeve of his tunick, in return for his appeal--we distinguish, my good Father! betwixt those who wish only to eat the bread of their own labour--and those who eat the bread of other poeple's, and have no other plan in life, but to get through it in sloth and ignorance, *for the love of God*.

(WC 7)

**Charity begins at home.**

c.1380 WYCLIF *Of Prelates* in Wks. (Matthew) 78 Charite schuld bigyne at hem-self. 1509 A. BARCLAY *Ship of Fools* i. 277 For perfyte loue and also charite Begynnneth with hym selfe for to be charitable. 1616 BEAUM. & FL. *Wit without M.* v. ii. 16 Charity and beating begins at home. 1659 FULLER *Appeal Inj. Innoc.* in *Hist. Camb. Univ.* (1840) 317 'Charity begins, but doth not end, at home'. . . My Church History . . . began with our own domestic affairs, . . . I intended . . . to have proceeded to foreign churches. 1748 SMOLLET *Rod. Rand* ch. 6 The world would do nothing for her if she should come to want--charity begins at home.

(ODEP)

**1085 Charity begins at home but should not end there.**

(Fuller)

**Charity begins at home.**

(Ray, p.86)

**S1031 To live by the SWEAT of one's brows.**

[*Gen.* iii 19: In the sweat of thy face shalt thou eat bread.] 1553 T. WILSON *Rhet.* Pref., s. A7v: Who would trauaile and toile with the sweat of his browes? 1576-7 HANMER *Anc. Eccles. Hist. Socrates* I viii, p. 232: Spyridion . . exhorted them earnestly to get their liuing . . with the sweat of their own brows. c1577 NORTHBROOKE *Treat. agst. Dicing*, p.77: Euery man (in his calling) ought to labour and get his liuing in the feare of God, and sweate of his browes. 1594 H. SMITH *Jonah Punishment 2: Wks.*, II 257: Thou takest another man's goods for nothing, whereas God hath appointed thee to get thy living with the sweat of thy brows. 1622 T. SCOTT *Belg. Pismire*, p. 4 : In the sweat of thy browes thou shalt eate both thy temporal and spiritual bread. 1732 FUL., no. 4780: The Sweat of Adam's Brow hath stream'd down ours ever since.

**SHAKESPEARE.--1611** *Temp.* II i 159: All things in common nature should produce Without sweat or endeavour.

(Tilley)

**S1032 To live by the SWEAT of other men's brows.**

**1576** PETTIE *Pet. Pal.*, II 138: You..live..by the sweet of other men's sweat. **1580** FULKE *Stapleton and Martial Confuted*, p, 18: These lived of the sweat of other mens brows. **1600** DEKKER *Old Fort.* V ii 9: I'll teach you to live by the sweat of other men's brows. **1616** DR., no.1050: He liueth on the sweate of other mens hands. **1621** BRATHWAITE *Sat.* II: *Nat. Embassy*, p.136: Live on the sweat of others browes.

(Tilley)

**L10 He that will not LABOR must not eat.**

[2 *Thess.* iii 10: If any would not work, neither should he eat.] [**c1535** 1602 LINDSAY *Three estates* L, 2602, p.475: Quha labouris nocht he sall not eit. **1550** CROWLEY *Epig.* l. 309: *Wks.*, p.14: If they refuse to worcke for theyr meate , then ought they to faste. **c1570** INGELEND *Disob. Child*, s. B2: The Scriptures declare, That he shoulde not eate, which wyll not laboure. **1609** R. GRAY *Good Speed to Va.*, s. U3v: There is a law giuen to the sonnes of Adam to labour . . and therefore it is an Euangelicall precept that they which will not labour must not eate. **1615** T. ADAMS *Wolf Worrying Lambs: Wks.*, p. 382: Let him that labours not not eate. **1616** DR., no.1176. **1643** R. HODGES *Orthog.*, p.I: An idle person ought not eate. **1659** HOW. *Span. Prov.*, p.18: Adam's son cannot eat bread without labour. **1666** TOR. *It Prov.* 35, p.139: Who Labours not, eateth not. **1732** FUL., no. 6329: In Truth they must not eat, That will not work in Heat.

(Tilley)

## THE MONK CALAIS

MY heart smote me the moment he shut the door--Psha! said I with an air of carelessness, three several times--but it would not do: every ungracious syllable I had utter'd, crouded back into my imagination . . .

(WC 8)

**T317** The third **Time** throws best (is all the best).

**a1350** *Seven Sages* C 70.2062: Men sais the thrid time throwes best.

**c1390** *Sir Gawain* 52.1680: Now: 'thrid tyme throwe best' thenk on the morne. **a1400** *Scottish Legends* I 94.1072-3: Anis yet we wil assay, And the thred tyme al-thire-beste.

(Whiting)

**T175** All **THINGS** thrive at thrice (**There are three things of all things**).

[ERAS. *Adagia*, 1039F: Tria saluberrima.] **a1598** FERG. *MS*, no. 104: (thryves but thrys). **1668** R.B., p. 8: (but thrice). **1721** KEL., p. 26: \*An Encouragement to those who have miscarried in their Attempts once and again, to try the third time. They will say the third's a Charm, or, there are three things of all things. Ibid., p. 331: There is three things of all things.

(Tilley)

. . . I reflected, I had no right over the poor Franciscan, but to deny him; and that the punishment of that was enough to the disappointed without the addition of unkind language--I consider'd his grey hairs--his courteous figure seem'd to re-enter, and gently ask me what injury he had done me? --and why I could use him thus--I would have given twenty livres for an advocate--I have behaved very ill; said I within myself . . .

(WC 8)

**Insult to injury, To add.**

**1748** E. MOORE *The Founding* v. ii This is adding insult to injuries.

(ODEP)

**Injury is to be measured by malice.**

**1732** FULLER no. 3099.

(ODEP)

**3099** **Injury is to be measured by malice.**

(Fuller)

## THE DESOBLIGEANT CALAIS

. . . Now there being no travelling through France and Italy without a chaise--and nature generally prompting us to the thing we are fittest for, I walk'd out into the coach-yard to buy or hire something of that kind to my purpose: an old \*Desobligeant in the furthest corner of the court, hit my fancy at first sight, so I instantly got into it, and finding it in tolerable harmony with my feelings, I ordered the waiter to call Monsieur Dessein the master of the hotel . . .

(WC 8)

**Follows Nature, He that / is never out of his way.**

**1576** PETTIE i. 14 and 83. **1579** LYLY *Euph.* i. 192 Doth not Cicero conclude and allowe that if wee followe and obey Nature we shall neuer erre? **1597** *Politeuphuia* 180 The man that lyueth obedient to nature, can neuer hurt himselfe thereby. **1732** FULLER no. 2108.

(ODEP)

**2108 He that follows nature is never out of his way.**

(Fuller)

## PREFACE IN THE DESOBLIGEANT

IT must have been observed by many a peripatetic philosopher, That nature has set up by her own unquestionable authority certain boundaries and fences to circumscribe the discontent of man: she has effected her purpose in the quietest and easiest manner by laying him under almost insuperable obligations to work out his ease, and to sustain his sufferings at home.

(WC 9)

See, **Nature is the true law** (WC 4).

**Nature will have her course.**

c.**1400** *Beryn* E.E.T.S. 105 for kynde woll have his cours. **1579** LYLY *Euph.* i. 191 Nature will haue course after kinde. **1590** *Id. Mother B.* I. i. 101 Your son's folly. . .being naturall; it will haue his course. **1616**

DRAXE no. 1473. 1666 TORRIANO *Prov. Phr.* s.v. Pani 130 Let nature take her own course.

(ODEP)

IT must have been observed by many a peripatetic philosopher, That nature has set up by her own unquestionable authority certain boundaries and fences to circumscribe the discontent of man: she has effected her purpose in the quietest and easiest manner by laying him under almost insuperable obligations to work out his ease, and to sustain his sufferings at home. It is there only that she has provided him with the most suitable objects to partake of his happiness, and bear a part of that burden which in all countries and ages, has ever been too heavy for one pair of shoulders. 'Tis true we are endued with an imperfect power of spreading our happiness sometimes beyond *her* limits, but 'tis so ordered, that from the want of languages, connections, and dependencies, and from the difference in education, customs and habits, we lie under so many impediments in communicating our sensations out of our own sphere, as often amount to a total impossibility.

(WC 9)

**B725 Everyone shall bear his own BURDEN.**

1600 P. HOLLAND *Roman Hist. Livy XXXV*, p. 906: Every man is to beare his owne burden. 1611 COT., s.v. Moulin: (his owne burthen, or answere for himselfe). 1623 WOD., p. 503: (his Burden). 1659 N.R., p. 74: Let every one his own burden bear.

(Tilley)

Thus the whole circle of travellers may be reduced to the following *Heads*.

Idle Travellers,  
Inquisitive Travellers,  
Lying Travellers,  
Proud Travellers,  
Vain Travellers.  
Splenetic Travellers.



Then follow the Travellers of Necessity.  
 The delinquent and felonious Traveller,  
 The unfortunate and innocent Traveller,  
 The simple Traveller,

And last of all (if you please) The Sentimental Traveller (meaning thereby myself) . . .

(WC 11)

**Men (Heads), So many / so many minds (wits).**

[TERENCE *Phorm.* 2. 4. 14 *Quot homines tot sententiae.*] c.1386 CHAUCER *Squire's T.* 1. 203 As many heddes, as manye wittes ther been. 1483 TERENCE *Vulgaria S.T. C.* *Phorm.* 2. 4. 14 *Quot homines tot sententiae.*] c.1386 *Vulgaria S.T.C.* 23904 Q3<sup>v</sup> Many men many opinyons Euery man has his guyse. c.1532 *Tales* no. 59 As Cicero, Persius, and Flaccus say: As many men so many myndes: as many heedes so many wyttes. 1539 TAVERNER 13 *Quot homines, tot sententiae.* So many heades, so many judgements. 1546 HEYWOOD I. iii. A4<sup>v</sup> All this no further fits, But to shew, so many heds so many wits. 1579 LYLLY *Euph.* i. 190 But so many men so many mindes, that may seeme in your eye odious, which in an others eye may be gracious. 1590 TARLTON *News Purgat.* Shakes. Soc. 73 I could not learn for whom this torment was provided, for that so many men, so many censures. 1616 GREENE *Mourning Garm.* Wks. Huth. ix. 174 So many heads, so many censures, euery fancy liketh a sundry friend. 1621 BURTON *Anat. Mel.* Democr. to Rdr. (1651) So many men, so many minds: that which thou condemnest, he commends. 1641 S. MARMION *The Antiquary* Hazl.-Dods. xiii. 436 (humours). 1692 L'ESTRANGE *Aesop's Fab.* ccclviii (1738) 374...and this diversity of thought must necessarily be attended with folly, vanity, and error.

(ODEP)

The man who first transplanted the grape of Burgundy to the Cape of Good Hope (observe he was a Dutch man) never dreamt of drinking the same wine at the Cape, that the same grape produced upon the French mountains--he was too phlegmatic for that--but undoubtedly he expected to drink some sort of vinous liquor; but whether good, bad, or indifferent--he knew enough of this world to know, that it did not depend upon his choice, but that which is generally called *chance* was to decide his success: however, he hoped for the best; and in these

hopes, by an intemperate confidence in the fortitude of his head, and the depth of his discretion, *Mynheer* might possibly overset both in his new vineyard; and by discovering his nakedness, become a laughing-stock to his people.

(WC 11-12)

**Hope for the best.**

**1565** NORTON & SACKVILLE *Gorboduc* I. ii. C1 Good is I graunt of all to hope the best, But not to liue still dreadlesse of the worst. **1571** J. BRIDGES *Sermon at Paul's Cross* 41 I haue good cause to hope the beste, where I know not the worste. **1581** W. AVERELL *Charles & Julia* D7 To hope the best, and feare the worst, (Loe, such is Looouers gaines). [c.1587] **1592** KYD *Span. Trag.* III. i. 35 Yet hope the best. **1590** SPENSER *F.Q.* IV. vi. 37 Its best to hope the best, though of the worst affrayd. **1592** DELAMOTHE 15 We must feare the worste, and also hope the best. **1726** *Adv. Capt. R. Boyle* 16 Come, hope for the best, said I.

(ODEP)

**C225 More by CHANCE (Luck) than any good cunning.**

**1616** DR., s.v. Fortune, no. 779. **1721** KEL., p. 248: More by good luck, than by good guiding. \*Spoken when a Thing, ill managed, falls out well.

(Tilley)

. . . and in these hopes, by an intemperate confidence in the fortitude of his head, and the depth of his discretion, *Mynheer* might possibly overset both in his new vineyard; and by discovering his nakedness, become a laughing-stock to his people.

(WC 12)

**C582 He that is wise in his own CONCEIT is a fool.**

**1573** SANF., f. 51v: The greatest token of a foole is to accounte him selfe wise. **1578** FLOR. *First F.* IX, f. 32v: The chieftest account of a foole, is to hold hym selfe wise. **1581** PETTIE *Civ. Conv.* I, I 93: The wise man admonisheth us, not to bee wise in our owne conceite. [c1589] **1601** LYLly *Love's Metam.* III i 64: Haue not I an excellent wit? --If thou thinke so thy selfe, thou art an excellent foole. **1616** BRET., p.52. **1662** T. SCOTT Belg. Pismire, p. 10: He is a wise foole; wise in his owne conceipt. **1666** TOR. *It. Prov.* 5, p. 147: Who thinks that he is not a fool, is a very fool indeed.

**SHAKESPEARE.--1598-9 M.A.** III v 65: And we must do it wisely.--We will spare for no wit, I warrant you. Here's that shall drive some of them to

a noncome. *Ibid.* IV. ii 75: You are an ass. -- . . I am a wise fellow. 1601  
*T.N.* I v 36: Those wits that think they have thee [wit] do very oft prove  
fools.

(Tilley)

Even so it fares with the poor Traveller, sailing and posting through the  
politer kingdoms of the globe in pursuit of knowledge and improvements.

Knowledge and improvements are to be got by sailing and posting for that  
purpose; but whether useful knowledge and real improvements, is all a lottery--  
and even where the adventurer is successful, the acquired stock must be used with  
caution and sobriety to turn to any profit--but as the chances run prodigiously the  
other way both as to the acquisition and application, I am of opinion, That a man  
would act as wisely, if he could prevail upon himself, to live contented without  
foreign knowledge or foreign improvements, especially if he lives in a country that  
has no absolute want of either--and indeed, much grief of heart has it oft and many  
a time cost me, when I have observed how many a foul step the inquisitive  
Traveller has measured to see sights and look into discoveries; all which, as Sancho  
Pança said to Don Quixote, they might have seen dry-shod at home.

(WC 12)

**Travellers change climates, not conditions.**

[HORACE *Epist.* I. II. 27 *Coelum non animum mutant, qui trans mare  
currunt.* Those who cross the sea, change their clime but not their  
character.] 1591 ARIOSTO *Orl. Fur.* Harington XXVII. 102 To his  
owne natue soyle his course he bent, But changing place, could not his  
sorrow moue, Nor trauels paine, his paine of mind relent. 1624 J. HEWES  
*Perfect Survey* G4 They change the Climate not their minde, who flye  
beyond the Sea. 1655 FULLER *Ch. Hist.* III. ii. (1868) I. 366 *coelum non  
animum.* 'Travellers change climates, not conditions.' Witness our Becket;  
stubborn he went over, stubborn he staid, stubborn he returned.

(ODEP)

**CALAIS**

. . . though it [ the Desobligeant] had been twice taken to pieces on Mount  
Sennis, it had not profited much by its adventures--but by none so little as the  
standing so many months unpitied in the corner of Mons. Dessein's coach-yard.

Much indeed was not to be said for it--but something might--and when a few words will rescue misery out of her distress, I hate the man who can be a churl of them.

(WC 14)

**W810 Good WORDS help sick minds.**

**1581** PETTIE *Civ. Conv.* II, I 120: According to the old saying, That to a diseased minde, the wittie woordes of others serve for a Phisition. **1616** DR., no. 2490: Good words can helpe sicke a minde. **1639** CL., p. 112. **1659** HOW. *It. Prov.* p. 13: The vertue of the mouth healeth what it toucheth.

(Tilley)

I have always observed, when there is as much *sour* as *sweet* in a compliment, that an Englishman is eternally at a loss within himself, whether to take it, or let it alone: a Frenchman never is: Mons. Dessein made me a bow.

(WC 14)

**T28 TAKE it or leave it.**

**1603** KNOLLES *Hist. Turks*, p. 893: He . . made himselfe able at his own choice and pleasure to leaue or take, to Fight or not. **1607** JONSON *Volp.* II ii 176: Lesse . . I know you cannot offer me: take it, or leaue it, howsoeuer, both it, and I, am at your seruice. **1664** T. KILLIGREW *Thomaso* IV ii, p. 361: That is the price, and less I know, in curtesie you cannot offer me; take it, or leave it. **1738** SWIFT *Pol. Conv.* II, p. 447: Take it, or let it alone.

**SHAKESPEARE.--1605--6** *K.L.* I i 205: Will you . . Take her, or leave her?

(Tilley)

**IN THE STREET  
CALAIS**

IT must needs be a hostile kind of a world, when the buyer (if it be but of a sorry post-chaise) cannot go forth with the seller thereof into the street to terminate the difference betwixt them, but he instantly falls into the same frame of mind and views his conventionist with the same sort of eye, as if he was going along with him to Hyde--park corner to fight a duel. For my own part, being but a poor

sword's-man, and no way a match for Monsieur *Dessein*, I felt the rotation of all the movements within me, to which the situation is incident--I looked at Monsieur *Dessein* through and through--ey'd him as he walked along in profile--then, *en face*--thought he look'd like a Jew--then a Turk--disliked his wig--cursed him by my gods--wished him at the devil-----

(WC 15)

**Meddle with your match.**

c.1590 MUNDAY *John a Kent* III.1.195 (Shakes. Soc. 37) Let him hereafter meddle with his mates. 1598 JONSON *Ev. Man in Hum.* III. V. 121 Nay, he will not meddle with his match. 1612-15 BP. HALL *Contempl.* VI. ii. (1825) I. 140 We meddle not with our match, when we strive with our Maker. 1721 KELLY 246. . . Spoken by People of Age, when young People jest upon them too wantonly: Or by weak People, when insulted by the more strong and robust. 1738 SWIFT *Dial.* III. E.L. 323 Miss, you are too severe; you would not meddle with your match.

(ODEP)

**Jew, To look like a.**

1611 CORYAT *Crudities* (1776) I. 299 Our English prouerbe: To looke like a Iewe (whereby is meant sometimes a weather beaten warp-faced fellow. sometimes a phrenticke and lunaticke person, sometimes one discontented).

(ODEP)

**Suspicion has double eyes.**

1597 SHAKES. *I Hen.* IV V. ii. 8 Suspicion all our lives shall be stuck full of eyes. 1605 DANIEL *Philotas* Gros. iii. 145 Suspition full of eyes, and full of eares. c.1680 in *Roxb. Ballads* B.S. VI. 317 It is a proverb of old 'Suspicion hath double eyes'.

(ODEP)

--And is all this to be lighted up in the heart for a beggarly account of three or four louis d'ors, which is the most I can be over-reach'd in?--Base passion! said I, turning myself about, as a man naturally does upon a sudden reverse of sentiment--base, ungentle passion! thy hand is against every man, and every man's hand against thee . . .

(WC 15)

**Nothing enters into a closed hand.**

**1641** FERGUSSON no. 647 (in). **1721** KELLY 263 . . . Niggardly People will not procure much good will.

(ODEP)

## THE REMISE DOOR CALAIS

WHEN I told the reader that I did not care to get out of the *Desobligeant*, because I saw the monk in close conference with a lady just arrived at the inn--I told him the truth; but I did not tell him the whole truth; for I was full as much restrained by the appearance and figure of of the lady he was talking to. . .

(WC 16)

**Truth, The / the whole truth, and nothing but the truth.**

**1580** LYLY *Euph. & his Eng.* ii. 101 Speake no more then the trueth, vtter no lesse. **1600** Livy tr. Holland To Reader That which most of all commendeth an historie, which . . . ought especially to deliuer with synceritie the whole truth and nothing but the truth. **1659** HEYLIN *Animadversions* in FULLER *Appeal Inj. Innoc.* (1840) 651 Let us see therefore what he saith of this prelate, and how far he saith truth, the whole truth, and nothing but the truth.

(ODEP)

. . . Suspicion crossed my brain, and said, he was telling her what had passed: something jarred upon it within me--I wished him at his convent.

(WC 16)

**C611 Whose CONSCIENCE is cumbered and stands not clean, of  
another man's deeds the worse will he deem.**

**15th c.** *Proverbs in Reliq. Antiq.* I 205.

(Tilley)

**Fault (guilty) suspects everybody, Who is in.**

**1591** SHAKES. 3 *Hen. VI* V. vi. 11 Suspicion always haunts the guilty mind. **1593-4** *Id. Luc.* I. 1342 But they whose guilt within their bosoms lie Imagine every eye beholds their blame. **1596** *Id. M. V.* I. iii. 156 Christians.

... Whose own hard dealings teaches them suspect The thoughts of others.  
**1603** SIR W. ALEXANDER *Darius* l. 1964 They think all faultie, who  
 themselves are vitious. **1607** JONSON *Volp.* III. viii. 20 Guilty men  
 Suspect, what they deserue still. **1666** TORRIANO *It Prov.* 48, no. 15.  
 (ODEP)

**Commits a fault, He that / thinks everyone speaks of it.**

**1509** A. BARCLAY *Ship of Fools* ii. 256 He that is gylty thynketh all that  
 is sayde Is spokyn of hym. **1545** *Precepts of Cato* Bk. I. no. 17, E7<sup>v</sup> He  
 that is gyltie in any maner thyng Thynketh that only of him is all their  
 whysperynge. **1615** WELDE *Janua Linguarum* tr. W. Welde 23 A man  
 knowing himselfe to be guiltie, thinketh all things to be spoken of him.  
**1640** HERBERT no. 554.  
 (ODEP)

I had not yet seen her face--'twas not material; for the drawing was  
 instantly set about, and long before we had got to the door of the Remise, *Fancy*  
 had finished the whole head, and pleased herself as much with its fitting her  
 goddess, as if she had dived into the TIBER for it----but thou art a seduced, and  
 a seducing slut; and albeit thou cheapest us seven times a day with thy pictures and  
 images, yet with so many charms dost thou do it, and thou deckest out thy pictures  
 in the shapes of so many angels of light, 'tis a shame to break with thee.  
 (WC 17)

**F53 FANCY is a fool.**

**1616** DR., s.v. Affection, no. 56. **1639** CL., p.28.  
 (Tilley)

**Fancy passes beauty.**

**1678** RAY 136. **1732** FULLER no. 1501 (surpasses).  
 (ODEP)

**1501 Fancy surpasses beauty.**

(Fuller)

**Fancy passes beauty.**

(Ray, p.105)

**Fancy may bolt bran and think it flour.**

**1546** HEYWOOD ii. iv. G3<sup>v</sup> Fancy may boult bran, and make ye take it flowre. **1587** J. BRIDGES *Defence* 13. **1611** DAVIES no. 359 (till it be). **1670** RAY 88.

(ODEP)

**1499** Fancy may boult bran and think it flour.

(Fuller)

**Fancy may bolt bran and think it flour.**

(Ray, 105)

**A126** To glitter like **Angels**.

**c1375** Barbour *Bruce* I 196.233-4: Maid thame glitterand, as thai war lik Till angellis he, of (hewinisa) rik..

(Whiting)

**A127** To shine like **Angels**.

**c1375** Barbour *Bruce* I 315.425-6: The Yngliss men, in othir party, That richt as angelis schane brichtly. **1513** Bradshaw *St. Werburge* 68.1790: Shynyng lyke angels.

(Whiting)

When the situation is, what we would wish, nothing is so ill-timed as to hint at the circumstances which make it so: you thank Fortune, continued she--you had reason--the heart knew it, and was satisfied; and who but an English philosopher would have sent notices of it to the brain to reverse the judgment?

In saying this, she disengaged her hand with a look which I thought a sufficient commentary upon the text.

(WC 18)

**Hearts may agree, though heads differ.**

**1602** SHAKES. *A.W. I.* iii. 50 Howsome'er their hearts are sever'd in religion, their heads are both one. **1732** FULLER no. 2480.

(ODEP)

**2480** Hearts may agree tho heads differ.

(Fuller)



**Studies his content, He that / wants it.**

**1611** COTGRAVE s.v. Aise Hee that studies his contentment ouermuch,  
euer wants it. **1640** HERBERT no. 4.

(ODEP)

In saying this, she disengaged her hand with a look which I thought a sufficient commentary upon the text.

It is a miserable picture which I am going to give of the weakness of my heart, by owning, that it suffered a pain, which worthier occasions could not have inflicted.--I was mortified with the loss of her hand, and the manner in which I had lost it carried neither oil nor wine to the wound: I never felt the pain of a sheepish inferiority so miserably in my life.

(WC 18)

1716 God hath anointed thee with the oil of Gladness.

*Old Testament: Psalms*, xiv. 7 (c. 350 B.C.) Enoyut with oyl of Charite.

Richard Rolle of Hampole *Psalter*, cxxvii (a. 1430).

The sweet oyle of remembrance, Sir Thomas Elyot, *The Gounvernor*, Bk. iii, ch. 25. (1531)

A little oyle of favour will scour thee agen.

James Shirley, *The Martial Soldier*, Art iii, sc. 3. (1638)

He had so furbished The sword of Justice with the Oyle of Mercy.

John Trapp, *Commentary on Job*, xxix.

25. (1657) His wants are supplied by the oil of his tongue.

William Hone, *Every-Day Book*, vol. ii, col. 835 (1781)

(Stevenson, s.v. *oil*, no. 4163,  
p.5412)

The best medicine is wine. Alcaens, *Fragments*, Frag.158. c.595 B.C. Athenaues, x, 430A. See Edmonds, *Lyrca Graea*, i. 417.

My Land Produces the life-giving medicine of Dionysus for all troubled.

Pindar, *Paeaus*. No. iv, l. 25. c. 480 where wine is lacking, drugs are necessary.

*Babylonian Talmud: Baba Bathra*, fro. 58b. (c.450).

Wine works the heart up, wakes the wit,

There is no cure against age but it.

John Fletcher, *The Bloody Brother*, (c. 1616).

(Stevenson, s.v. *wine*, no. 9240, p.7681)

## THE SNUFF-BOX CALAIS

. . . upon pulling out his little horn-box, as I sat by his grave, and plucking up a nettle or two at the head of it, which had no business to grow there, they all struck together so forcibly upon my affections, that I burst into a flood of tears--but I am as weak as a woman; and I beg the world not to smile, but pity me.  
(WC 21)

### **Woman is the weaker vessel, A.**

[1 PETER iii. 7 Giving honour unto the wife, as unto the weaker vessel.]  
*c. 1548 Praise of suche as sought commonwealths* A6<sup>v</sup> O weaker vessell [Esther]. Where may one in these dayes finde a man that hateth his preminencie. **1594-5** SHAKES. *L.L.L. [I. i. 255 Jaquenetta--so is the weaker vessel called.]* **1594-5** *Id. R.J. I. i. 15* Women, being the weaker vessels, are ever thrust to the wall. **1598** *Id. 2 Hen. IV II. iv. 58* You are the weaker vessel, as they say, the emptier vessel. **1599** *Id. A.Y. II. iv. 5* I must comfort the weaker vessel, as doublet and hose ought to show itself courageous to petticoat. **1639** CLARKE 118.

(ODEP)

## THE REMISE DOOR CALAIS

--Now where would be the harm, said I to myself, if I was to beg of this distressed lady to accept of half of my chaise?--and what mighty mischief could ensue?

Every dirty passion, and bad propensity in my nature, took the alarm, as I stated the proposition--It will oblige you to have a third horse, said AVARICE, which will put twenty livres out of your pocket.--You know not who she is, said CAUTION--or what scrapes the affair may draw you into, whisper'd COWARDICE--

Depend upon it, Yorick! said DISCRETION, 'twill be said you went off with a mistress, and came by assignation to Calais for that purpose--

--You can never after, cried HYPOCRISY aloud, shew your face in the world--or rise, quoth MEANNESS, in the church--or be anything in it, said PRIDE, but a lousy prebendary.--

--But 'tis a civil thing, said I--and as I generally act from the first impulse, and therefore seldom listen to these cabals, which serve no purpose, that I know of, but to encompass the heart with adamant--I turn'd instantly about to the lady--  
(WC 22)

**H246 He dares not show his HEAD (himself) for debt.**

**1616** DR., s.v. Debt, no. 451. **1639** CL., s.v. Paupertas, p. 243. **1666** TOR. *Prov. Phr.*, s.v. Mittonaro, p. 102: Not to be able to walk the streets, viz. to lye in, to pay least in sight, for fear of Serjeants, or bum-bayliffs, or otherwise to walk in Middleton's pipes. **1678** RAY, p. 89: He dare not shew his head. \*A bankrupt.

**SHAKESPEARE.**--**1605-8** *T. Ath.* III iii 42: Who cannot keep his wealth must keep his house. **1610** *Cym.* I ii 13: His steel was in debt. It went o' th' backside the town.

(Tilley)

**D571 He that casts all DOUBTS shall never be resolved.**

**1580** LYLly *Euph. and His Eng.*, p. 123: (neuer be resolved in any thing). **1590** SIDNEY *Arcadia* I Bk. I x, I 60: Oft if falles out, that while one thinkes too much of his doing, he leaves to doe the effect of his thinking. [1613-14] **1623** WEBSTER *Duch. Malfi* V ii 121: They that thinke long, small expedition win, For musing much o' th' end, cannot begin. **1732** FUL., no. 2063.

**SHAKESPEARE.**--**1600-1** *H.* IV iv 39: Now, whether it be . . some craven scruple Of thinking too precisely on th' event.. I do not know Why yet I live to say 'This thing's to do.'

(Tilley)

--But she had glided off unperceived, as the cause was pleading , and had made ten or a dozen paces down the street, by the time I had made the determination; so I set off after her with a long stride, to make her the proposal with the best address I was master of . . .--God help her! said I, she has some mother-in--law, or tartufish aunt, or nonsensical old woman, to consult upon the occasion, as well as myself: so not caring to interrupt the processe, and deeming it more gallant to take her at discretion than by surprize, I faced about, and took a short turn or two before the door of the Remise, whilst she walk'd musing on one side.

(WC 22-23)

**Man assaulted (surprised) is half taken, A.**

**1573** SANFORD 51<sup>v</sup>. **1629** *Bk. Mer. Rid.* Prov. no. 22. **1642**

TORRIANO 59 (set upon). [*Cf.* A man surprised is half beaten. **1732**

FULLER no. 310.]

(Tilley)

**Discretion is the better part of valour.**

*c.* **1477** CAXTON *Jason* E.E.T.S. 23 Than as wyse and discrete he withdrew he sayng that more is worth a good re trayte than a folisshe abydinge. **1595** SHAKES. *M.N.D.* V. i. 226 This lion is a very fox for his valour.--True; and a goose for his discretion [&c.] **1597** *Id. I Hen.* IV V. iv. 121 The better part of valour is discretion; in the which better part, I have saved my life. **1608** *Id. C. I.* i. 200 For though abundantly they lack discretion, Yet are they passing cowardly. **1611** BEAUM & FL. *A King* IV. iii. 60 My sword lost, ... for discreetly I rendered it....--It showed discretion the best part of valour.

(ODEP)

## IN THE STREET CALAIS

Had I served seven years apprenticeship to good breeding, I could not have done as much.

(WC 24)

**Seven years, This.**

[For a long period.] [**1475-1500**] **1572** *Rauf Coilyear* l. 725, 25 Thair suld n'man be sa wyse, To gar me cum to Parise, To luke quhair the King lyis, In faith, this seuin yeir! **1533** SIR T. MORE *Debellation* 1557 ed. 936b And he seeke thys seuin yere, he shall...fynde you no suche wordes of mine. **1546** HEYWOOD II. V. H3<sup>v</sup> This seven yeres, daie and night to watche a bowle. **1599** SHAKES. *A.Y.* III. ii. 298 Time's pace is so hard that it seems the length of seven year. **1674** J. HOWARD *Eng. M.* II. 25 I have not seen you this seven years. **1778** MISS BURNEY *Evelina* Lett. 23 I don't think I shall speak to you again these seven years.

(ODEP)

THE REMISE  
CALAIS

. . . the very sight of it [the desobligeant] stirr'd up a disagreeable sensation within me now; and I thought 'twas a churlish beast into whose heart the idea could first enter, to construct such a machine; nor had I much more charity for the man who could think of using it.

(WC 25)

**Charity construes all doubtful things in good part.**

[I COR. xiii. 7 Charity . . . Beareth all things, believeth all things, hopeth all things, endureth all things.] *a. 1560 Impatient Poverty* l. 454 Charytie alwaye wyll saye the beste. **1599** RAINOLDS *Overthrow Stage Plays* 45 Charitie beleeueth all things, hopeth all things. **1664** CODRINGTON 188 Charity and Industry do take all things doubtfull in the best construction.

(ODEP)

**Charity covers a multitude of sins.**

[1. PET. iv. 8 Charity shall cover the multitude of sins.] *a.1633* G. HERBER *Priest to the Temple* xii.

(ODEP)

THE REMISE  
CALAIS

--There wants nothing, said I, to make it so, but the comick use which the gallantry of a Frenchman would put it to--to make love the first moment, and an offer of his person the second.

'Tis their *fort*: replied the lady.

It is supposed so at least--and how it has come to pass, continued I, I know not; but they have certainly got the credit of understanding more of love, and making it better than any other nation upon earth: but for my own part I think them errant bunglers, and in truth the worst set of marksmen that ever tried Cupid's patience.

--To think of making love by *sentiments*!

I should as soon think of making a genteel suit of cloaths out of remnants:--and to do it--pop--at first sight by declaration--is submitting the offer and

themselves with it, to be sifted, with all their *pours* and *contres*, by an unheated mind.

(WC 26)

**C913 Still CUPID'S arrows stick near to the heart.**

**1611** DAV. *Prov.*, no. 389: Still Cupid's arrowes neere the hart do stick.

**1616** DR., s.v. Of carnal Love, no. 1313.

(Tilley)

**H344 There is no HEAT of affection but is joined with some idleness of brain.**

**1651** HERB., p. 367: \*Says the Spaniard.

(Tilley)

The lady attended as if she expected I should go on.

Consider then, madam, continued I, laying my hand upon hers--

That grave people hate Love for the name's sake--

That selfish people hate it for their own--

Hypocrites for heaven's--

And that all of us both old and young, being ten times worse frighten'd than hurt by the very *report*--What a want of knowledge in this branch of commerce a man betrays, who ever lets the word come out of his lips, till an hour or two at least after the time, that his silence upon it becomes tormenting. A course of small, quiet attentions, not so pointed as to alarm--nor so vague as to be misunderstood,--with now and then a look of kindness, and little or nothing said upon it--leaves Nature for your mistress, and she fashions it to her mind.--

Then I solemnly declare, said the lady, blushing --you have been making love to me all this while.

(WC 26-27)

**L558 It is impossible to LOVE and be wise.**

[ERAS. *Adagia*, 476E: Amare et sapere, vix Deo conceditur.] **c1526** *Dicta Sap.*, s. B1v: To haue a sadde mynde and loue is nat in one person. **a1542** WYATT *Trilogy on Love* l. 22: *Poems*, I 166: There is no man At ons that can To love and to be wise. **1578** LYLly *Euph. Anat. Wit*, p. 210: To loue and to lyue well, is not graunted to Iupiter. **1596** DEL., s. O6v: We can scarce both loue, and be wise together. **1605** MARSTON *Dutch*

*Courtesan* II ii 104: The gods themselves cannot be wise and love. **1623** WOD., p. 506: O how hard it is to loue truely, and to be wise both to gether. **1631** BRATHWAITE *Eng. Gentlew.* Behavior, p. 32: Whence came that vsuall saying, One cannot loue and be wise.. My Tenet is, One cannot truely loue, and not be wise. **1640** BRATHWAITE *Art Asleep Husb.*, p. 41: It is not given us, to love and to be wise. **1658** FLECKNOE *Enig. Char.*, p. 149: He is bound by the Prouerb; Tis impossible to love and be wise. **1700** DRYDEN *Pal. and Arcite* II 364, p. 286: The prouerb holds--that to be wise, and love, Is hardly granted to the gods above. **SHAKESPEARE.**--**1602** *T.C.* III ii 162: But you are wise, Or else you love not; for to be wise and love Exceeds man's might: that dwells with gods above.

(Tilley)

**F437 No FOLLY to being in love.**

**1659** HOW. *Br. Prov.*, p. 27: No Folly, to Love. **1710** PALMER, p. 137.

[<sup>1</sup> Like]

(Tilley)

**L494 LOVE and knowledge live not together.**

**1611** COT., s.v. Aimer. **1658** E. PHILLIPS *Myst. Love and Eloq.*, p. 174.

**1664** COD., p. 204: (not alwayes together). **1666** TOR. *It. Prov.* 9, p. 7: Knowledge and love, altogether cotten not.

(Tilley)

**L517 LOVE is without reason.**

**1509** A. BARCLAY *Ship Fools*, I 81: He that loueth is voyde of all reason.

**1578** LYLY *Euph. Anat. Wit*, p. 231: You neede not muse that I shoulde so sodeinely bee intangled, loue giues no reason of choice, neither will it suffer anye repulse. **1581** B. RICH *Fare. Mil. Prof.*, p. 191: (As thei saie) Loue is without lawe, so it maketh the pacientes to bee as utterly voide of reson. **1582** WHETSTONE *Hept. Civil Disc.*, s. F1v: Reason and Loue, are enemies. **1584** LYLY *Camp.* II ii 110: You say that in loue there is no reason, and therfore there can be no likelyhood. **1589** GREENE *Tully's Love*, p. 216: Womens reasons would seeme no reasons, especially in loue, which is without reason. **1590** LODGE *Rosalynde*, p. 46: Exhort him I may, but perswade him I cannot; for Loue admits neither of counsaile, nor reason. **1592** LYLY *Gall.* III iv 54: Madame, if loue were not a thing beyonde reason, we might then giue a reason of our doings. **1601** MARSTON *Jack Drum* I, s. B3v: Loue hath no reason. **1666** TOR. *It. Prov.* 15, p. 231: Love values not the bridle of reson.

**SHAKESPEARE.**--1600-1 *M.W.W.* II i 5: Though Love use Reason for his physicaian, he admits him not for his counsellor. 1610 *Cym.* IV ii 21: And I have heard you say Love's without reason.

(Tilley)

**Love is the true price (reward) of love.**

c.1250 *Ancrene Wisse* ed. M. Day E.E.T.S. 225 1952 181 Me sullep wel luue nor luue (One fitly sells love for love). c.1420 *Twenty-six Poems* E.E.T.S. 76 Loue for loue is euenest boughte. 1539 VIVES *Introd. to Wisdom* IIv The rediest waye to be loued is fyrste to loue. For loue is allured by nothyng so moche as by loue. 1569 E. FENTON *Wonders of Nature* 66 Loue...can not be payed but wyth loue. 1640 HERBERT no. 540. 1700 DRYDEN *Pal. & Arcite* II. 373 (Globe) 533 For 'tis their maxim, love is love's reward.

(ODEP)

**Love is the loadstone of love.**

1594-5 SHAKES. *R.J.* II. ii. 157 Love goes toward love. 1666 TORRIANO *It. Prov.* 10. no. 22 (is wont to be). 1732 FULLER no. 3288.

(ODEP)

**3288 Love is the loadstone of love.**

(Fuller)

**L514 Love is bought for love.**

a1450 *Love That God Loveth* in Kail 76.123-4: Of alle that may be bought and sold, Love for love is evenest boughte.

(Whiting)

**More afraid (frightened) than hurt.**

1530 PALSGRAVE 558 a He was sorer frayed than hurt. 1546 HEYWOOD I. iv. B1<sup>v</sup> All perils that fall may, who feareth they fall shall, Shall so feare all thyng, that he shall let fall all, And be more frayd than hurt. 1579 LYLY *Euph.* i. 316 Certeynly thou art more afrayde then hurte. 1596 WARNER *Albion's Eng.* X. 59 S3<sup>v</sup> More skar'd then hurt. 1641 FERGUSSON no. 403 He is war fleyit nor he is hurt. 1725 A. RAMSAY *Gent. Shep.* v. i. Bauldy's more afraid than hurt.

(ODEP)



**More afraid than hurt.**

(Ray p.174)

**L490 LOVE and a cough (smoke, itch) cannot be hid.**

**1573** SANF., f. 98v: Four things cannot be kept close. Loue, the cough, fyre, and sorowe. **1580** LYL<sup>y</sup> *Euph. and His Eng.*, p. 184: Fire can-not be hydden in the flaxe with-out suspition. **c1584** G. HARVEY *Marginalia*, p. 100: The cowgh will needs be heard: and Looe soone bewrayeth itselfe. **1590** GREENE *Royal Exch.*, p. 294: There are foure things cannot be hydden. 1 The cough. 2 Love. 3 Anger. 4 And sorrow. **1609** *Every Woman in Her Hum.*, s. D1: For smoke and the fire of a womans loue cannot bee hid. **1611** COT., s.v. Amour: We say, Loue, and the Cough cannot be hidden. **1619** BASSE *Help Discourse*, p.102: What Passions and Diseases are those that cannot be hid?--Love, and the Chin-cough. **1640** HERB., no. 49. **1659** HOW. *Fr. Prov.*, p. 10: Love, cough, and smoke, cannot be hid in a poke. **1659** HOW. *It. Prov.*, p. 10: (The itch, a cough, and love). **1659** N.R., p. 74. **1664** COD., p. 105: (love and cough). *Ibid.*, p. 204. **1666** TOR. *It. Prov.* 32, p. 9: Love, the cough, and smoke, are hardly hid. **1670** RAY, p. 47. **1721** KEL., p. 242: (Love and Light). **1732** FUL., no. 3298: (Love, the Itch, and a Cough). **1737** FRANKLIN, p.13: Love, cough, and a smoke, can't well be hid.

(Tilley)

**Love and a cough cannot be hid.**

(Ray, p.43)

**L500 LOVE cannot be hid.**

**1596** DEL., s. P6v: A perfect loue can not be disguised. **1600** DEKKER *Old Fort.* II ii 168: Age is like love, it cannot be hid. **1602** *Poet. Rhap.* 69, I 122: Love most conceal'd, doth most it selfe discover. **1616** DR., no. 1323. **1631** JONSON *New Inn* I iv I: O loue, what passion art thou..That not the wisest, nor the wariest creature, Can more dissemble thee, then he can.. conceale, or hide thee.

**SHAKESPEARE.**--**1601** *T.N.* III i 159: A murd'rous guilt shows not itself more soon Than love that would seem hid: love's night is noon.

(Tilley)

**L481 Hearty Love loves not many words.**

**1519** Horman *Vulgaria* 179[22-3]: Harty love loveth nat many wordis. Sincerus amor linguae assertionem indignatur.

(Whitng)

See, Nature passes nurture (art) (WC 4), He that follows nature is never out of his way (WC 8).

## THE REMISE CALAIS

--You need not tell me what the proposal was, said she, laying her hand upon both mine, as she interrupted me.--A man, my good Sir, has seldom an offer of kindness to make to a woman, but she has a presentiment of it some moments before--

Nature arms her with it, said I, for immediate preservation--But I think, said she, looking in my face, I had no evil to apprehend--and to deal frankly with you, had determined to accept it.--If I had--(she stopped a moment)--I believe your goodwill would have drawn a story from me, which would have made pity the only dangerous thing in the journey.

(WC 27)

**Self-preservation is the first law of nature.**

1613 R. DALLINGTON *Aphorisms* 160 Custom hath taught nations, and Reason men, and Nature beasts, that self-defence is alwaies lawfull. a.1614 DONNE It is onely upon this reason, that selfe-preservation is of Naturall Law. a.1678? MARVELL *Hodge's Vision* Self-preservation, Nature's first great law. 1681 DRYDEN *Span. Friar*. IV ii If one of you must fall, Self-preservation is the first of laws.

(ODEP)

**Pity is akin to love.**

1601 SHAKES. *T.N.* III. i. 119 I pity you.--That's a degree to love. 1696 SOUTHERNE *Oroonoko* II. i Do pity me; Pity's akin to love.

(ODEP)

## IN THE STREET CALAIS

--What a large volume of adventures may be grasped within this little span of life by him who interests his heart in every thing, and who, having eyes to see,

what time and chance are perpetually holding out to him as he journeyeth on his way, misses nothing he can *fairly* lay his hands on.--

(WC 28)

**Life is a span.**

[PS. xxxix. 6 (Prayer-Book) Behold, thou hast made my days as it were a span long.] **8th c.** *Beowulf* 2727 *oa waes eall sceacen dogor-gerimes*. [Now the span (*lit.* the number) of his days was all run out.] **1578** LYL *Euph.* i. 252 Our lyfe is . . . of such shortnesse that Dauid sayth it is but a spanne long. **1599** SHAKES. *A.Y.* III. ii. 119 How brief the life of man Runs his erring pilgrimage, That the stretching of a span Buckles in his sum of age. **1599** DAVIES *Immort. Soul* Introd. xlv (1742, 12 I know my Life's a pain, and but a Span). **1604** SHAKES *O.* II. iii. 67 Man's life's but a span. **1605-8** *Id. T. Ath.* V. iii. 3 Timon is dead, who hath outstretch'd his span.

(ODEP)

**E259 He that has EYES in his head will look about him.**

**1616** BRET., p. 8. **1639** CL., s.v. Prudentia, p. 265.

(Tilley)

--If this won't turn out something--another will--no matter--'tis an assay upon human nature--I get my labour for my pains--'tis enough--the pleasure of the experiment has kept my senses, and the best part of my blood awake, and laid the gross to sleep.

(WC 28)

**Labour for one's pains, To have nothing but one's.**

**1589** NASHE *Pref. to Grene's Menaphon* iii. 314 They haue nought but ... (to bring it to our English Prouerbe) their labour for their trauell. **1602** SHAKES. *T.C.* I. i. 69 I have had my labour for my travail. **1655-62** GURNALL *Chrn. in Armour* (1865) I. 224 They are but few that carry away the prize in the world's lottery; the greater number have only their labour for their pains. **1670** RAY 183.

(ODEP)

**Will not, If one / another will; (so are all maidens married).**

**1546** HEYWOOD I. iii. A4 Sens that that one wyll not, an other wyll. **1584** R. WILSON *Three Ladies of London* Hazl.-Dods. vi. 263. **1609**

HARWARD 84 That which one will not an other may. That maketh all meates eaten and all maydes maryid. *a* 1628 CARMICHAELL no. 600 Gif ye will not, ane other will, the morne is the nixt day. 1639 CLARKE 17 What one will not, another will. 1670 RAY 158 The world was never so dull but . . . 1721 KELLY 182 . . . so are all Maidens married.

(ODEP)

The learned SMELFUNGUS travelled from Boulogne to Paris--from Paris to Rome--and so on--but he set out with the spleen and jaundice, and every object he pass'd by was discoloured or distorted--He wrote an account of them, but 'twas nothing but the account of his miserable feelings.

(WC 28-29)

**Jaundiced eye, To the / all things look yellow.**

*c.* 1386 CHAUCER *Mel.* B<sup>2</sup> 2891 The prophete seith that 'troubled eyen han no cleer sighte'. *c.* 1580 SIDNEY *Arcadia* Wks. IV. 338 Like them that have the yellow jaunders everything seeming yealow unto them. 1612 WEBSTER *White Devil* I. ii Merm. 12 The fault . . . is not in the eyesight.-True; but they that have the yellow jaundice think all objects they look on to be yellow. 1660 W. SECKER *Nosuch Prof.* II. (1891) 184 Nero thought no person chaste, because he was so unchaste himself. Such as are troubled with the jaundice see all things yellow. 1709 POPE *Ess.Crit.* II. 359 All looks yellow to the jaundic'd eye.

(ODEP)

I met Smelfungus in the grand portico of the Pantheon--he was just coming out of it--'Tis *nothing but a huge cock-pit\**, said he--I wish you had said nothing worse of the Venus of Medicis, replied I--for in passing through Florence, I had heard he had fallen foul upon the goddess, and used her worse than a common strumpet, without the least provocation in nature.

(WC 29)

**Never was strumpet fair.**

1640 HERBERT no. 431.

(ODEP)

Mundungus, with an immense fortune, made the whole tour; going on from Rome to Naples--from Naples to Venice--from Venice to Vienna--to Dresden, to Berlin, without one generous connection or pleasurable anecdote to tell of; but he had travell'd straight on looking neither to his right hand or his left, lest Love or Pity should seduce him out of his road.

(WC 29)

**L558** Where **Love** is there is the eye.

**a1396** (1494) Hilton *Scale* H4<sup>v</sup>[9-10]: For where the love is there is the eye, and where the likynge is there is moost the herte thynkyng. **a1400** *Ancrene (Recluse)* 38.28-30: Auris zelo audit omnia, ubi amor ibi oculus. Salomon seith, the jelous ere hereth al thing, there as is love, there is his eigne. **c1425** *St. Mary Oignies* 146.15: Where love is, there is the eye.

(Whiting)

Peace be to them! if it is to be found; but heaven itself, was it possible to get there with such tempers, would want objects to give it--every gentle spirit would come flying upon the wings of Love to hail their arrival--Nothing would the souls of Smelfungus and Mundungus hear of, but fresh anthems of joy, fresh raptures of love, and fresh congratulations of their common felicity--I heartily pity them: they have brought up no faculties for this work; and was the happiest mansion in heaven to be allotted to Smelfungus and Mundungus, they would be so far from being happy, that the souls of Smelfungus and Mundungus would do penance there to all eternity.

(WC 29)

See, **Love is the true price (reward) of love, Love is the loadstone of love, Love is bought for love** (WC 26-27).

**Heaven, To be in.**

**1533-4** N. UDALL *Flowers* 33<sup>v</sup> I am in heuen, or I wold neuer desire any other heuen (In coelo esse). *Ibid.* 173 We be euen in heuen, or (as we say in iestyng) we haue apostles lyues, or sayntes lyues. **1672** WALKER 21 no. 5.

(ODEP)

**H311** It is fair in **Heaven**.

**a1400** *Stodye of Wysdome* 26.2: We seyen that it is feyre in heven. Note (p. 132): 'Not in the Latin.'

(Whiting)

## MONTRIUL

I AM apt to be taken with all kinds of people at first sight; but never more so, than when a poor devil comes to offer his service to so poor a devil as myself; and as I know this weakness, I always suffer my judgment to draw back something on that very account-- and this more or less, according to the mood I am in, and the case-- and I may add the gender too, of the person I am to govern.

(WC 31)

**Judge from appearances, Never.**

**1526** TYNDALE *John* vii. 24 Judge not after the vtter apearance, but iudge rightewes iudgement.

(ODEP)

La Fleur had set out early in life, as gallantly as most Frenchmen do, with *serving* for a few years; at the end of which, having satisfied the sentiment, and found moreover, That the honour of beating a drum was likely to be its own reward, as it open'd no further track of glory to him--he retired *a ses terres*, and lived *comme il plaisoit a Dieu*--that is to say, upon nothing.

(WC 31)

**Service without reward is punishment.**

**1616** DRAXE no. 1942. **1640** HERBERT no. 1015.

(ODEP)

--And so, quoth *Wisdome*, you have hired a drummer to attend you in this tour of your's thro' France and Italy! Psha! said I, and do not one half of our gentry go with a hum-drum *compagnon du voiage* the same round, and have the piper and the devil and all to pay besides? When man can extricate himself with an *equivoque* in such an unequal match--he is not ill off--But you can do something else, La

Fleur? said I--*O qu'oui!*--he could make spatterdashes, and play a little upon the fiddle--Bravo! said Wisdome--Why, I play a bass myself, said I . . .

(WC 32)

**Wisdom, What is not / is danger.**

**1659** HOWELL *Brit. Prov.* 2 (wisdom (or discretion)). **1707**  
MAPLETOFT 125 (Welsh).

(ODEP)

**Hop whore! Pipe thief! Hangman lead the dance.**

**1546** HEYWOOD II. vii. K1<sup>v</sup> Hop hoore, pype theefe. **1611** DAVIES no. 258. **1615** J. STEPHENS *Essays* II. 28 in *Bks. Char.* 254 He (the hangman) hath many dependant followers: for (as the proverb saith) hangman leades the dance.

(ODEP)

**Devil and all, The.**

[=everything right and wrong, especially the wrong.]

**1528** ROY & BARLOW Rede me be not Wroth ed. Arber 39 some saye he [Wolsey] is the devill and all. **1543** BALE Yet a Course Baptyzed bells, bedes, oragans... the debyll and all of soche idolatrouse beggery. c. **1566** CURIO *Pasquin in a Trance* tr. W. P. 59 To do the deuill and all of mischiefe. **1586** G. WHETSTONE *English Mirror* 178 That same learning. . . in stubborne wits . . . doth the diuell and all of lust.

(ODEP)

. . . You can shave, and dress a wig a little, La Fleur?--He had all the dispositions in the world--It is enough for heaven! said I, interrupting him--and ought to be enough for me--So supper coming in, and having a frisky English spaniel on one side of my chair, and a French valet, with as much hilarity in his countenance as ever nature painted in one, on the other--I was satisfied to my heart's content with my empire; and if monarchs knew what they would be at, they might be as satisfied as I was.

(WC 32)

**Man punishes the action, but God the intention.**  
1732 FULLER no. 3332.

(ODEP)

**Merry (Happy) as a king.**

c.1512 *Hickscorner* C3<sup>v</sup>. c.1530 *Youth* A4<sup>v</sup> I wyll make as mery as a kynge.. 1595 PEELE *Old Wives Tale* A3 This Smith leads a life as merrie as a king. 1600 DEKKER *Shoem. Hol.* v. v. 143 I liude as merry as an emperor. c. 1727 [GAY?] 'New Song of new Similies ' *Poems* ed. Faber 646 Full as an Egg was I with Glee; And happy as a King.

(ODEP)

### MONTRIUL

. . . he was a faithful, affectionate, simple soul as ever trudged after the heels of a philosopher; and notwithstanding his talents of drum-beating and spatter-dash-making, which, tho' very good in themselves, happen'd to be of no great service to me, yet was I hourly recompenced by the festivity of his temper--it supplied all defects--I had a constant resource in his looks in all difficulties and distresses of my own--I was going to have added, of his too; but La Fleur was out of the reach of every thing; for whether 'twas hunger or thirst, or cold or nakedness, or watchings, or whatever stripes of ill luck La Fleur met with in our journeyings, there was no index in his physiognomy to point them out by--he was eternally the same; so that if I am a piece of a philosopher, which Satan now and then puts it into my head I am--it always mortifies the pride of the conceit, by reflecting how much I owe to the complexional philosophy of this poor fellow, for shaming me into one of a better kind. . .

(WC 32-33)

**Contented mind is a continual feast, A.**

1535 COVERDALE *Bible Prov.* xv. 15 A quiet heart is a continual feast. 1592 WARNER *Albion's Eng.* VII. 37 X3<sup>v</sup> It is a sweete continuall feast to liue content I see. 1766 *Goody Two-Shoes* v. iii.

(ODEP)

**Blithe heart makes a blooming visage, A.**

1586 GUAZZO ii. 162 Wee Women commonlie saie, that a merrie heart makes a faire face, and a good complexion. 1628 CARMICHAELL no. 16



A blyth heart makes a bluming visage. 1629 *Bk. Mer. Rid.* no. 54 Heart's mirth doth make the face fayre.

(ODEP)

A blithe heart makes a blooming visage.

(Ray, p.279)

**Good heart conquers ill fortune, A.**

1571 R. EDWARDS *Damon and Pythias* D1<sup>v</sup> Multum iuuat in re mala animus bonus. 1591-2 *Id.* 3 *Hen. VI* IV. iii. 46-7 Though fortune's malice overthrow my state, My mind exceeds the compass of her wheel. 1591-2 SHAKES. 2 *Hen. VI* III. i. 100 A heart unspotted is not easily daunted. 1598 *Id.* 2 *Hen. IV* II. iv. 31 A good heart's worth gold. 1599 MINSHEU *Span. Gram.* 84 A good hart breaketh ill hap. 1604 SHAKES. *O.* I. iii. 206 What cannot be preserv'd when fortune takes, Patience her injury a mock'ry makes. 1620 SHELTON *Quix.* II. xxxv (1908) III. 72 A good heart conquers ill fortune, as well thou knowest.

(ODEP)

. . . With all this, La Fleur had a small cast of the coxcomb--but he seemed at first sight to be more a coxcomb of nature than of art; and before I had been three days in Paris with him--he seemed to be no coxcomb at all.

(WC 33)

**Cast of his office, To give one a.**

a. 1553 UDALL *Royster D.* i.iv. Arb. 26 Speake to them: of mine office he shall haue a cast. 1666 TORRIANO *It. Prov.* 79 no. 44 The Devil gives him a cast of his Office.

(ODEP)

## MONTRIUL

. . . having been in love with one princess or another almost all my life, and I hope I shall go on so, till I die, being firmly persuaded, that if ever I do a mean action, it must be in some interval betwixt one passion and another: whilst this interregnum lasts, I always perceive my heart locked up--I can scarce find in it, to give Misery a sixpence; and therefore I always get out of it as fast as I can, and the moment I am re-kindled, I am all generosity and good will again; and would do

any thing in the world either for, or with any one, if they will but satisfy me there is no sin in it.

--But in saying this--surely I am commending the passion--not myself.

(WC 34)

**L521 LOVE makes all hard hearts gentle.**

**1586** WITHALS, s. N6V: Hard harts are broken at leastewise bowde, By soft intreating, which is alowde. **1640** HERB., no. 538. **1659** N.R., p.73: (hard things gentle). **1671** CL. *Phras. Puer.*, p. 219: Kind usage overcomes hard hearts.

(Tilley)

**A FRAGMENT**

-----THE town of Abdera, notwithstanding Democritus lived there trying all the powers of irony and laughter to reclaim it, was the vilest and most profligate town in all Thrace. What for poisons, conspiracies, and assassinations--libels, pasquinades and tumults, there was no going there by day--'twas worse by night.

Now, when things were at the worst, it came to pass, that the Andromeda of Euripides being represented at Abdera, the whole orchestra was delighted with it: but of all the passages which delighted them, nothing operated more upon their imaginations, than the tender strokes of nature which the poet had wrought up in that pathetic speech of Perseus,

*O Cupid, prince of God and men, &c.*

Every man almost spoke pure iambics the next day, and talk'd of nothing but Perseus his pathetic address--'O Cupid! prince of God and men'--in every street of Abdera, in every house--'O Cupid! Cupid!'--in every mouth, like the natural notes of some sweet melody which drops from it whether it will nor no--nothing but 'Cupid! Cupid! prince of God and men,--The fire caught--and the whole city, like the heart of one man, open'd itself to Love.

(WC 34-35)

**Things are at the worst they will mend, When.**

**1582** WHETSTONE *Hept. Civil Disc.* U3 Let this comfort you: that things when they are at the worse, begin to amend. The Feauer giueth place to health, when he hath brought the pacyent to deathes doore. c.**1594** BACON no. 1456 When things are at the periode of yll they turne agayne. **1596** SHAKES. *K.J.* III. iv. 114 Evils that take leave, on their

departure most of all show evil. 1600 *Sir J. Oldcasstle* IV. iii. (*Shaks. Apoc.*) 153 Patience, good madame, things at worst will mend. 1605-6 SHAKES. *M.* IV. ii. 24 Things at the worst will cease, or else climb upward To what they were before. 1615 J. CHAMBERLAINE *Letters* i. 596. 1623 WEBSTER *Duch. of M.* IV. i. Merm. 200 Things being at the worst begin to mend.

(ODEP)

L522 LOVE makes men orators.

1593 GREENE *Mamillia II*, p. 57: It hath byn a saying more common then true, that loue makes al men Orators. 1600 BODENHAM *Belvedere*, p. 31: Loue makes blunt wits, right pleasing Oratours. 1630 *Tinker Turvey*, p. 63: I haue heard this old said saw, that loure makes men orators, and affections whetteth in eloquence.

(Tilley)

## THE BIDET

. . . he [La Fleur] canter'd away before me as happy and as perpendicular as a prince.--

(WC 38)

See, Merry (Happy) as a king (WC 32).

The bidet flew from one side of the road to the other, then back again--then this way--then that way, and in short every way but by the dead ass.--La Fleur insisted upon the thing--and the bidet threw him.

What's the matter, La Fleur, said I, with this bidet of thine?--*Monsieur*, said he, *c'est un cheval le plus opiniaté du monde*--Nay, if he is a conceited beast, he must go his own way, replied I--so La Fleur got off him, and giving him a good sound lash, the bidet took me at my word, and away he scamper'd back to Montriul.--*Peste!* said La Fleur.

(WC 38)

**One thing thinks the horse, and another he that saddles (rides) him.**

1622 CESAR OUDIN *A Grammer Spanish and English* tr. I W. 251.

1631 MABBE *Celestina* T. T. 264. 1640 HERBERT no. 387 The horse

thinkes one thing, and he that saddles him another. 1670 RAY 14 The horse thinks one thing, and he that rides him another. 1732 FULLER no. 3799.  
(ODEP)

Grant me, O ye powers which touch the tongue with eloquence in distress!-  
-whatever is my *cast*, Grant me but decent words to exclaim in, and I will give my nature way.

--But as these were not to be had in France, I resolved to take every evil just as it befell me without any exclamation at all.

(WC 39)

**Grief is lessened when imparted to others.**

1540 PALSGRAVE *Acolastus* 136 It greueth men lesse, whan they haue other in peyne or touble with them. 1559 SENECA *Troas* tr. Jasper Heywood III. ii D8<sup>v</sup> Oft tymes the weping of the eyes, the inward grief out weares. 1561 T. BECON *Sick Man's Salve* P.S. 155 Inward touble is the greatest grief in the world. Declare . . . what it is; and we will do the best we can to quiet your mind. 1566 P. BERLEY *Ariodanto and Jenevra* ed. Prouty 110 By disclosing of his grieffe, he findes to ease his smart. [c.1587] 1592 KYD *Span. Trag.* I. iii. 32 Complaining makes my greefe seeme lesse. [1592] 1597 SHAKES. *Rich. III* IV. iv. 126 Why should calamity be full of words? . . . --Let them have scope: though what they will impart Help nothing else, yet do they ease the heart.. 1599 *Id. A.Y. I.* iii. 98 And do not seek to take your charge upon you, To bear your griefs yourself and leave me out. 1599 *Pass. Pilgr.* 20, l. 55 Thus of every grief in heart He with thee doth bear a part.

(ODEP)

**A13 Of the ABUNDANCE of the heart the mouth speaks.**

[*Matt. xii 34.*] 1492 *Salomon and Marcolphus*, s. B2v: Of habundaunce of therte the mouth spekyst. c1547 BALE *Three Laws* IV, s. D7v: As thu art, thu speakest, after they hartes abundaunce. 1596 DEL., s. M7v. 1596 *Edw. III*, s. D3: Thus from the harts abundant speakes the tongue. a1598 FERG. MS, no. 1108. 1611 COT., s.v. Four: (Out of the). 1623 WOD., p. 514. 1668 R.B., p. 42. 1684 F. HAWKINS *New Youth's Behavior*, p. 17: (For out of the).

(Tilley)

**Will may win my heart.**

**1546** HEYWOOD I. iv. B1<sup>v</sup> Will maie wyn my herte, herein to consent, To take all thynges as it comth, and be content.

(ODEP)

**Take things as they come.**

**1509** A. BARCLAY *Ship of Fools* ii. 319 That man folowes hye wysdome whych takys all thynges as they come. **1530** PALSGRAVE 614b I take the worlde as it cometh and love God of all. **1592** DELAMOTHE 15 We must needes take the tyme as it doth come. **1611** DAVIES Prov. no. 296 Take all things as they come, and bee content.

(ODEP)

### **NAMPONT THE DEAD ASS**

--AND this, said he, putting the remains of a crust into this wallet--and this, should have been thy portion, said he, hadst thou been alive to have shared it with me. I thought by the accent, it had been an apostrophe to his child; but 'twas to his ass, and to the very ass we had seen dead in the road, which had occasioned La Fleur's misadventure. The man seemed to lament it much; and it instantly brought into my mind Sancho's lamentation for his; but he did it with more true touches of nature.

The mourner was sitting upon a stone bench at the door, with the ass's pannel and its bridle on one side, which he took up from time to time--then laid them down--look'd at them and shook his head. He then took his crust of bread out of his wallet again, as if to eat it; held it some time in his hand-- then laid it upon the bit of his ass's bridle--looked wistfully at the little arrangement he had made--and then gave a sigh.

(WC 39-40)

--He said he had come last from Spain, where he had been from the furthest borders of Franconia; and had got so far on his return home, when his ass died. Every one seem'd desirous to know what business could have taken so old and poor a man so far a journey from his own home.

(WC 40)

**Every man as his business lies.**

1597 SHAKES. *I Hen.* IV II. ii. 75 Every man to his business. 1600-1 *Id.* H. I. v. 128 I hold it fit that we shake hands and part; You, as your business and desire shall point you. For every man hath business and desire, Such as it is. 1678 RAY 107.

(ODEP)

He said, Heaven had accepted the condition; and that he had set out from his cottage with this poor creature, who had been a patient partner of his journey--that it had eat the same bread with him all the way, and was unto him as a friend.

(WC 40)

**Bread is a binder.**

1594 GREENE & LODGE *Looking Glass* I. ii. 249. 1611 CHAPMAN *May Day* I. i. 425. c. 1616 BEAUM. & FL. *Scornful Lady* IV. ii. 77. 1618 *Owl's Almanack* 51.

(ODEP)

### NAMPONT THE POSTILLION

I called to him as loud as I could, for heaven's sake to go slower--and the louder I called the more unmercifully he galloped.--The deuce take him and his galloping too--said I--he'll go on tearing my nerves to pieces till he has worked me into a foolish passion, and then he'll go slow, that I may enjoy the sweets of it.

The postillion managed the point to a miracle: by the time he had got to the foot of a steep hill about half a league from Nampont,--he had put me out of temper with him--and then with myself, for being so.

My case then required a different treatment; and a good rattling gallop would have been of real service to me.--

--Then, prithee get on--get on, my good lad, said I.

(WC 41-42)

**Case is altered, The.**

c. 1568 *Liberality & Prodigality* D3. c.1573 G. HARVEY *Letter-Bk.* 124 The case is quite alterid. 1577 HOLINSHED *Hist. Scot.* (1578 i. 22b) So is the case now altered with vs. 1578 *Promus & Cassandra* F2v. 1579 *Proverbs of Sir James Lopez de Mendsoza* tr. B.Googe 27. 1594

GREENE *Looking-Glass* II. ii. Merm. 105 Faith sir, the case is altered; you told me it before in another manner: the law goes quite against you. 1609 JONSON *Case Altered* (Title).

(ODEP)

--The duece go, said I, with it all! Here am I sitting as candidly disposed to make the best of the worst, as ever wight was, and all runs counter.

(WC 42)

**B326 Make the BEST of a bad bargain (market).**

1589 PUTTENHAM *Art Eng. Poesy* III xvii, p. 184: The figure Paradiastole.. we call the Curry-fauell, as when we make the best of a bad thing. 1622 MABBE *Rogue* I l ii, I 63: Of this spilt water, hee gathered up as much as he could, making the best of a bad bargaine. 1642 T. BARROW (to H. Oxinden, July 3) in Oxinden *Let.* 238, p. 310: He must nowe make the best off a bad cause. 1663 PEPYS *Diary* Aug. 14, III 251: I . . therefore am resolved to make the best of a bad market. 1670 RAY, p. 61. 1692 R. L'ESTRANGE *Fables* 106, I 100: But when it came to the Worst at last, the Dog had the Wit we see, to make the Best of a Bad Game. 1696 DILKE *Lover's Luck* IV, p. 33: Let's make the best of a bad Market; pop into a Coach;--Drive to a Tavern, and drink away Sorrow. 1721 KEL., p. 247: (Market). \*Since you have faln into a troublesome Business, mend it by your Cunning and Industry. 1732 FUL., no. 3325.

SHAKESPEARE.--1604 *O.* I iii 172: Good Brabantio, Take up this mangled matter at the best. 1608 *C.* V vi 145: His own impatience Takes from Aufidius a great part of blame. Let's make the best of it.

(Tilley)

There is one sweet lenitive at least for evils, which nature holds out to us; so I took it kindly at her hands, and fell asleep; and the first word which roused me was *Amiens*.

(WC 42)

**N328 There is NOTHING so bad in which there is not something of good.**

1623 WOD., p. 505: No Evill without Good. 1678 RAY *Adagia Hebr.*, p. 408.

SHAKESPEARE.--1599 *Hen.* V IV i 4: There is some soul of goodness in things evil, Would men observingly distil it out.

(Tilley)

THE words were scarce out of my mouth, when the Count de L\*\*\*'s post-chaise, with his sister in it, drove hastily by: she had just time to make me a bow of recognition--and of that particular kind of it, which told me she had not yet done with me. She was as good as her look; for, before I had quite finished my supper, her brother's servant came into the room with a billet, in which she said, she had taken the liberty to charge me with a letter, which I was to present myself to Madame R\*\*\* the first morning I had nothing to do at Paris.

(WC 42-43)

**Good as one's word, To be as.**

**1577** STANYHURST *Chron. Ireland* i. 104a. c.**1594** MUNDAY *John a Kent l.* 1053 Ye seeme an honest man, and so faith, could ye be as good as your woord, there be that perhaps would come somewhat roundly to ye. **1598** SHAKES. 2 *Hen. IV* V. v. 86. Sir, I will be as good as my word. **1599** *Id. Hen. V* IV. viii 32 I met this man with my glove in his cap, and I have been as good as my word. **1600-1** *Id. M.W.W.* III. iv. 104 So I have promised, and I'll be as good as my word. **1601** *Id. T.N.* III. iv. 306 And for that I promis'd you, I'll be as good as my word. **1610** BRETNOR *Almanac* 'August' Good Days. **1673** MARVELL *Rehearsal Transposed* Gros. ii. 345.

(ODEP)

**THE LETTER  
AMIENS**

. . . The poor soul burn'd with impatience; and the Count de L\*\*\*'s servant's coming with the letter, being the first practicable occasion which offered, La Fleur had laid hold of it, and in order to do honour to his master, had taken him into a back parlour in the Auberge, and treated him with a cup or two of the best wine in Picardy; and the Count de L\*\*\*'s servant in return, and not to be behind hand in politeness with La Fleur, had taken him back with him to the Count's hotel.

(WC 44-45)

**Beforehand with the world, To be.**



[c. 1640] 1651 CARTWRIGHT *The Ordinary* V. i. 5 Tis good to be before hand still. 1647 J. HOWELL *Let.* III. 5, II. 519 He is the happy man who can square his mind to his means...he who is before-hand with the world. 1666 TORRIANO *Prov. Phr.* s.v. Salci 176 To lay up moneys like a good Husband, and be before-hand with the World.

(ODEP)

. . .La Fleur's *prevenancy* (for there was a passport in his very looks) soon set every servant in the kitchen at ease with him; and as a Frenchman, whatever be his talents, has no sort of prudery in shewing them, La Fleur, in less than five minutes, had pull'd out his fife, and leading off the dance himself with the first note, set the *fille de chambre*, the *maitre d'hotel*, the cook, the scullion, and all the houshold, dogs and cats, besides an old monkey, a-dancing: I suppose there never was a merrier kitchen since the flood.

(WC 45)

**Good face is a letter of recommendation, A.**

[PUBL. SYR. 169 *Formosa facies muta commendatio est.*] 1620 SHELTON *Quix.* II. lxiii (1908) III. 270 His beauty giving him in that instant, as it were, a letter of recommendation. 1768 STERNE *Sent. Journ.*. Amiens. There was a passport in his very looks.

(ODEP)

**Old as the flood, As.**

1586 FERNE *Blazon of Gent.* 158 (ancient).

(ODEP)

--'Tis all very well, La Fleur, said I.--'Twas sufficient. La Fleur flew out of the room like lightening, and return'd with pen, ink, and paper, in his hand; and coming up to the table, laid them close before me, with such a delight in his countenance, that I could not help taking up the pen.

(WC 46)

**L279 As swift as LIGHTNING.**

1599 PEELE *David and Beths.* iv, s. C2v: My selfe, as swift as thunder or his spouse, Will hunt occasion with a secret hate, To work false Ammon an vngracious end. 1602 MARSTON *Antonio's Rev.* III i 174: Revenge as

swift as lightning bursteth forth, And cleaves his heart. 1612 WEBSTER *White Devil* I ii 4: I am prompt As lightning to your service, o my Lord! 1613 T. HEYWOOD *Brazen Age*, p. 180: Swifter then Ioues lightning, my fierce vengeance Shall crosse Euenus. 1613 T. HEYWOOD *Silver Age* III, p. 138: Which when I heard, as swift as lightning I search't the regions of the vpper world. 1622 G. MARKHAM AND SAMPSON *Herod and Antipater* III, s. G1: Be swift as Lightning. [1625] 1647 MASSINGER ET AL. *Love's Cure* I i, p. 167: Swift as lightning he came on. 1631 SHIRLEY *Love Tricks* I i, p. 11: If your answer be, That you can love me, be it swift as lightning. 1671 CL. *Phras. Puer.*, p. 327: (the lightning). SHAKESPEARE.--1591 3 *Hen. VI* II i 129: Their weapons like to lightning came and went. 1595 *M.N.D.* I i 145: Brief as the lightning in the collied night. c1595 *R.J.* II ii 119: Too like the lightning, which doth cease to be Ere one can say 'It lightens.' *Ibid.* III i 177: And to't they go like lightning. 1596 *Rich. II* I iii 79: Be swift like lightning in the execution. (Tilley)

## THE WIG PARIS

I confess I do hate all cold conceptions, as I do the puny ideas which engender them; and am generally so struck with the great works of nature, that for my own part, if I could help it, I never would make a comparison less than a moutain at least. All that can be said against the French sublime in this instance of it, is this--that the grandeur is *more* in the *word*; and *less* in the *thing*. No doubt the ocean fills the mind with vast ideas; but Paris being so far inland, it was not likely I should run post a hundred miles out of it, to try the experiment--the Parisian barber meant nothing.--

The pail of water standing besides the great deep, makes certainly but a sorry figure in speech--but 'twill be said--it has one advantage--'tis in the next room, and the truth of the buckle may be tried in it without more ado, in a single moment.

In honest truth, and upon a more candid revision of the matter, The *French expression professes more than it performs*.

(WC 49-50)

**N272** He that promises too much (all) means NOTHING.

1616 DR., no. 1737: He that promiseth all, deceiueth all. 1639 CL., p. 194: Men promise more then they will performe. 1659 HOW. *Br. Prov.*, p. 37: A man That promises all things and performs nothing. 1694 *Court. Oracle* 191, p. 174: He that promises all promises nothing, and promises are so many slippery steps for fools. 1732 FUL., no. 2253.

(Tilley)

**P602** Great PROMISES small performance.

1562 HEY. *Epig.* 10, p. 179. 1580 LYLY *Euph. and His Eng.*, p. 227: Great promises without performance, delight for the tyme, but yerke euer after. 1611 COT., s.v. Faiseur: Great promisers weake performers. 1616 DR., no. 1739 : Faire promises, and slacke performance. 1636 MASSINGER *Duke Florence* II iii, p. 243: Great men, Till they have gained their ends, are giants in Their promises, but, those obtained, weak pigmies In their performance. 1639 CL., p. 194: Grat promises and small performances. 1659 HOW. *Br. Prov.*, p. 4: (Great promises). 1659 *N.R.*, p. 111: Those that promise most perform least. 1666 TOR. *It. Prov.* 29, p. 219: Who promiseth much, performeth little.

SHAKESPEARE.--1604 *O.* IV ii 184: Your words and performance are no kin together.

(Tilley)

**M1215** The MOUNTAIN was in labor and brought forth a mouse.

[ERAS. *Adagia*, 339B: Parturiunt montes, nascetur ridiculus mus.] 1549 LATIMER *Serm.* 7, p. 92: For all their boasts, little or nothing was done; in whom these words of Horace may well be verified .. The mountains swell up, the poor mouse is brought out. 1580 BARET, P--136: \*A Prouerbe vsed towards those, which being great boasters of their substance and welth, promise verie great rewards: but when they come to performance of such things, they seeme to eate their words. 1583 MELBANCKE *Philot.*, s. K4v: Where he looked for mountaines of mynes, which as we say, brought foorth nothing else but a sillie dragled mouse. 1584 LYLY *Camp. Prol.*, l.12: If the shower of our swelling mountaine seeme to bring foorth some Eliphant, perfourme but a mouse, you will gently say, this is a beast. 1590 R. WILSON *Three Lords and Three Ladies Lond.*, s. G I v: Doo all these mountaines move to breede a mouse? 1604 ALEXANDER *Croesus* II i 434: I thinke a Mountaine hath brought forth a Mouse. 1615 R.A. *Val. Welsh.* III v, s. F2: This Welshman is all superficiall, Without dimensions, and like a mountaine swels, In labour onely with great ayry words, Whose birth is nothing. but a silly Mouse. 1625 MIDDLETON *Game at Chess* II ii 9: And from his huge bulk let forth a butterfly, Like those big bellied mountains, which the poet Delivers, that are brought to bed with mouse--flesh. 1659 HOW. *Br. Prov.*, p. 10:

The mountain comes forth. **1666** TOR., *It. Prov.* 33, p. 157: The mountains are big, and bring forth a fart. **1666** TOR. *Prov. Phr.*, s.v. Sorcio, p. 196: To have done much, and at last prove but a mouse, viz. to have laboured to no purpose.

(Tilley)

. . . I never would make a comparison less than a mountain at least. All that can be said against the French sublime in this instance of it, is this--that the grandeur is *more* in the *word*; and *less* in the *thing*. No doubt the ocean fills the mind with vast ideas; but Paris being so far inland, it was not likely I should run post a hundred miles out of it, to try the experiment--the Parisian barber meant nothing.--

(WC 50)

**Ride post for pudding, To.**

**1602** WITHALS 74 With foot and wing, as they say, post haste, *Equis, et velis*. It is also spoken where haste is, and neede is, but then in the worser part, as they say, post haste for puddings. **1616** BRETNOR *Almanac* January (Evil days) Post for a pudding. **1619** MIDDLETON *Inner Temple Masque* ed. Bullen vii. 211.

(ODEP)

**N298 NOTHING is good or bad but by comparison.**

**1676** T. SHADWELL *Virtuoso* II, p. 131: No Man's happy but by comparison. **1732** FUL., no. 3666. *Ibid.*, no. 5071: 'Tis Comparison, that makes Men happy or miserable.

(Tilley)

The pail of water standing besides the great deep, makes certainly but a sorry figure in speech--but 'twill be said--it has one advantage--'tis in the next room, and the truth of the buckle may be tried in it without more ado, in a single moment.

(WC 50)

**A37 More ADO than needs.**

**1616** DR., no. 141. **1639** CL., p. 30: (To make more).

(Tilley)

HAIL ye small sweet courtesies of life, for smooth do ye make the road of it! like grace and beauty which beget inclinations to love at first sight; 'tis ye who open this door and let the stranger in.

(WC 51)

**Door, Here is the / and there is the way.**

c. 1475 *Mankind* 154 Nought. Her ys the dore, her ys the wey! 1546 HEYWOOD I. xi. D4 Nowe here is the doore, and there is the wey, and so...farewell. 1594-8 SHAKES. *T.S.* III. ii. 205 The door is ipen, sir, ther lies your way. 1601 *Id. T.N.* I. v. 187 If you be not mad, be gone...- Will you hoist sail, sir? Here lies your way. 1602 R. CAREW 'Excellency of Eng. Tongue' (1769 ed. of *Survey*, II). 1625 JONSON *Staple of News* III. iv. 76f There lies your way, you see the doore. 1639 CLARKE 70.

(ODEP)

-----*Tres volentieres*; most willingly, said she, laying her work down upon a chair next her, and rising up from the low chair she was sitting in, with so chearful a movement and so chearful a look, that had I been laying out fifty louis d'or with her, I should have said--'This woman is grateful.'

(WC 51)

**Grateful man, To a / give money when he asks.**

1622 HOWELL *Lett.* I. ii. 9, I 107 Sir, Thanks for one Courtesy is a good Usher to bring on another. 1640 HERBERT no. 115. 1706 STEVENS s.v. *Agradecido* To a grateful Man more than is ask'd.

(ODEP)

## THE PULSE PARIS

She repeated her instructions three times over to me with the same good natur'd patience the third time as the first;--and if *tones and manners* have a meaning, which certainly they have, unless to hearts which shut them out--she

seem'd really interested, that I should not lose my self.

(WC 51-52)

**Better were within, If / better would come out.**  
1721 KELLY 217. 1732 FULLER no. 2672.

(ODEP)

**2672 If better were within better would come out.**

(Fuller)

I will not suppose it was the woman's beauty, notwithstanding she was the handsomest grisset, I think, I ever saw, which had much to do with the sense I had of her courtesy; only I remember, when I told her how much I was obliged to her, that I looked very full in her eyes--and that I repeated my thanks as often as she had done her instructions.

(WC 52)

**Looks breed love.**

[ERASM. Ad. Amor ex oculo.] **1539** TAVERNER I Iv Ex aspectu nascitur amor. Of syght is loue gendred. c. **1577** NORTHBROOKE *Treat. agst. Dicing* (1843) 89 She must needes fire some . . . According to the olde prouerbe, ex visu amor. a. **1579** F. MERBURY Marr. *Wit & Wisdom* 27 Ubi animus ibi oculus Where he loves there he lookes. c. **1587** MARLOWE *I Tamb.* II. V. 63. **1590** H. ROBERTS *Defiance to Fortune* D2 Lookes (men say) are the messengers of loue. c. **1594-5** SHAKES. *R.J.* I. iii. 98 I'll look to like, if looking liking move. **1596** *Id. M.V.* III. ii. 63 Tell me where is fancy bred?...It is engender'd in the eyes, With gazing fed. **1601** *Id. T.N.* I. v. 280 Methinks I feel this youth's perfections With an invisible and subtle stealth To creep in at mine eyes. **1624** J. HEWES *Perfect Survey* H4 Love doth spring vp by the Eye. **1639** CLARKE 28. **1695** RAVENSCROFT 19 Looking breeds liking.

(ODEP)

. . . Any one may do a casual act of good nature, but a continuation of them shew it is a part of the temperature; and certainly, added I, if it is the same blood which comes from the heart, which descends to the extremes (touching her wrist) I am sure you must have one of the best pulses of any woman in the world . . .

(WC 52-53)

**B459** Good BLOOD cannot lie.

c1489 CAXTON *Sons Aymon* IX, p. 248: But as men sayen true blood may not lye. 1611 COT., s.v. Sang: Good blood cannot, (the well-bred will not) lie; a noble nature, confronted by wrong, scorne, or any base condition, doth quickly discover it selfe. 1623 WOD., p. 478: \*True, for ill Manners come most of euill Blood, and ill Diet. 1657 LEIGH, p. 261: \*A worthy nature cannot conceal itself.

(Tilley)

**B464** It runs in a BLOOD.

a1598 FERG. MS, no. 890. 1623 WEBSTER *Devil's Law-Case* IV ii 81: Take their proffer, or else the Lunacy runnes in a blood. 1627 R. SANDERSON *Ad Populum* iii. *Serm.*, I 384: Tempers of the mind and affections become hereditary, and (as we say) run in a blood. 1641 MILTON *Reas. Church Govt.* I iv: *Wks.*, Pt. I, III 200: Vnlesse we shall choose our Prelats only out of the Nobility,, and let them runne in a blood.

(Tilley)

--Would to heaven! my dear Eugenius, thou hadst passed by, and beheld me sitting in my black coat, and in my lack-a-day-sical manner, counting the throbs of it, one by one, with as much true devotion as if I had been watching the critical ebb or flow of her fever--How wouldst thou have laugh'd and moralized upon my new profession?--and thou shouldst have laugh'd and moralized on--Trust me, my dear Eugenius, I should have said, 'there are worse occupations in this world *than feeling a woman's pulse.*' But a Grisset's! thou wouldst have said, and in an open shop! Yorick--

--So much the better: for when my views are direct, Eugenius, I care not if all the world saw me feel it.

(WC 53)

**O68** OPINION sways the world.

1606 J. DAY *Isle Gulls*, s. A3: Let them expresse the very soule of wit, And want Opinions voice to countnance it, Tis like the idle buzzing of a flie, Heard, not regarded. 1607 B. BARNES *Devil's Charter* I iv, s. B4: Things are as they seeme, Not what they be themselues; all is opinion. 1607 MARSTON *What You Will* I i 18: All that exists, Takes valuation from opinion, A Giddy minion now. 1615 G. MARKHAM *Eng. Housewife*, p. 70: Yet it is but opinion, and that must be the worlds master

always. 1638 R. BAKER *Epp. Balzac* I, p. 96: It is now onely that opinion governess the world. 1646 J. HOWELL *Let.* II 39, II 431: Opinion can do much, and indeed she is that great Lady which rules the World. 1659 HOW. *New Sayings*, p. 2: Opinion the greatest Lady that swayeth the world. [a1680] 1759 S. BUTLER *Gen. Rem.*, I 241: Opinion governs all Mankind.

(Tilley)

## THE HUSBAND PARIS

In London a shopkeeper and a shopkeeper's wife seem to be one bone and one flesh: in the several endowments of mind and body, sometimes the one, sometimes the other has it, so as in general to be upon a par, and to tally with each other as nearly as man and wife need to do.

(WC 54)

### **H49 My better HALF.**

1590 SIDNEY *Arcadia* I Bk. III xii, I 426: Arggalus came out of his sowne, and..forcing up (the best he could) his feeble voice, Mu deare//my better halfe, (said he) I finde I must now leave thee. 1667 MILTON *Par. Lost* V 95, p. 147: Besyt image of myself, and dearer half. 1770 SEVENS *Night Adventurer* III: Com. Wks., p. 38: Can you be so false, thou dear better half of my Soul, as to bring me hither to murder me?

**SHAKESPEARE.**--1599 *J.C.* ii I 271: I charm you, by my once commended beauty, By all your vows of love... That you unfold to me, yourself, your half.

(Tilley)

In Paris, there are scarce two orders of beings more different: for the legislative and executive powers of the shop not resting in the husband, he seldom comes there--in some dark and dismal room behind, he sits commerceless in his thrum night-cap, the same rough son of Nature that Nature left him.

The genius of a people where nothing but the monarchy is salique, having ceded this department, with sundry others, totally to the women--by a continual higgling with customers of all ranks and sizes from morning to night, like so many rough pebbles shook long together in a bag, by amicable collisions, they have worn down their asperities and sharp angles, and not only become round and smooth,



but will receive, some of them, a polish like a brilliant--Monsieur *le Mari* is little better than the stone under your *foot*--

--Surely--surely man! it is not good for thee to sit alone--thou wast made for social intercourse and gentle greetings, and this improvement of our nature from it, I appeal to, as my evidence.

(WC 54)

**S886 A rugged STONE grows smooth from hand to hand.**

1640 HERB., no. 312. 1664 COD., p.186. 1670 RAY, p.23.

(Tilley)

**A rugged stone grows smooth from hand to hand.**

(Ray, p. 18)

**D618 Constant DROPPING will wear the stone.**

[*Job* ziv 19: The waters wear the stones. ERAS. *Adagia*, 782E: Assidua stilla saxum excavat.] 1530 PALS., p. 530a: Water by often dropping may make a hole in a marbyll stone. *Ibid.*, p. 617: The droppes of water with ofte fallynge make the hole in a marbyll stone. 1580 BARET, A-654: \*A Prouerbe aptly shewing that nothing is so difficult, but that industrie and labour will ouercome, accordyng to that sayung of Lilius. 1596 SPENSER *F.Q.* IV xii 7: Yet low the seas I see by often beating, Doe pearce the rockes, and hardest marbel weares; But his hard rocky hart for no entreating Will yeeld, but when my piteous plaints he heares, Is hardned more with my abundant teares. 1611 COT., s.v. Continue: At length, or in continuance of time, the water pierceth stone. 1616 WITHALS, p. 553: Continuall drops doe pierce the marble stone. 1659 HOW. *Br. Prov.*, p. 33: The drop wears out the stone Not by force, but oft falling on. 1659 HOW. *It. Prov.*, p. 4: The stone yields to the water. 1666 TOR. *It. Prov.* 4, p. 3: A drop of water breaks a stone.

**SHAKESPEARE.**--1591 3 *Hen.* VI III i 38: Her tears will pierce into a marble heart. *Ibid.* III ii 50: much rain wears the marble. 1592 *T. And.* II iii 140: But be your heart to them As unrelenting flint to drops of rain. 1592--3 *V.A.* 1. 200: Nay, more [hard] than flint, for stone at rain relenteth. 1593-4 *Luc.* 1. 560: Tears harden lust, though marble wear with raining. *Ibid.* 1. 588: Be moved with my tears.. which..Beat at thy rocky and wrack-threat'ning heart, To soften it with their continual motion. For stones dissov'l'd to water do convert. *Ibid.* 1. 939: Time's glory is to.. waste huge stones with little water-drops. 1596 *Rich.* II III iii 164: Or shall we.. make some pretty match with shedding tears? As thus--to drop them still upon one place Till they have fretted us a pair of graves within the earth. 1602 *T.C.* III ii 193: When water drops have worn the stones of Troy. 1604 *O.* IV iii 47: Hersalt tears fell from her, and soft'ned the stones. 1609 *Lover's*

Compl. lk. 290: But with the inundation of the eyes What rocky heart to  
water will not wear?

(Tilley)

Art improves nature.

1563 R. RAINOLDES *Foundation of Rhetoric* A1. 1584 LYLY *Camp.* I  
III. V. 19 Arte must yeeld to nature. 1587 UNDERDOWNE *Heliodorus*  
iii. 94 T.T. Arte can breake nature. 1604 MARSTON *Malcontent*  
*Epilogue* Art above Nature, Judgment above Art. 1732 FULLER no. 814  
Art helps Nauter, and Experience Art.

(Tilley)

### THE GLOVES PARIS

I was sensible the beautiful Grisset had not ask'd above a single livre above  
the price--I wish'd she had ask'd a livre more, and was puzzling my brains how to  
bring the matter about--Do you think, my dear Sir, said she, mistaking my  
embarrassment, that I could ask a *sous* too much of a stranger . . .

(WC 56)

**Cudgel (beat) one's brains, To.**

1560 *Contention Betwixt Churchyard and Camell* iiv Thus beating thair  
brains in vain they do toyle. 1569 *Marr. Wit & Science* A3 l. 83 But thou  
must take another way to woe, And beate thy brayne and trauayle too and  
fore. 1573 GASCOIGNE i. 152 Beate my braynes about Geometrie. 1577  
BEZA *Abrahams's Sacrifice* tr. A. Golding B4 I beate my braynes, that by  
no king of way My labour be in any wise misspent. 1600-1 SHAKES. *H.*  
V.i. 56 Cudgel thy brains no more about it.

(ODEP)

### THE TRANSLATION PARIS

THERE was no body in the box I was let into but a kindly old French officer. I  
love the character, not only because I honour the man whose manners are softened  
by a profession which makes bad men worse; but that I once knew one--for he is

no more--and why should I not rescue one page from violation by writing his name in it, and telling the world it was Captain Tobias Shandy . . .

(WC 56)

**B27 To go from BAD to worse.**

**1546** HEY. II viii, s. K3: Suche dryfts draue he, from yll to wars and wars.

**1579** SPENSER *Shep. Cal.* Feb., l. 12 p. 11: From good to badd, and from badd to worse. **1583** STUBBES *Anat. Abuses* I, np. 69: But runne

daylie a malo ad peius (as they say) from one mischiefe to an other. **1598**

T. ROGERS *Celest. Eleg.* in Lamport Garl., s. C5: From bad to wrose the world still growes to nought. **1611** COT., s.v Monde: The world growes

euerie day worse and worse. **1659** HOW. Fr. Prov., p. 11L (The world goes alwayes from). **1667** MILTON *Par. Lost* XII 106, p. 382: Still tend

from bad to worse. **1678** BUNYAN *Pilg. Prog.* I, p. 112: Thou hast done in this according to the proverb, Changed a bad for a worse.

**SHAKESPEARE.**--**1610** *Cym.* IV ii 132: His humour Was nothing but

mutation.--ay, and that From one bad thing to worse.

(Tilley)

'Here's a poor stranger come in to the box--he seems as if he knew no body; and is never likely, was he to be seven years in Paris, if every man he comes near keeps his spectacles upon his nose--'tis shutting the door of conversation absolutely in his face--and using him worse than a German.'

(WC 57)

See, **This seven years** (WC 24).

**Use one like a Jew, To.**

**1619** W. HORNEY *Scourge of Drunkennes* A4 Ile vse thee like a dogge, a

Jew, a slave. **1662** FULLER Lond. 198 'I will use you as bad as a Jew'....That poor Nation (especially on Shrove Tuesday) being intollerably

abused by the English. **1700** BP. PATRICK *Comm. Deut.* xxviii. 37 Better we cannot express the most cut-throat dealing, than thus, You use me like a

Jew.

(ODEP)

. . . We both flew together to the other side, and then back--and so on--it was ridiculous; we both blush'd intolerably; so I did at last the thing I should have done at first--I stood stock still, and the Marquesina had no more difficulty. . .

(WC 57)

**S746 Stock still.**

**c1475 Golagros 4.108:** Stok still as ane stane.

(Whiting)

. . . I begg'd to hand her to her coach--so we went down the stairs, stopping at every third step to talk of the concert and the adventure--Upon my word, Madame, said I when I had handed her in, I made six different efforts to let you go out--And I made six efforts, replied she, to let you enter--I wish to heaven you would make a seventh, said I--With all my heart, said she, making room--Life is too short to be long about the forms of it--so I instantly stepp'd in, and she carried me home with her . . .

(WC 58)

**Art is long, life is short.**

[HIPPOCRATES *Aphor.* I. Life is short, and art is long. L. *Ars longa, vita brevis.*] c. **1380** CHAUCER *Parl. Foules* I. I The lyf so short, the craft so long to lerne. **1552** BULLEIN *Govt. Health* f. 4v And although our life be short, yet the art of physick is long. **1581** GUAZZO i. 43. **1710** PALMER 380.

(ODEP)

## THE DWARF PARIS

. . . there must have been grounds for what struck me the moment I cast my eyes over the *parterre*--and that was, the unaccountable sport of nature in forming such numbers of dwarfs--No doubt, she sports at certain times in almost every corner of the world; but in Paris, there is no end to her amusements--The goddess seems almost as merry as she is wise.

(WC 58-59)

**Nature does nothing in vain.**

1412 CAXTON *Mir. World* I. xiv. 44 Nature fourmeth nothing in vayn. c.  
1573 G. HARVEY *Letter-Bk.* 123 Nature, they tell so, Doth nothinge in  
vayne. 1575 GASCOIGNE *Posies* i. 18 Natures Art, nothing hath made in  
vaine. c.1580 G. HARVEY *Marginalia* 128 . . . Naturam: quae. . . nihil  
facit frustra. 1605 BACON *Adv. of Learning* (Robertson) 163 Nature  
which doth nothing in vain. 1642 SIR T. BROWNE *Relig. Med.* I XV  
Natura nihil agil frustra, is the only indisputable Axiome in Philosophy.  
There are no Grotesques in Nature; not anything framed to fill up empty  
Cantons, and unnecessary spaces. 1645 J. MARSH *Marsh his Micle  
Monument* A3 The God of Nature made nothing in vain.

(ODEP)

**Merry (witty) and wise, It is good to be.**

1546 HEYWOOD I. ii. A3 Whan hasty witlesse myrth is mated weele,  
Good to be mery and wyse, they thynke and feelee. [c.1553] 1566-7  
UDALL *Ralph Roister D.* I. i. 6. 1567 *Trial of Treasure* Hazl.-Dods. iii.  
272 Therefore it is good to be witty and wise . 1611 BEAUM. & FL. *Kt.  
Burn.* P. II. i Come, come, George, let's be merry and wise. 1662  
L'ESTRANGE *A Whipp* 21 You are merry, sir; be wise too; and do not  
mind the King too much of the Act of Oblivion. 1721 KELLY  
123....Spoken when Peoples Mirth border[s] too much upon Folly.

(ODEP)

. . . and observing a little boy in some distress at the side of the gutter,  
which ran down the middle of it, I took hold of his hand, and help'd him over.  
Upon turning up his face to look at him after, I perceived he was about forty--  
Never mind, said I; some good body will do as much for me when I am ninety.

(WC 60)

**T616 One good TURN asks (requires, deserves) another.**

1562 HEY *Dial.* I xi, p. 34: Ka me, ka the, one good tourne askth an other.  
1577 GRANGE *Gold. Aphroditis*, s. H2: As you sayde before, One good  
turne requireth an other. 1606 Wily *Beguiled* xi, p. 38. 1611 COT., s.v.  
Plaisir: (requires). 1611 GRUT., no 209. 1616 DR., no 147: One good  
turne asketh, or craueth another. 1616 WITHALS, p. 565: Ka me, Ka  
thee, one good turne requireth another. 1639 CL., p. 246: (requires).  
1659 HOW. *Eng. Prov.*, p. 11. 1670 RAY, p. 150. 1687 MIEGE s.v.  
Turn: (deserves). 1721 KEL., p. 269: (deserves). 1732 FUL., no. 3754:  
(deserves).

**SHAKESPEARE.**--1600-1 *H.* IV vi 20: They have dealt with me like  
thieves of mercy; but they knew what they did: I am to do a good turn for

them. 1601 *T.N.* III iii 15: Oft good turns Are shuffled off with such uncurrent pay. But, were my worth as is my conscience firm, You should find better dealing. 1604 *M.M.* IV ii 61: Truly, sir, for you kindess I owe you a good turn [for this favour to me]. 1606-7 *A.C.* II v 58: he's bounce unto Octavia.--For what good turn?--For the best turn i' th' bed. 1609 *Son.* 24, l. 9: Now see what good turns eyes for eyes have done. *Ibid.* 47, l. 2: And each doth good turns now unto the other.

(Tilley)

**M801 With what MEASURE you mete it shall be measured unto you.**

[*Matt.* vii 2: With what measure ye mete, it shall be measured to you again.] c1510 T. MORE *Life Picus* (tr.): Wks., I 13: It is written: In what mesure that ye mete, it shal be mette you agayn. 1523 J. FITZHERBERT *Bk. Surveying* 13, f. 25: The same measure that ye do mete to other men shall be metten to you. 1556 J. HEYWOOD *Spider and Fly* XCII, p. 427: Our mesurs mette to other, shal to vs be mottun. 1567 J. PICKERING *Horestes*, s. D4: For loke what mesure thou dost meate, the same againe shalbe, At other tyme others hand, repayde againe to the. 1578 LYL Y Euph. *Anat. Wit*, p. 235: I will pray that thou mayst be measured vnto with the lyke measure that thou hast meaten vnto others. 1581 PETTIE *Civ. Conv.* III, II 73: He shall have the same measure made him by his children, as he shall meate to his Father. 1596 DEL., s. O7v: We shall be measured by the same measure that we measure, that you mete unto others, shall be mete unto you againe. 1629 J. TAYLOR *Wit and Mirth* 55: Wks. F., p. 348: In this the prouerb is approued plaine, What bread men breake is broke to them againe. 1659 HOW. *It Prov.*, p. 9: The measure thou givest to others, thou shalt have thy self.

(Tilley)

. . . A poor defenceless being of this order had got thrust somehow or other into this luckless place--the night was hot, and he was surrounded by beings two feet and a half higher than himself. The dwarf suffered inexpressibly on all sides; but the thing which incommoded him most, was a tall corpulent German, near seven feet high, who stood directly betwixt him and all possibility of his seeing either the stage or the actors. The poor dwarf did all he could to get a peep at what was going forwards, by seeking for some little opening betwixt the German's arm and his body, trying first one side, then the other; but the German stood square in the most unaccommodating posture that can be imagined--the

dwarf might as well have been placed at the bottom of the deepest draw-well in Paris . . .

(WC 60)

**Deep as a well, As.**

**1595** SHAKES. *R. J.* III. I. 93 'Tis not so deep as a well, nor so wide as a church-door, but 'tis enough. **1606** T. HEYWOOD 2 *If you Know not Me l. 2501.*

(ODEP)

I was just then taking a pinch of snuff out of my monk's little horn box--  
And how would thy meek and courteous spirit, my dear monk! so temper'd *to bear*  
*and forbear!* --how sweetly would it have lent an ear to this poor soul's complaint!

(WC 61)

**Bear and forbear.**

**1573** SANFORD 5. **1570** TUSSEER U1<sup>v</sup> Both beare and forbear now and then as ye may. **1580** LYLIE *Euph. & his Eng.* ii. 206. **1621** BURTON *Anat. Mel.* II. iii. VII Sustine et abstine. **1688** BUNYAN *Bldg. of Ho. of God* x. Wks. (Offor) II. 5898 To bear and forbear here, will tend to rest.

(ODEP)

**Lend me your ears awhile.**

**1581** R.S. in C. THIMELTHROPE *Short Inventory* L1v Come lend your Eares to hear a word or twayne. **1586** R. CROWLEY Father John Francis D1v But first, wee must lende you our eares a while. **1599** SHAKES. *J.C.* III. ii. 73. **1599** MARSTON *Antonio And Mellida* l. 1796 Lende me your eare. **1662** *The Wits* ed. Elson 166.

(ODEP)

An injury sharpened by an insult, be it to who it will, makes every man of sentiment a party: I could have leaped out of the box to have redressed it. . .

(WC 61)

See, **To add insult to injury** (WC 8).

## THE ROSE PARIS

. . . --Every nation, continued he, have their refinements and *grossièrtes*, in which they take the lead, and lose it of one another by turns--that he had been in most countries, but never in one where he found not some delicacies, which other seemed to want. *Le Pour, et le CONTRE se trouvent en chaque nation*; there is a balance, said he, of good and bad every where; and nothing but the knowing it is so can emancipate one half of the world from the prepossessions which it holds against the other--that the advantage of travel, as it regarded the *sçavoir vivre*, was by seeing a great deal both of men and manners; it taught us mutual toleration; and mutual toleration, concluded he, making me a bow, taught us mutual love.

(WC 62-63)

**B58 Every BALANCE has its counterpoise.**

**1666** TOR., It. Prov. 16, p. 53. **1732** FUL., no. 1458: (Every Scale).

(Tilley)

**Travels far, He that / knows much.**

**1620** SHELTON *Quix.* II. XXV. ii. 362 He that reads much and travels much sees much and knows much. **1639** CLARKE 276. **1670** RAY 149.

(ODEP)

The old French officer delivered this with an air of such candour and good sense, as coincided with my first favourable impressions of his character--I thought I loved the man; but I fear I mistook the object--'twas my own way of thinking--the difference was, I could not have expressed it half so well.

(WC 63)

**294 LIKENESS causes liking (love).**

**1639** CL., p. 27. **1732** FUL., no 3243: Likeness begets Love; yet proud Men hate one another.

(Tilley)



. . . --In our return back, Madame de Rambouliet desired me to pull the cord--I ask'd her if she wanted any thing--*Rien que pisser*, said Madame de Rambouliet-----

Grieve not, gentle traveller, to let Madame de Rambouliet p--ss on-- And, ye fair mystic nymphs! go each one *pluck your rose*, and scatter them in your path--for Madame de Rambouliet did no more--I handed Madame de Rambouliet out of the coach; and had I been the priest of the chaste CASTALIA, I could not have served at her fountain with a more respectful decorum.

(WC 63)

**R184 To pluck a ROSE.**

**1606** J. DAY *Isle Gulls*, s. H3: And whilst I came to Adonis chappel to tost in my mariage blankets with Dorus, I left my little dog pearl plucking dazies. **1613** BEAUMONT [AND FLETCHER] *Knt. Burn. Pestle* II i, p. 184: Then up and ride, Or if it please you, walk for your repose, Or sit, or if you will, go pluck a Rose. **1637** NABBES *Microcosmus* III, p. 185: I play the Gardner likewise, and attend her alwais when she goes to pluck a Rose. **1678** RAY, p. 88: To gather a rose. \*To make water.

(ODEP)

## VOLUME II

### THE FILLE DE CHAMBRE PARIS

WHAT the old French officer had deliver'd upon travelling, bringing Polonius's advice to his son upon the same subject into my head--and that bringing in Hamlet; and Hamlet, the rest of Shakespear's works, I stopp'd at the Quai de Conti in my return home, to purchase the whole set.

(WC 64)

#### **One thing (etc.) brings up another thing.**

1555 J. BOEME *Fardle of Fashions* tr. W. Waterman\*<sup>ijv</sup> One talke brings in another. 1572 F. PASQUIER *Monophylo* tr. G. Fenton 19 One matter drawes on another. a. 1575 HARPSFIELD *Life of More* E.E.T.S. 186 One business begetteth another (olde proverbe). a. 1576 WYTHORNE 125 One thing brings an other. 1591 ARIOSTO *Orl. Fur.* Harington XLIII. 188 In speech it often doth befall, That one thing doth another bring to light. 1596 NASHE *Saffron W.* iii. 129 Good Lord, how one thing brings on another. [1597] 1599 CHAPMAN *Hum. Day's Mirth* sc. iv, l.7 One sin will draw another quickly so. 1599 PORTER *Angry Wom. Abing.* l. 1659 One thought another brings. 1630 T. WESTCOTE *View of Devonsh.* (1845) 262 Commonly one [tale] draws in another.

(ODEP)

--And what have you to do, my dear, said I, with *The Wanderings of the Heart*, who scarce know yet you have one? nor till love has first told you it, or some faithless shepherd has made it ache, can'st thou ever be sure it is so.--*Le Dieu m'en guard!* said the girl.--With reason, said I-- for if it is a good one, 'tis pity it should be stolen: 'tis a little treasure to thee, and gives a better air to your face, than if it was dress'd out with pearls.

(WC 65)

#### **Joy of the heart makes the face fair, The.**

1573 SANFORD 101<sup>v</sup> The merynesse of the heart, causeth a fayre colour in the face. 1578 FLORIO *First F.* 27<sup>v</sup> The gladnes of the hart, causeth a faire colour in the face. 1586 GUAZZO ii. 162 Wee women commonllie saie, that a merrie heart makes a faire face, and a good complexion. 1601 T. WRIGHT *The Passions of the Mind* 50 According to the old prouerb,

*Cor gaudens exhilerat faciem*, a rejoycing heart maketh merry the face. **1611** DAVIES no. 224 The ioy of the heart colors the face. **1629** *Bk. Mer. Rid.* Prov. no. 54 The heart's mirth doth make the face fayre. **1616** DRAXE no. 1395 (merry).

(ODEP)

**Face is the index of the heart (mind), The.**

[*L. Vultus est index animi.*] a. **1575** J. PILKINGTON *Nehemiah* P.S. 292 The affections of the mind declare themselves openly in the face and behaviour of man. **1576** LEMNIUS *Touchstone of Complexions* tr. T. Newton F1 The countenance... is the Image of the mynde. **1584** *Withals* L7 Your face doth testifie what you be inwardly. **1605-6** SHAKES. *K. L.* IV. vi. 52 And here's another, whose warp'd looks proclaim what store her heart is made on. **1605-6** *Id. M.* I. iv. II There's no art To find the mind's construction in the face. **1614-16** *Times Whistle* ii. 630-2 Man is to man a subject deceite; And that olde saying is vntrue, 'the face is index of the heart'. **1666** TORRIANO *It. Prov.* 317, no. 5 (image of the mind).

(ODEP)

**Fair face cannot have a crabbed heart, A.**

c. **1572** T. RICHARDSON *Proper New Song* in C. Robinson et al. *Handf. Pleas. Delights* 11 For good conditions do not lie, where is a pleasant face. **1581** GUAZZO ii. 8 It sildome falleth out, that a good mind is lodged in a mishapen body. [c. **1589**] **1601** LYLly *Love's Metam.* III. i. 52 Faire faces should haue smoothe hearts. **1592** DELAMOTHE 39 When the face is faire, the hart must be gentle. **1593** *Passionate Morrice* New Sh. S. 92 Building vpon the prouerbe, . . .

(ODEP)

The young girl listened with a submissive attention, holding her sattin purse by its ribband in her hand all the time--'Tis a very small one, said I, taking hold of the bottom ot it--she held it towards me--and there is very little in it, my dear, said I; but be but as good as thou art handsome, and heaven will fill it: I had a parcel of crowns in my hand to pay for Shakespear; and as she had let go the purse intirely, I put a single one in; and tying up the ribband in a bow-knot, returned it to her.

(WC 65)

**S214 Be what thou would SEEM to be.**

[ERAS. *Adagia*, 990A: Cura esse, quod audis.] **1539** TAV., f. 49v: Se thou be that thou arte reported and borne in hande to be. **1575**

GASCOIGNE *Glass. Govt.* III vi, p. 59: Yet inward stuffe, (of vertue) doth excell.. It loves to be, much better then to seeme. **1581** PETTIE *Civ. Conv.* II, I 155: A man ought to indeavour to bee suche a one, as hee desireth to seeme to bee. **1590** SPENSER *F.Q.* III vii 29: But rather ioyd to bee then see men sich. **1592** LYLly *Gall.* II i 4: O woulde the gods had made mee as I seeme to be [a boy], or that I might safelie be what I seeme not. **a1598** FERG. MS, no. 264: Be the same thing thow wold be called. **1612** CHAPMAN *Widow's Tears* IV ii 50: Thou seem'st an honest soldier; pray thee then Be as thou seem'st. **1621** R. BURTON *Anat. M.* II III vii, p. 556: Seem not greater than thou art. **1640** HERB., no. 720. **1641** FERG., no. 195: Be the same thing that thou wald be cald. **1659** N.R. p. 23. **1664** COD., p. 188. **1666** TOR. *It Prov.* 35, p. 188: (One ought to be such, as one would). **1668** R.B., p. 14: [As in 1641 Ferg.]. **1721** KEL., p. 68: Be what you seem, and seem what you are. **1732** FUL., no. 849 : (Be as you would). **1744** FRANKLIN, p. 21: What you would seem to be, be really.

**SHAKESPEARE.**--**1604** *M.M.* III ii 40: That we were all, as some would seem to be, Free from our faults, as from faults seeming free! **1604** *O.* III iii 126: Men should be what they seem; Or those that be not, would they might seem none! --Certain, men should be what they seem. **1608** *C.* III i 218: Be that you seem, truly your country's friend.

(Tilley)

My advice, my dear, would not have been worth a pin to you, said I, if I had not given this along with it: but now, when you see the crown, you'll remember it--so don't, my dear, lay it out in ribbands.

(WC 65)

### **P334 Not worth a PIN.**

[**c1530**] c1545 H. RHODES *Bk. Nurture* (1577 ed.) L. 420 in *Babies Bk. etc.*, p. 93: Yet he is not worth a pin. [**1547-53**] c1565 WEVER *Lusty Juventus*, s. B4: Thou hadst not ben worth a Flaunders pyn. **c1570** INGELEND *Disob. Child*, s. C4v: Or els all is not worth a Brasse pynne. **1575** R. B. *Apus and Virg.*, s. C1: Then care not for conscience, the worth of a pin. **1590** LODGE *Rosalynde*, p. 81: The wedding was not worth a pinne. **1616** WITHALS, p. 570: Not worth a pins end. **1666** TOR. *It. Prov.*, note 56, p. 243: That is byass'd Charity, and not worth a pin.

**SHAKESPEARE.**--**1594** *T.G.V.* II vii 55: A round hose, madam, now's not worth a pin. **1600-1** *H.* I iv 65: I do not set my life at a pin's fee. **1604** *M.M.* II i 98: No matter for the dish, sir. --No, indeed, sir, not of a pin!

(Tilley)

'Tis sweet to feel by what fine-spun threads our affections are drawn together.

We set off a-fresh, and as she took her third step, the girl put her hand within my arm--I was just bidding her--but she did it of herself with that undeliberating simplicity, which shew'd it was out of her head that she had never seen me before. For my own part, I felt the conviction of consanguinity so strongly, that I could not help turning half round to look in her face, and see if I could trace out any thing in it of a family likeness--Tut! said I, are we not all relations?

(WC 67)

**H304 A gentle HEART is tied with an easy thread.**

**1640** HERB., no. 722. 1659 N.R., p. 4. 1666 TOR. *It Prov.* I, p. 58: (with a twine thread).

(Tilley)

**F729 Among FRIENDS all things are common.**

[ERAS. *Adagia*, 13F: Amicorum communia sunt omnia.] **1534** WHITTINGTON *Tully's Offices* I, s. C8: As it is in a prouerbe of the grekes, All thynges amonge louers and frendes shulde be commune. **1539** TAV., f. 52v: Amonges frendes al thynges be commune. **1546** HUGHE *Troub. Man's Med.* I, s. A1: As all thinges among the which be trustye and faythfull frends are commune. [c**1560**] 1581 WOODES *Confl. Cons.* II iii, s. C4: Inter amicos omnia sunt communia they say, Among friendes there is reconed no propertie. **1568** FULWOOD *Enemy Idleness*, f. 52: The benefits of fortune are common amongst frends. c**1573** I. WHITNEY *Sweet Nosegay*, s. B8: Al things with frends in common are. **1578** LYLly *Euph. Anat. Wit*, p. 199: All things went in common betweene them. **1607** J. DAY, W. ROWLEY, AND WILKINS *Trav. Three Eng. Bros.*, p. 58: We are fellowes, and amongst friends and fellowes, you knowe, all things are common. **1639** CL., p. 26: All things common among friends. **1662** T. STANLEY *Hist. Phil.* XIII xxx, p. 934. **1672** WALK., 79, p. 32. **1694** ECHARD *Brothers* V, p. 194: (The old proverb says, Among friends).

(Tilley)

**Adam's children, We are all.**

c. **1497** *Fulgens & Lucretia* F7<sup>v</sup> Both he and I cam of adam and eue. c. **1530** *Of Gentleness & Nobility* A4<sup>v</sup> We cam all of adam and eue. *Ibid.* B1 Ye cam of one furst stok and progenye Both of adam and eue ye wyll not denye. **1564** *Cap and Head* 1565 ed., C2<sup>v</sup> We come all of Adam which

tilled the earth. 1572 CRADOCKE *Ship of Assured Safety* 182 What hath one deserued more...than an other...Were we not all descended from our father Adam? 1598-9 SHAKES. *M.A.* II. i. 53 Adam's sons are my brethren; and truly I hold it a sin to match in my kindred. 1600 *Weakest to the Wall* E4 I know thy bringing vp though not thy birth, Thou art deriu'd from Adam, form'd of earth: From that first Parent all descended are, Then who begat or bare thee that's not my care.

(ODEP)

When we arrived at the turning up of the Rue de Guiney-gaude, I stopp'd to bid her adieu for good and all: the girl would thank me again for my company and kindness--She bid me adieu twice--I repeated it as often; and so cordial was the parting between us, that had it happen'd any where else, I'm not sure but I should have signed it with a kiss of charity, as warm and holy as an apostle.

(WC 67)

**G325 For GOOD AND ALL.**

1519 HORMAN *Vulgaria*, p. 299: We began a newe counte for good and all. 1663 PEPYS *Diary* June 23, III 176: I do resolve even to let him go away for good and all. 1710 SWIFT *Jour. to Stella* 3, Sept. 13, II 15: She is broke for good and all, and is gone to the country.

(Tilley)

**THE PASSPORT  
PARIS**

I had left London with so much precipitation, that it never enter'd my mind that we were at war with France; and had reach'd Dover, and look'd through my glass at the hills beyond Boulogne, before the idea presented itself; and with this in its train, that there was no getting there without a passport. Go but to the end of a street, I have a mortal aversion for returning back no wiser than I set out; and as this was one of the greatest efforts I had ever made for knowledge, I could less bear the thoughts of it: so hearing the Count de \*\*\*\* had hired the packet, I begg'd he would take me in his *suite*. . .

(WC 67-68)

**Home as wise as one went, To return (come).**

c. 1528 HEYWOOD *Four PP* A2 Yet welcome home as wyse as ye went.  
1587 BRIDGES *Defence* 1237 The most part of them came home as wise,  
or perhaps wiser than they went out. [c.1591] 1595 PEELE *Old Wives*  
*Tale* 1. 762 Goe thy waies home as wise as thou camst.

(ODEP)

The master of the hotel retired three steps from me, as from an infected person, as I declared this--and poor La Fleur advanced three steps towards me, and with that sort of movement which a good soul makes to succour a distress'd one--the fellow won my heart by it; and from that single *trait*, I knew his character as perfectly, and could rely upon it as firmly, as if he had served me with fidelity for seven years.

(WC 68)

See, **If better were within better would come out** (WC 51-52), **This seven years** (WC 24).

## **THE PASSPORT THE HOTEL AT PARIS**

I COULD not find in my heart to torture La Fleur's with a serious look upon the subject of my embarrassment, which was the reason I had treated it so cavalierly: and to shew him how light it lay upon my mind, I dropt the subject entirely . . .

(WC 69)

**Good face on a thing, To put a.**

1387 TREVISA tr. Higden *Rolls* S. vii. 25 And made good face to pe eorle and semblant. c.1489 CAXTON *Sons of Aymon* ix. 227 Lete vs..bere oute a good face as longe as we ben alyve. 1540 *Acolastus* 35 (fayre face) & 69. 1566 PAINTER i. 184 (bold face). 1567 *Id.* iii. 199 (good face). 1659 HOWELL *Eng. Prov.* 6a To put a good face on an ill game.

(ODEP)

Eugenius, knowing that I was as little subject to be overburthen'd with money as thought, had drawn me aside to interrogate me how much I had taken

care for; upon telling him the exact sum, Eugenius shook his head, and said it would not do; so pull'd out his purse in order to empty it into mine.--I've enough in conscience, Eugenius, said I.----Indeed, Yorick, you have not, replied Eugenius--I know France and Italy better than you.

(WC 70)

**F736 FRIENDS do tie the purse with a cobweb thread.**

**1659** HOW. *It. Prov.*, p.2.

(Tilley)

I had some occasion (I forget what) to step into the court-yard, as I settled this account; and remember I walk'd down stairs in no small triumph with the conceit of my reasoning--Beshrew the *sombre* pencil! said I vauntingly--for I envy not its powers, which paints the evils of life with so hard and deadly a colouring. The mind sits terrified at the objects she has magnified herself, and blackened: reduce them to their porper size and hue she overlooks them--'Tis true, said I, correcting the proposition--the Bastile is not an evil to be despised--but strip it of its towers--fill up the fosse--unbarricade the doors--call it simply a confinement and suppose 'tis some tyrant of a distemper--and not of a man which holds you in it--the evil vanishes, and you bear the other half without complaint.

(WC 70-71)

**M254 A MAN is weal or woe as he thinks himself so.**

**1549** T. CHALONER *Pr. Folly*, s. F3: For what hurteth the, the peoples hissing, as long as thou clappeth thy selfe on the backe? **1578** LYLY *Euph. Anat. Wit*, p. 193: It is the disposition of the thought that altereth the nature of the thing. **1591** NASHE *Pref. Sidney's Astr. and Stella: Wks.*, III 332: So that our opinion (as Sextus Empiricus affirmeth) giues the name of good or ill to euery thing. **1596** SPENSER *F. Q.* VI ix 30: It is the mynd that maketh good or ill, That maketh wretch or happie, rich or poore. **1605** WOODHOUSE *Flea*, p. 13: The minde doth make the fact, or good or ill. **[1622]** 1647 FLETCHER *Women Pleased* I ii, p. 245: Come Isabella, let us in to supper, And think the Roman dainties at our Table 'Tis all but thought. **1639** CL., p. 125: A man may be happy if he will himself. **1641** JONSON *Timber*, p. 3: Yet that which happens to any man may to every man. But it is in his reason, what he accounts it and will make it. **1659** HOW. *It. Prov.*, p. 9: A man is unhappy according as he thinks himself to be. **1685** ROCHESTER *Valentinian* IV iii, p. 55: I am not wretched, for there's no man miserable But he that makes himself so. **1721** KEL., p. 25:



\* A contented Mind will sweeten every Condition, and a repining Heart will produce the contrary effects. 1732 FUL., no. 6312.

SHAKESPEARE.--1600-1 *H.* II ii 255: There is nothing either good or bad but thinking makes it so. 1604 *O.* II iii 270: You have lost no reputation at all unless you repute yourself such a loser.

(Tilley)

6312 A Man is Weal, or Woe;  
As he thinks himself so.

(Fuller)

**P238 Hate not the PERSON but the vice.**

1533 TYNDALE *Enchiridion*, s. N2v: We must defye and abhorre the vices, but not the man. 1597 [BODENHAM] *Wit's Commonw.*, f. 222v: We ought not to hate the man but his vices. c1640 W.S. *Countrysm. Commonw.*, p. 3: Hate not the person, but the ill conditions of the wicked, for that is charity. 1666 TOR. *It. Prov.* 4, p. 313: (one hates not).

SHAKESPEARE.--1604 *M. M.* II ii 37: Condemn the fault, and not the actor of it?

(Tilley)

I vow, I never had my affections more tenderly awakened; nor do I remember an incident in my life, where the dissipated spirits, to which my reason had been a bubble, were so suddenly call'd home. Mechanical as the notes were, yet so true in tune to nature were they chanted, that in one moment they overthrew all my systematic reasonings upon the Bastile; and I heavily walk'd up stairs, unsaying every word I had said in going down them.

(WC 71-72)

See, **Nature is the true law** (WC 4).

Disguise thyself as thou wilt, still slavery! said I--still thou art a bitter draught; and though thousands in all ages have been made to drink of thee, thou art no less bitter on that account.--'tis thou, thrice sweet and gracious goddess, addressing myself to LIBERTY, whom all in public or in private worship, whose taste is grateful, and ever wilt be so, till NATURE herself shall change--no *tint* of words can spot thy snowy mantle, or chymic power turn thy sceptre into iron--

with thee to smile upon him as he eats his crust, the swain is happier than his monarch, from whose court thou art exiled . . .

(WC 72)

See, **The third time throws best (is all the best), All things thrive at thrice (There are three things of all things)** (WC 8).

See, **Nature is the true law** (WC 4).

**Lost his taste, To him that has / sweet is sour.**

**1576** PETTIE i. 172 The sight of meat is very loathsome to him whose stomach is ill, or hath already eaten his fill. **1579** LYLLY *Euph.* i. 194 To the stomacke quatted with daynties all delycates seeme quesie. **1580** *Id. Euph. & his Eng.* ii. 101 A sick man's mouth, who can realish nothing by the taste, not that the fault is in the meat, but in his malady. **1616** DRAXE no. 320. **1670** RAY 26. **1732** FULLER no. 5182 To him that has a bad Taste, sweet is bitter.

(ODEP)

**5182 To him, that has a bad taste, sweet is bitter.**

(Fuller)

**To him that hath lost his taste sweet is sour.**

(Ray, p. 21)

**Stomach makes all the meat bitter, An ill.**

**1587** J. BRIDGES *Defence* 343 [citing Marloratus in *Apocal.* ch. 2] So long as the stomacke is sicke, health is provided to the other members to no purpose. **1616** DRAXE no. 1344. **1732** FULLER no. 4218 Some Stomachs nauseate even sweet Meats.

(ODEP)

**Bean in liberty is better than a comfit in prison, A.**

**1640** HERBERT no. 653. **1670** RAY 15. **1732** FULLER no. 9.

(ODEP)

**9 A bean in liberty is better than a comfit in prison.**

(Fuller)

**A bean in liberty is better than a comfit in prison.**

(Ray, p.12)

**Lean liberty is better than fat slavery.**

**1605** T. HEYWOOD *If You Know Not Me* l. 1184 Better be a Milk-maid free, then a Madame in bondage. **1732** FULLER no. 3158.

(ODEP)

**3158 Lean liberty is better than fat slavery.**

(Fuller)

## THE CAPTIVE PARIS

--I took a single captive, and having first shut him up in his dungeon, I then look'd through the twilight of his grated door to take his picture.

I beheld his body half wasted away with long expectation and confinement, and felt what kind of sickness of the heart it was which arises from hope deferr'd. Upon looking nearer I saw him pale and feverish: in thirty years the western breeze had not once fann'd his blood--he had seen no sun, no moon in all that time--nor had the voice of friend or kinsman breathed through his lattice--his children . . .

(WC 73)

**Hope deferred maketh the heart sick.**

[Prov.xiii.12.] c. **1529** J. RASTELL *Calisto and Mel.* A5<sup>v</sup> For long hope to the hart mych troble wyll do. **1557** EDGEWORTH *Sermons* 2K2<sup>v</sup> The hope that is deferred, prolonged, and put of, vexeth the minde. **1616** DRAXE no. 474 Long hope is the fainting of the soule.

(ODEP)

**W445 When the WIND is in the west the weather is at the best.**

**1606** CHAPMAN *Gent. Usher* II i 36: The wind must blow at west still or she'll be angry. **1656-91** AUBREY *Nat. Hist. Wilts.* I i, p. 16: (is north-west The weather). **1721** KEL., p. 353. **1732** FUL., no. 6223.

(ODEP)

. . .As I darkened the little light he had, he lifted up a hopeless eye towards the door, then cast it down, shook his head, and went on with his work of affliction. I heard his chains upon his legs, as he turn'd his body to lay his little

stick upon the bundle--He gave a deep sigh--I saw the iron enter into his soul--I burst into tears--I could not sustain the picture of confinement which my fancy had drawn . . .

(WC 73)

**Iron entered into his soul, The.**

[L. *Ferrum pertransit animam ejus*, Ps. civ (cv) 18, a mistranslation in the Vulgate of the Heb. (lit. 'his person entered into the iron', i.e. fetters, chains).] c. 825 *Vesp. Psalter* civ. 18 Iren oorhleorde sawle his. a. 1340 HAMPOLE *Psalter* civ. 17 Yryn passid thorgh his saule. 1539 BIBLE (Great) Ps. cv. 18 Whose fete they hurt in the stockes: the yron entred in to hys soule. 1768 STERNE *Sent. Journ.* (1778) II. 32 (*Captive*), I saw the iron enter into his soul.

(ODEP)

## THE STARLING ROAD TO VERSAILLES

Whilst the Honourable Mr. \*\*\*\* was waiting for a wind at Dover it had been caught upon the cliffs, before it could well fly, by an English lad who was his groom; who not caring to destroy it, had taken it in his breast into the packet--and by course of feeding it, and taking it once under his protection, in a day or two grew fond of it, and got it safe along with him to Paris.

(WC 74)

**Bird in my bosom, I have saved (kept) the.**

1548 HALL 1809 ed. 260 [Of Sir Ralph Percy slain at Hedgeley Moor in 1462] Saiyng, when he was diyng: I haue saued the birde in my bosome: meanyng that he had kept, both his promise and othe. 1662 FULLER *Leics.* 141 Burdet [in 1477] patiently and chearfully took his Death, affirming he had a Bird in his breast (his own Innocency) that sung comfort unto him.

(ODEP)

Upon his master's going on for Italy--the lad had given it to the master of the hotel--But his little song for liberty, being in an *unknown* language at Paris--the bird had little or no store set by him--so La Fleur bought both him and his cage for

me for a bottle of Burgundy.

(WC 74)

**L68** Utter your **Language** like the audience.

**a1449** Lydgate *Consulo* in *MP* II 750-3.8: Lyke the audience so uttir thy language, 16, 24, 32, 48, 56, 96,

(Whiting)

It is impossible but many of my readers must have heard of him; and if any by mere chance have ever seen him--I beg leave to inform them, that that bird was my bird--or some vile copy set up to represent him.

(WC 75)

**C647** It is but a **COPY<sup>1</sup>** of his countenance.

**c1569** W. WAGER *Longer Thou Livest*, s. C2v. **1616** DR., s.v.

Threatning, no. 2122. **1673** DRYDEN *Assig.* III i, p. 414: Sure this is but a copy of her countenance; for my heart. . . whispers to me, she loves me still. **1678** RAY, p. 70.

[imitation, pretended behavior]

(Tilley)

**It's but a copy of his countenance.**

(Ray, p.54)

## THE ADDRESS VERSAILLES

I SHOULD not like to have my enemy take a view of my mind, when I am going to ask protection of any man: for which reason I generally endeavour to protect myself; but this going to Monsieur Le Duc de C\*\*\*\*\* was an act of compulsion--had it been an act of choice, I should have done it, I suppose, like other people.

(WC 76)

**Shirt knew my design, If my / I'd burn it.**

**1578** *Courtly Controv.* 203<sup>v</sup> If he had thought his shirt had knowen his meaning, he had burnt it. **1583** MELBANCKE *Philot.* H2 One askinge Hannibal, what his purpose was to do the next daye, when he remoued

camp, had this aunswere, that if the cote on his owne backe knewe his intent, he woulde disrobe himselfe and burne it. **1592** DELAMOTHE 49 If our shirt know our secrets, it were to be burned. **1616** DRAXE no. 1919 If our shirt knew our secrecie, it were to be burnt. **1633** JONSON *T. Tub* I. i. 66 My Cassock sha' not know it; If I thought it did, Ile burne it. **1710** SWIFT *Jrnl. to Stella* 30 Nov. He know my secrets? No; as my Lord Mayor said, 'No; if I thought my shirt knew', &c. **1732** FULLER no. 2695.  
(ODEP)

**Dallies with his enemy, He that / dies by his own hand (by his hand).**  
c. **1576** WHYTHORNE 117 Hee who seeketh the Kompany or fellowswhip of hiz enemiez seeketh hiz own distruksion. **1591** STEPNEY L3V He that will to his enemy yeeld, may like a coward die in the field. **1599** MINSHEU *Span. Gram.* 82 Whosoeuer disdainfully dallies with his enimie, dies by his owne hande. i. by making no reckoning of his enimie, receaues dammage. **1659** HOWELL *Span. Prov.* 14 Who dallies with his enemy dies betwixt his hands. **1732** FULLER no. 2073 (gives him leave to kill him). *Ibid.* no. 2304 He that slights his Enemy, dies by his Hand.  
(ODEP)

**C392 The CIRCUMSTANCES of an act make it good.**  
**1581** LAMBARDE *Eiren.* IV v, p. 478: The circumstances of an acte, do either aggrauate or diminish the offence therein. **1619** DRAYTON *Idea* 28: *Wks.*, II 324: In ev'ry thing I hold this maxim still, The circumstance doth make it good.  
(Tilley)

. . . --Fool! continued I--see Monsieur Le Duc's face first--observe what character is written in it; take notice in what posture he stands to hear you--mark the turns and expressions of his body and limbs--And for the tone--the first sound which comes from his lips wil give it you; and from all these together you'll compound an address at once upon the spot, which cannot disgust the Duke--the ingredients are his own, and most likely to go down.  
(WC 76)

**S1056 SYMPATHY (Similitude) of manners makes the conjunction of minds.**  
**1571** R. EDWARDS *Damon and Pithias*, s. B2: They say, Morum similitudo consultat amicitias. **1576** PETTIE *Pet. Pal.*, I 137: I think love chiefly to be grounded upon the similitude of manners. **1578** LYLly Euph.

*Anat. Wit*, p. 197: Doth not the sympathy of manners, make the conjunction of mindes? Ibid., p. 235: The friendshippe betweene mand and man. . proceedeth of the similitude of manners. **1732** FUL., no. 4300: (maketh Conjunction of Minds).

(Tilley)

Well! said I, I wish it well over--Coward again! as if man to man was not equal, throughout the whole surface of the globe; and if in the field--why not face to face in the cabinet too? And trust me, Yorick, whenever it is not so, man is false to himself; and betrays his own succours ten times, where nature does it once. . .

(WC 76)

See, **We are all Adam's children** (WC 67).

### LE PATISSER VERSAILLES

Such a reverse in man's life awakens a better principle than curiosity: I could not help looking for some time at him as I sat in the *remise*--the more I look'd at him--his croix and his basket, the stronger they wove themselves into my brain--I got out of the *remise* and went towards him.

(WC 79)

#### **Seeing is believing.**

1594-8 SHAKES. *T.S.* Ind. ii. 70 Am I a lord?... I see, I hear, I speak; I smell sweet savours and I feel soft things. Upon my life, I am a lord indeed. **1597** *Id. I Hen. IV* V. iv. 135 I prithee speak. We will not trust our eyes Without our ears. **1609** HARWARD 85 Seeing is believing. **1619** J. FAVOUR *Antiquity* 419 *Seeing is no leevving* with these men, they will take no witnesse of their own eyes...Chi con l'occhio vede, col cuor crede. *Ital.* **1639** CLARKE 90. **1678** RAY 200... Chi con l'occhio vede, col cuor crede. *Ital.* **1685** DRYDEN *Theoc. Idyl. XXVII (Sylvae)*. **1712** ARBUTHNOT *John Bull* II. xviii There's nothing like matter of fact; seeing is believing. **1721** KELLY 298...all the World over.

(ODEP)

He told me in a few words, that the best part of his life had pass'd in the service . . . but that at the conclusion of the last peace, his regiment being reformed, and the whole corps, with those of some other regiments, left without any provision--he found himself in a wide world without friends, without a live--and indeed, said he, without any thing but this--(pointing, as he said it, to his croix)--The poor chevalier won my pity, and he finish'd the scene, with winning my esteem too.

(WC 79)

**The world is a wide parish (place).**

**1581** W. FULKE *Brief Confutation* 17<sup>v</sup> The worlde is wide. **1659** HOWELL *Brit. Prov.* 12. **1738** SWIFT *Dial. II.* E.L. 307 I believe there is not such another in the varsal world.--O, miss, the world's a wide place [universal].

(ODEP)

**THE SWORD  
RENNES**

In any other province in France, save Britany, this was smiting the root for ever of the little tree his pride and affection wish'd to see re-blossom . . .

(WC 81)

**No root, no fruit.**

c. **1374** CHAUCER *Troilus* Bk. 4, l. 770 For which ful ofte a by-word here I seye, That 'rooteles moot grene soone deye'. **1640** J. DYKE *Worthy Commun.* 176 No roote no fruite.

(ODEP)

--There was a dead silence. When the Marquis had approach'd within six paces of the tribunal, he gave the Marchioness to his youngest son, and advancing three steps before his family--he reclaim'd his sword.

(WC 81-82)



**Silent as death (the grave).**

**1377** LANGLAND *P. Pl. B. x.* 137 As doumbe as deth. **1604** SHAKES. *O. V. ii.* 96 Ha! no more moving? Still as the grave.

(ODEP)

## **THE PASSPORT VERSAILLES**

The Count smil'd at the singularity of the introduction; and seeing I look'd a little pale and sickly, insisted upon my taking an arm-chair: so I sat down; and to save him conjectures upon a visit so out of all rule, I told him simply of the incident in the bookseller's shop, and how that had impell'd me rather to go to him with the story of a little embarrassment I was under, than to any other man in France . . .

(WC 82-83)

**To be out of joint.**

*c.* **1516** SKELTON *Magn.* l. 2414 Specyally to redresse that were out of ioynte. *c.* **1565** *Bugbears* III. ii: 76 Though it be out of Ioynt yet...I will bryng a redy answe. **1600-1** SHAKES. *H. I. v.* 189 The time is out of joint.. **1611** DONNE *First Anniv.* l. 191 So is the worlds whole frame Quite out of joynt, almost created lame.

(ODEP)

The thirst of this, continued I, as impatient as that which inflames the breast of the connoisseur, has led me from my own home into France--and from France will lead me through Italy--'tis a quiet journey of the heart in pursuit of NATURE, and those affections which rise out of her, which make us love each other--and the world, better than we do.

(WC 84-85)

See, **He that follows nature is never out of his way** (WC 8).

THE PASSPORT  
VERSAILLES

I COULD not conceive why the Count de B\*\*\*\* had gone so abruptly out of the room, any more than I could conceive why he had put the Shakespear into his pocket--*Mysteries which must explain themselves, are not worth the loss of time, which a conjecture about them takes up*: 'twas better to read Shakespear; so taking up '*Much Ado About Nothing*, I transported myself instantly from the chair I sat in to Messina in Sicily, and got so busy with Don Pedro and Benedick and Beatrice, that I thought not of Versailles, the Count, or the Passport.

(WC 86)

**T206 The THINGS that are above us are nothing to us.**

[ERAS. *Adagia*, 250A: Quae supra nos, nihil ad nos.] **1539** TAV., f. 19v: The thynges that be aboue vs, belonge nothyng vnto vs. This was the saying of Socrates. **1547** W. BALDWIN *Treat. Mor. Phil.* III xxi, s. P3v: Suche thynges as are aboue vs, pertayne not vnto vs. **1580** LYLY *Euph. and his Eng.*, p. 41: Things aboue vs, are not for vs. **1583** STUBBES *Anat. Abuses* II, p. 56: It is an olde saing, and verie true..Those things that are aboue our reach, conserne vs not. **1590** GREENE *Mourn. Garm.*, p. 185: His Aphorismes are too farre fetcht for me, and therefore, Quae supra nos, nihil ad nos. **1594** GREENE *Friar Bacon*, s. Bv: That which is aboue vs pertains nothing to vs. **1598** I. M. *Health to Serv. Men*, s. I3v: Quae supra nos, nihil ad nos, What hath Joan to do with my Lady, or I with execution of Lawes? **1607** G. WILKINS *Miseries Enf. Marr.*, s. C2: Because as the learned haue very well instructed me, Qui supra nos, nihil ad nos. **1623** MASSINGER *Duke Milan* IV ii, p. 69: They are things above us, And so no way concern us.

(Tilley)

**A38 Much ADO about nothing.**

**1529** HYRDE *Instr. Chr. Wom.* V., 58: They make great ado about many small matters. **1553** T. WILSON *Rhet.*, p. 191: (about a little matter). **1611** FLOR., s.v. Gran romore etc., p. 218: (Great noise and little wooll, or as we say much). **1639** CL., p. 51: (You make much). **c1640** SMYTH 84, p. 32. **1667** R. L'ESTRANGE *Visions* 4, p. 208: This pudder comes to no more than much ado about nothing . **1672** WALK. 48, p. 52: Much matter of a wooden platter; A great deal of stir about nothing. **SHAKESPEARE.--1598-9** *Much Ado about Nothing*: [Title].

(Tilley)

**THE PASSPORT  
VERSAILLES**

Sweet pliability of man's spirit, that can at once surrender itself to illusions, which cheat expectation and sorrow of their weary moments!--long--long since had ye number'd out my days, had I not trod so great a part of them upon this enchanted ground: when my way is too rough for my feet, or too steep for my strength, I get off it, to some smooth velvet path which fancy has scattered over with rose-buds of delights; and having taken a few turns in it, come back strengthen'd and refresh'd . . .

(WC 87)

**D178 To DECEIVE oneself is very easy.**

**1640** HERB., no. 628. **1659** N. R., p. 103. **1664** COD., p. 220.

(Tilley)

**Velvet, On.**

**1769** BURKE *Obs. Pres. St. Nat.* Wks. ii. 142 Not like our author, who is always on velvet, he is aware of some difficulties. **1785** GROSE *Dict. Vulg. T....* to have the best of a bet or match.

(ODEP)

See, **Fancy may bolt bran and think it flour** (WC 17).

*Surely this is not walking in a vain shadow--nor does man disquiet himself in vain, by it--he oftener does so in trusting the issue of his commotions to reason only.--I can safely say for myself, I was never able to conquer any one single bad sensation in my heart so decisively, as by beating up as fast as I could for some kindly and gentle sensation, to fight it upon its own ground.*

(WC 87)

**Catch not at the shadow and lose the substance.**

**1548** HALL *Chron.* (1809 169) The Duke...(like a wise prince) not myndyng to lease the more for the lesse, nor the accident for the substaunce. **1551** T. WILSON *Art of Reason* (1552 ed. V6) It taketh away all substaunce, and leaueth only the shadow. **1560** Lett. to W. Cecil cited C. Read *Mr. Sec. Cecil* 192 We might have sped like the dog in Aesop's fables, which, having a bone in his mouth and seeing the shadow in

the water, gaped to have fetched it and so lost both. 1579 LYL Y *Euph.* i. 201 In arguing of the shadowe, we forgoe the substance. c. 1590 SHAKES. *T. And.* III. ii. 80 He takes false shadows for true substances. 1594 *Id. T.G.V.* IV. ii. 120 Since the substance of your perfect self Is else devoted, I am but a shadow. 1602 *How a Man may Choose* Hazl.-Dods. ix. 14 I'll feed on shadows, let the substance go. 1612 WEBSTER *White Devil* v. i. 168.

(ODEP)

**Hearken to reason, or she will be heard.**

1611 COTGRAVE s.v. Mettre Let reasons rudder steere thy prow, least thou make wrecke on woes enow. 1640 HERBERT no. 74. 1758 FRANKLIN *Way to Wealth* (Crowell) 24 Remember . . . further, that If you will not hear Reason, she will surely rap your knuckles.

(ODEP)

**Good against evil, Set.**

1640 HERBERT no. 823.

(ODEP)

See, **Every balance has its counterpoise** (WC 62-63).

**W204 To beat one at his own WEAPON.**

c1600 *Birth Hercules* I i, p. 10: For there is the credytt, to put a man downe at his owne weopen. 1611 FLOR., s.v. Fare capellaccio, p. 179: To put the same tricke vpon him that would put the like vpon thee, or as we say in English, to beate one with his owne weapon, to giue one as good as he brings. 1622 MABBE *Rogue* II II vi, III 297: He had beaten a master of defence at his owne weapon. 1639 CL., p. 319: To cast a man in his own action. 1664 W. KILLIGREW *Pandora* IV, p. 58: I..will now play with 'um, at their own game. 1666 TOR. *Prov. Phr.*, s.v. Cicala, p. 38: To beat an Adversary with his own weapon. 1672 WALK. 12, p. 14: You challenge me at mine own game; weapon.

SHAKESPEARE.--1600-1 *H.* III iv 206: 'Tis the sport to have the enginer Hoist with his own petar.

(Tilley)

When I had got to the end of the third act, the Count de B\*\*\*\* entered with my Passport in his hand. Mons. le Duc de C\*\*\*\*, said the Count, is as good a prophet, I dare say, as he is a statesman--*Un homme qui rit*, said the duke, *ne*

*sera jamais dangereuz.*--Had it been for any one but the king's jester, added the Count, I could not have got it these two hours.

(WC 87)

**Beware of a silent dog (man) and still water.**

[*L.Cave tibi a cane muto et aqua silenti.*] **1585** ROBSON *Choice Change* N 2 A still fellow, for he commonly is subtile and crafty. A still water which is deepe, and therefore dangerous. **1706** STEVENS s.v. *Persona* Remove your Dwelling at a distance from a silent Person: They who talk least, generally observe most; and therefore take heed of them. **1750** J. WESLEY *Lett.* iii. 34 I always find there is most hazard in sailing upon smooth water.

(ODEP)

**THE PASSPORT  
VERSAILLES**

As the Passport was directed to all lieutenant governors, and commandants of cities, generals of armies, justiciaries, and all officers of justice, to let Mr. Yorick, the king's jester, and his baggage, travel quietly along--I own the triumph of obtaining the Passport was not a little tarnish'd by the figure I cut in it--But there is nothing unmixt in this world; and some of the gravest of our divines have carried it so far as to affirm, that enjoyment itself was attended even with a sigh--and that the greatest *they knew of*, terminated *in a general way*, in little better than a convulsion.

(WC 88)

**Pleasure without pain (repentance), No.**

c **1526** *Dicta Sapientum* D3<sup>v</sup> Lyghtly there is no pleasure, but that vnto it some payne is annexed. **1539** TAVERNER *I Garden* F2<sup>v</sup> Pleasures... leue behynde them repentaunce and sorowe. **1573** SANFORD 108 No good thing is without payne. **1576** GASCOIGNE *Grief of Joy* ii. 522 Eche pleasure hathe his payne. **1576** PETTIE i. 142 Pleasure must be purchased with the price of pain. c. **1590** MARLOWE *Faustus* v. ii. 16 His store of pleasure must be sauced with pain. **1591** GREENE *Wks.* Gros. ix. 256-7 Euerie bliss hath his bane,...euerie pleasure hath his paine. **1598** CHAPMAN *Blind Beggar of Alex.* sc. v. **1597** *Politeuphuia* 172 Pleasure bought with sorrowe, causeth repentance. **1601** SHAKES. *T.N.* II. iv. 66 There's for thy pains...I'll pay thy pleasure then.--Truly, sir, and pleasure will be paid, one time or another. **1611** GRUTER 181 Never pleasure

without repentance. 1639 CLARKE 326 Never pleasure without  
repentance. 1670 RAY 21 (as 1611).

(ODEP)

## CHARACTER VERSAILLES

I had a few king William's shillings as smooth as glass in my pocket; and forseeing they would be of use in the illustration of my hypothesis, I had got them into my hand, when I had proceeded so far--

See, Mons. Le Compte, said I, rising up, and laying them before him upon the table--by jingling and rubbing one against another for seventy years together in one body's pocket or another's, they are become so much alike, you can scarce distinguish one shilling from another.

The English, like antient medals, kept more apart, and passing but few peoples hands, preserve the first sharpnesses which the fine hand of nature has given them--they are not so pleasant to feel--but in return, the legend is so visible, that at the first look you see whose image and superscription they bear. . .

(WC 90)

See, **A rugged stone grows smooth from hand to hand** (WC 54).

## THE TEMPTATION PARIS

It was a fine still evening in the latter end of the month of May--the crimson window curtains (which were of the same colour as those of the bed) were drawn close--the sun was setting and reflected through them so warm a tint into the fair *fille de chambre's* face--I thought she blush'd--the idea of it made me blush myself--we were quite alone; and that super-induced a second blush before the first could get off.

There is a sort of a pleasing half guilty blush, where the blood is more in fault than the man--'tis sent impetuous from the heart, and virtue flies after it--not to call it back, but to make the sensation of it more delicious to the nerves--'tis associated.--

But I'll not describe it.--I felt something at first within me which was not in strict unison with the lesson of virtue I had given her the night before--I sought five minutes for a card--I knew I had not one.--I took up a pen--I laid it down again--my hand trembled--the devil was in me.

(WC 92)

**Blushing is virtue's colour (is a sign of grace).**

**1519** W. HORMAN *Vulgaria* (1926 ed.,308) Often tymes he that is gyltlesse blussheth rather than he that dyd the dede. **1539** R. TAVERNER *Garden* ii F3 Blusshynge is token of an honest nature [Cato]. **1551** CRANMER *Ans. to Gardiner* 331 Better it han be for you to haue kept such sayings secret vnto your self, which no man may speake without blushyng (except he be past all shame). **1583** G. BABINGTON *Expos. Commandments* 221 Where it hath euer bene held, that blushing in measure, modestie, and silence haue beene commendable tokens in young yeeres, nowe...blushing is want of countenance and bringing vp. **1594** SHAKES. *T.G.V.* V. iv. 165 I think the boy hath grace in him: he blushes. **1598-9** *Id.* M.A. IV. i. 35 How like a maid she blushes here... Comes not that blood as modest evidence To witness simple virtue? **1605** BACON *Adv. Learn.* I. iii (1900) 20 It was truly said, that *Rubor est virtutis color*, though sometime it come from vice. **1738** SWIFT *Dial.* I. E.L. 269 However, blushing is some sign of grace.

(ODEP)

## THE CASE OF CONSCIENCE PARIS

I WAS immediately followed up by the master of the hotel, who came into my room to tell me I must provide lodgings else where.--How so, friend? said I.--He answer'd, I had had a young woman lock'd up with me two hours that evening in my bed-chamber, and 'twas against the rules of his house.--Very well, said I, we'll all part friends then--for the girl is no worse--and I am no worse--and you will be just as I found you.----It was enough, he said, to overthrow the credit of his hotel.-

(WC 96)

**F224 Here I FOUND you and here (As I found you) I leave you.**

[c1550] 1560 *Nice Wanton*, s. B1v: A knaue I found the, a knaue I leaue the here. [c1553] 1566-7 UDALL *Roister D.* I iii 80: Here I founde you and here I leave you both twaine. **1571** R. EDWARDS *Damon and*

*Pithias*, s. G3: A false knaue I found thee, a false knaue I leaue thee. **1578** LYLY *Euph. Anat. Wit*, p. 194. **1583** MELBANCKE *Philot.* s. Dd4: Toxilus and his company . . left him as they found him. [**a1594**] 1605 *K. Leir*, s. G1: (and here I leaue you). [**a1600**] 1611 *Tarlton's Jestes in Shak. Jest-Bks.*, II 195: As I found you so I leave you. [**c1605**] 1630 DEKKER *2 Hon. Whore*, p. 146: As I found you I leaue you. **1606** BRETON *Packet Letters: Wks.*, II 51: In hertye good will, I leaue you as I found you. **1607** MARSTON *What You Will* V i 66: A fool I found thee and a fool I leave thee. **1636** W. SAMPSON *Vow Breaker* I ii, p. 15: Fooles I found you, and so I must leave you in spite of my hart.

**SHAKESPEARE**.--**1602** *A.W. V ii 45*: O my good lord, you were the first that found me. --Was I, in sooth? And I was the first that lost thee.

(Tilley)

Now shall I triumph over this *maitre d'hotel*, cried I--and what then?--Then I shall let him see I know he is a dirty fellow.--And what then?--What then!--I was too near myself to say it was for the sake of others.--I had no good answer left--there was more of spleen than principle in my project, and I was sick of it before the execution.

(WC 97)

### **Speak (Not to speak) as one thinks, To.**

[TERENCE *Heaut.* Dico quod videt mihi.] c.**1500** *Proverbs at Leconfield (Antiq. Report* iv, 1809, 415) Many thynke not as they speke. c.**1520** RASTELL *Four Elements* Hazl.-Dods. i. 20 I speke as I thynke. **1533-4** N. UDALL *Flowers* 163 I say as I think:...or, I speke as my mynde is. **1552** HULOET 2F5 Speake one thing, and thinke another. Profari. c.**1565** W. WAGER *Enough* B2 Doo you speak as you think? **1590-1** SHAKES. *2 Hen. VI* III. i. 247 Say as you think and speak it from your souls. **1592-4** *Id. I Hen. VI* V. iii. 141 Speaks Suffolk as he thinks? **1595** *Id. M.N.D.* III. ii. 191 You speak not as you think. **1604** MARSTON *Malcontent* 'To the Reader' It is my custome to speake as I thinke, and write as I speake. **1738** SWIFT *Dial. I. E.L.* 290 Faith, miss, if you speak as you think, I'll give you my mother for a maid.

(ODEP)

### **Nearest himself, Every man is.**

[ERASM. *Ad.* 147 A: *Heus proximus sum egomet mihi.*] c. **1570** T. PRESTON *Cambyses* A3<sup>v</sup> He is a man that to himselfe is nie. **1578** BESTE *Voyages of Frobisher* Hakluyt Soc. 270 Everye manne in that cause is nexte himselfe. **1594** SHAKES. *T.G.V.* II. vi. 23 I to myself am



dearer than a friend; For love is still most precious in itself. **1601** JONSON *Cynthia's Revels*. V. vii. 27 As euery one is neerest to himselfe, so this... allowable selfe-loue...are none without it. **1643** CAWDREY *Good Man* 27 It is a common and received Proverbe...proximus egomet mihi.

(ODEP)

**Answer, To be (do) more than he can.**

**1598-9** SHAKES. *M.A.* IV. ii 56 And this is more, masters, than you can deny. **1600** DEKKER *Shoemakers' Hol.* I. i. 148 I thinke you doe more then you can answer. [1600] **1659** J. DAY *Blind Beggar* II. E1 I haue done No more than I can answer, and I will. a.**1633** JONSON *Tale Tub* IV. i. 25 This more: and which is more, then he can answer.

(ODEP)

**More malice than matter.**

**1678** RAY 352. (*Som.*).

(ODEP)

**3458 More malice than matter.**

(Fuller)

**More malice than matter.**

(Ray, p.275)

The Grisset would shew me every thing--I was hard to please: she would not seem to see it; she open'd her little magazine, laid all her laces one after another before me--unfolded and folded them up again one by one with the most patient sweetness--I might buy--or not--she would let me have every thing at my own price--the poor creature seem'd anxious to get a penny; and laid herself out to win me, and not so much in a manner which seem'd artful, as in one I felt simple and caressing.

(WC 97)

**Art consists in concealing art.**

[*L. Ars est celare artem.*] **1581-3** SIDNEY *Apology for Poetry* (ed. Gregory Smith, 203) Vsing Art to shew Art, and not to hide Art (as ..he should doe). **1583** MELBANCKE *Philotimus* G1 It is a chiefe point of art to dissemble art. **1603** BRETON *Packet Mad Lett.* Wks. Gros. ii. II I have heard scholars say, that it is art to conceal art, and that under a face

of simplicity, is hidden much subtlety. 1707 SWIFT *Facult. of Mind* Wks. (1856) II. 285 In oratory the greatest art is to hide art.

(ODEP)

If there is not a fund of honest cullibility in man, so much the worse--my heart relented, and I gave up my second resolution as quietly as the first--Why should I chastise one for the trespass of another? If thou art tributary to this tyrant of an host, thought I, looking up in her face, so much harder is thy bread.

(WC 97)

**Good master shall have good wages, He that serves a.**

c.1502 Robert the Devil in *Ancient Eng. Fictions* 25 Whosoeuer serueth a good mayster he is lyke to haue good wages. 1611 COTGRAVE s.v. Bon (looks for a good reward). 1616 DRAXE no. 1932.

(ODEP)

## LE DIMANCHE PARIS

He had bought a bright, clean, good scarlet coat and a pair of breeches of the same--They were not a crown worse, he said, for the wearing--I wish'd him hang'd for telling me--They look'd so fresh, that tho' I knew the thing could not be done, yet I would rather have imposed upon my fancy with thinking I had bought them new for the fellow, than that they had come out of the *Rue de Friperie*.

This is a nicety which makes not the heart sore at Paris.

(WC 99)

**Everything is the worse for the wearing.**

c.1520 SKELTON *Magnyf.* I. 456 All thyng is worse whan it is worne. 1600 *Weakest to Wall* D3 It will not be much the worse for the wearing. 1639 CLARKE 190. 1670 RAY 159.

(ODEP)

**4468 Everything is the worse for wearing.**

(Fuller)

**Everything is the worse for wearing.**

(Ray, p.172)

**Send you with a sore heart, He will never.**

**1721 KELLY** 165...Spoken of those who are ready at their Promises, but slow in their Performance.

. . .I had scarce made the conjecture, when La Fleur, with infinite humility, but with a look of trust, as if I should not refuse him, begg'd I would grant him the day, *pour faire le galant vis a vis de sa maitresse*.

(WC 100)

**D201 He that asks faintly begs a DENIAL.**

[a1591] 1675 H. SMITH *Food for New-Born Babes: Wks.*, I 492: It is an old saying, that he which asketh faintly, teacheth us to deny him. [c1612] 1633 P. FLETCHER *Pisc. Eclog. V: Poems*, II 288: Cold beggars freez our gifts: thy faint suit breeds her no. **1648 HERRICK** *Hesp.: Poet. Wks.*, p. 8: Who feares to aske, doth teach to be deny'd. **1732 FUL.**, no. 2042. **SHAKESPEARE.**--**1596** *Rich. II* V iii 103: He prays but faintly and would be denied.

(Tilley)

**2042 He that asketh faintly beggeth a denial.**

(Fuller)

But we must *feel*, not argue in these embarrassments--the sons and daughters of service part with liberty, but not with Nature in their contracts; they are flesh and blood, and have their little vanities and wishes in the midst of the house of bondage, as well as their task-masters--no doubt, they have set their self-denials at a price--and their expectations are so unreasonable, that I would often disappoint them, but that their condition puts it so much in my power to do it.

(WC 100-101)

**Flesh and blood as others are, To be.**

**1541 BULLINGER** *Christian State of Matrimony* tr. Coverdale (1543 ed., F6<sup>v</sup>) Thou wilt saye: alas we are but flesh and bloud. I answeare: Were not our fore fathers flesh and bloud also? c. **1564 Bugbears** I. i. 18 You are master, I am servant, but else of flesh and bone I am as well made as you. **1565 OSORIUS** *Pearl for a Prince* tr. R. Shacklock 38 They so speake..

as though they were not made of fleshe and bone as other men be. **1584** LYLY *Camp.* II. ii. 68 Though she haue heauenly giftes, vertue and bewtie, is she not of earthly mettall, flesh and bloud? **1593-4** SHAKES. *T.S.* Ind. ii. 125 I will therefore tarry in despite of the flesh and the blood. **1598-9** *Id.* *M.A.* V. i. 34 I will be flesh and blood. [1599] **1600** MUNDAY *et al.* *Oldcastle* IV. i. 165 I confesse I am a frayle man, flesh and bloud as other are. **1599** SHAKES. *J. C.* III. i. 67 Mens are flesh and blood. **1600** T. HEYWOOD *et al.* *2 Edw. IV* i. 127 You are flesh and blood as we, and we as you. **1601** SHAKES. *T.N.* V. i. 28 Put your grace in your pocket, sin, for this once, and let your flesh and blood obey it. **1666** TORRIANO *Prov. Phr.* s.v. Mano 98a To be made no better than other folks, to be flesh and bloud as others are.

(ODEP)

Happy people! that once a week at least are sure to lay down all your cares together; and dance and sing and sport away the weights of grievance, which bow down the spirit of other nations to the earth.

(WC 101)

**C85 Hang CARE (sorrow).**

**c1600** *I Ref. from Parn.* I, p. 40: Hange sorrow! **1601** JONSON *Ev. Man in Hum.* I iii 83: Hang sorrow. **1604** *Wit Woman*, s. C4V: Why? hang sorrow, twill not buy a Pipe. **1639** CL., p. 292. **1666** TOR. *It. Prov.*, note 24, p. 162: As the English say, Hang sorrow, cast away care.

(Tilley)

## THE FRAGMENT PARIS

When I had finish'd the butter, I threw the currant leaf out of the window, and was going to do the same by the waste paper--but stopping to read a line first, and that drawing me on to a second and third--I thought it better worth; so I shut the window, and drawing a chair up to it, I sat down to read it.

(WC 102)

**W923 The WORTH of a THING is as it is esteemed (valued).**

**1611** COT., s.v. Pris: All things are sold at the price th' eye sets on them. **1616** DR., no. 597: (Euery thing is as). **1623** WOD., p. 513: Nothing is no Thing worth but what it is esteemed worth. **1641** JONSON *Timber*, p.8:

There are men, I confess, that set the value upon things as they love them. **1666** TOR. *It. Prov.* 24, p. 270: (So much is a thing worth, as). **1732** FUL., no. 4376: That, which hath its Value from Fancy, is not very valuable.

**SHAKESPEARE**.--**1602** *T.C.* II ii 52: What is aught but as 'tis valu'd? **1604** *M.M.* II ii 150: Or stones whose rates are either rich or poor As fancy values them. **1605-8** *T. Ath.* I i 169: You well know Things of like value, differing in the owners, Are prized by their masters. **1610** *Cym.* I iv 83: I prais'd her as I rated her. So do I my stone.

(Tilley)

It was in the old French of Rabelais's time, and for ought I know might have been wrote by him--it was moreover in a Gothic letter, and that so faded and gone off by damps and length of time, it cost me infinite trouble to make any thing of it--I threw it down; and then wrote a letter to Eugenius--then I took it up again, and embroiled my patience with it afresh--and then to cure that, I wrote a letter to Eliza.--Still it kept hold of me; and the difficulty of understanding it increased but the desire.

(WC 102)

**Hard to come by are much set by, Things that are.**

c. **1400** *Rom. Rose* l. 2737 May no man have good, but he it buy. A man loveth more tendirly The thyng that he hath bought most dere. a. **1567** T. BECON *Catechism* P. S. 142 Things soon given wax vile; but things long desired, and at the last obtained, are highly esteemed and had in great price. **1582** WHETSTONE *Heptameron* VI (As the Prouerbe goeth) things that are dearely bought, are of vs intirely beloued. **1587** GREENE *Wks.* Gros. iv. 101 Hardlie come by, warilie kept. c. **1590** *John of Bordeaux* l. 101 The harder goote the swetter in the taste. **1629** T. ADAMS *Serm.* (1861-2) II. 545 Benefits common to all . . . are little regarded: but *quae rarissima carissima*--things hard to come by are much set by. **1639** CLARKE 101 Things hardly attained are long retained.

(ODEP)

## THE FRAGMENT PARIS

The poor notary, just as he was passing by the sentry, instinctively clapp'd his cane to the side of it, but in raising it up the point of his cane catching hold of

the loop of the sentinel's hat hoisted it over the spikes of the ballustrade clear into the Seine--

--*'Tis an ill wind*, said a boatsman, who catch'd it, *which blows nobody any good*.

The sentry being a gascon incontinently twirl'd up his whiskers, and levell'd his harquebuss.

Harquebusses in those days went off with matches; and an old woman's paper lanthorn at the end of the bridge happening to be blown out, she had borrow'd the sentry's match to light it--it gave a moment's time for the gascon's blood to run cool, and turn the accident better to his advantage--*'Tis an ill wind*, said he, catching off the notary's castor, and legitimating the capture with the boatman's adage.

(WC 104)

**Ill wind that blows nobody (no man) good (to good), It is an.**

**1546** HEYWOOD II. ix. L1 An yll wynde that blowth no man to good, men saie. **1573-80** TUSSEY 29 It is an ill winde turnes none to good. **1591** SHAKES. 3 *Hen.* VI II. v. 55 Ill blows the wind that profits nobody. **1598** *Id.* 2 *Hen.* IV V. iii. 88 What wind blew you hither, Pistol?--Not the ill wind which blows no man to good. **1640** HERBERT no. 872 It's an ill aire where wee gaine nothing. **1655** FULLER *Ch. Hist.* II. ii (1868) l. 157 It is an ill wind which bloweth no man profit. He is cast on the shore of Friezland..., where the inhabitants..were by his preaching converted to Christianity. **1660** TATHAM *Rump* II. i. Wks. (1879) 220 'Tis an ill wind, they say, bloughs nobody good.

(ODEP)

Luckless man! that I am, said the notary, to be the sport of hurricanes all my days--to be born to have the storm of ill language levell'd against me and my profession wherever I go--to be forced into marriage by the thunder of the church to a tempest of a woman--to be driven forth out of my house by domestic winds, and despoil'd of my castor by pontific ones--to be here, bare-headed, in a windy night at the mercy of the ebbs and flows of accidents--where am I to lay my head?--miserable man! what wind in the two-and-thirty points of the whole compass can blow unto thee, as it does to the rest of thy fellow creatures, good!

(WC 104)

**T276 I escaped the THUNDER and fell into the lightning.**

**1599** MINSHEU *Span. Dial.*, p. 80.. **1651** HERB., p. 368. **1659** HOW. *Span. Prov.*, p. 3: I scap'd from the thunder and fell into the lightning, viz. from bad to worse.

(Tilley)

**Way to turn himself, He knows not which.**

**1577** HOLINSHED (1587) iii. 190a The barons... knew not which way to turne them, nor how to seeke for releefe. **1616** DRAXE no. 547. **1639** CLARKE 248.

(ODEP)

An old personage, who had heretofore been a gentleman, and unless decay of fortune taints the blood along with it was a gentleman at that time, lay supporting his head upon his hand in his bed; a little table with a taper burning was set close beside it, and close by the table was placed a chair--the notary sat him down in it; and pulling out his ink-horn and a sheet or two of paper which he had in his pocket, he placed them before him, and dipping his pen in his ink, and leaning his breast over the table, he disposed every thing to make the gentleman's last will and testament.

(WC 105)

**B461 He has good BLOOD if he had but groats to him.**

**1670** RAY, p.166: \*Chesh. Good parentage if he had but wealth. Groats are great oatmeal, of which they are wont to make black puddings. **1732** FUL., no. 1870: He has good Blood in him but wants Grotes to it.

(Tilley)

**G68 A GENTLEMAN without money (living) is like a pudding without suet.**

**1602** J. MANNINGHAM *Diary* Feb. 5, p. 117: (like a leane pudding without fatt). **1606** *Wily Beguiled* iv, p. 16: Why what are schollers without money?--Faith, eene like puddings without suet. **1659** HOW. *Eng. Prov.*, p. 12. **1670** RAY, p. 96: (living). **1732** FUL., no. 129: A Gentleman without an Estate, is a Pudding without Suet.

(Tilley)

Alas! Monsieur le Notaire, said the gentleman, raising himself up a little, I have nothing to bequeath which will pay the expence of bequeathing, except the history of myself, which I could not die in peace unless I left it as a legacy to the world; the profits arising out of it, I bequeath to you for the pains of taking it from me--it is a story so uncommon, it must be read by all mankind--it will make the fortunes of your house--the notary dipp'd his pen into his ink-horn. . .  
(WC 105)

**Gains will quit the pains, The.**

**1583** MELBANCKE Q3<sup>v</sup> Thinking that gaines would recompense paines...I came againe. **1586** J. HARRISON *Mal. Soc. Collections* iii. 162 By your leave I would measure my paynes accordynge to my gaynes if I weare as he is. **1595** LODGE *Fig for Momus* Hunt. C. iii. 59 Buy cheape, sell deare, thy profit quites thy paine. **1734** FRANKLIN 7 Hope of gain lessens pain.

(ODEP)

**THE FRAGMENT  
AND THE BOUQUET  
PARIS**

. . . --*Juste ciel!* in less than two minutes that the poor fellow had taken his last tender farewell of her--his faithless mistress had given his *gage d'amour* to one of the Count's footmen--the footman to a young sempstress--and the sempstress to a fiddler, with my fragment at the end of it--Our misfortunes were involved together--I gave a sigh--and La Fleur echo'd it back again to my ear--

--How perfidious! cried La Fleur--How unlucky! said I.--

--I should not have been mortified, Monsieur, quoth La Fleur, if she had lost it--Nor I, La Fleur, said I, had I found it.

(WC 106-7)

**Company in trouble, It is good to have.**

a. **1349** R. ROLLE *Meditations on the Passion* C. Horstmann *Yorkshire Writers* i. 101 It is solace to haue companie in payne. c. **1374** CHAUCER *Troilus* Bk. I. l. 708 Men seyn, to wrecche is consolacioun To have another felawe in his payne. c. **1386** *Id. Canon's Y. T.* (G.) l. 746 For unto shrewes joye it is and ese To have hir felawes in payne and disese. **1579** LYLly *Euph.* i. 238 In miserie Euphues it is a great comfort to haue a companion. **1594** SHAKES.. *Luc.* l. 790 Fellowship in woe doth woe



assuage. *Ibid.* l. 1581 It easeth some, though none it ever cur'd, To think their dolour others have endur'd. **1620** SHELTON *Quix.* II. xiii (1908) II. 269 If that which is commonly spoken be true, that to have companions in misery is a lightener of it, you may comfort me. **1670** RAY 5.

(ODEP)

## THE ACT OF CHARITY PARIS

. . .I count little of the many things I see pass at broad noonday, in large and open streets.--Nature is shy, and hates to act before spectators; but in such an unobserved corner, you sometimes see a single short scene of her's worth all the sentiments of a dozen French plays compounded together . . .

(WC 107)

**Sport is sweetest when there be no spectators.**

**1616** WITHALS 555 (lookers on). **1639** CLARKE 326.

(ODEP)

There is a long dark passage issuing out from the opera comique into a narrow street; 'tis trod by a few who humbly wait for a *fiacre*\*, or wish to get off quietly o'foot when the opera is done. At the end of it, towards the theatre, 'tis lighted by a small candle, the light of which is almost lost before you get half-way down, but near the door--'tis more for ornament than use: you see it as a fix'd star of the least magnitude; it burns--but does little good to the world, that we know of.

(WC 107)

**Burn<sup>1</sup> daylight, To.**

c.**1560** *Apius & Virginia* Hazl.-Dods. iv. 121. c. **1566** *Bugbears* IV. iii. 21. **1586** R. CROWLEY *Father John Francis* D1 You thinke that we be foles, because that we light waxcandles at day light. c. **1595** SHAKES. *R.J.* I. iv. 43 Come, we burn daylight, ho!... I mean, sir, in delay We waste our lights in vain, like lights by day. **1600-1** *Id. M.W.W.* II. i. 47 We burn daylight: here, read, read. **1602** KYD *Span. Trag.* III. xiia. 29 Light me your torches then.--Then we burne day light. **1738** SWIFT Dial. III. E.L. 324 No candles yet, I beseech you; don't let us burn daylight. [<sup>1</sup> waste.]

(ODEP)

The poor man said, He knew not how to ask less of ladies of their rank; and bow'd down his head to the ground.

Poo! said they--we have no money.

The beggar remained silent for a moment or two, and renew'd his supplication.

Do not, my fair young ladies, said he, stop your good ears against me--  
Upon my word, honest man! said the younger, we have no change . . .  
(WC 108)

**Deaf ear, To turn a.**

c. 1440 HYLTON *Scala Pref.* (W. de W. 1494) II. xxii Make deaf ere to hem as though thou herde haue not. 1508 J. FISHER *Sayings of David* 2 G7<sup>v</sup> We . . . wyl not here the prevy gyle hyd vnder that bodyly pleasure, but goo by with a defe eare. 1540 SIR T. ELYOT *Pasquill the Plain* B5<sup>v</sup> He . . . wyll leane a defe eare towarde you. 1548 HALL *Chron.* (1809 ed., 406). 1607 H. ESTIENNE *World of Wonders* 104.

(ODEP)

My fair charitable! said he, addressing himself to the elder--What is it but your goodness and humanity which makes your bright eyes so sweet, that they outshine the morning even in this dark passage? and what was it which made the Marquis de Santerre and his brother say so much of you both as they just pass'd by?

(WC 109)

**Heart's letter is read in the eye, The.**

1640 HERBERT no. 220.

(ODEP)

**THE RIDDLE EXPLAINED  
PARIS**

. . . I found at once his secret, or at least the basis of it--'twas flattery.

Delicious essence! how refreshing art thou to nature! how strongly are all its powers and all its weaknesses on thy side! how sweetly dost thou mix with the blood, and help it through the most difficult and tortuous passages to the heart!  
(WC 109)

**T562 As TRUTH gets hatred so flattery wins love.**

[ERAS. *Adagia*, 675A: Obsequium amicos, veritas odium parit.] 1539 TAV., f. 47v: [As in Eras.]. \*Flattery and following of mens myndes getteth frendes, where speakyng of trouthe gendreth hatred. [c1560] 1581 WOODES *Confl. Cons.* II i, s. B3v: Tirannie with flatterie is easely pacified, Whereas Tom tell troth shall feele of his Sword. *Ibid.*: That olde said saw, and common by word: Obsequium amicos, by flateries friends are prepared: But veritas odium parit, as commonly is seene, For speaking the trueth, many hated haue beene. 1581 PETTIE *Civ. Conv.* I, I 80. 1639 CL., p. 316: Flatterie gets friends, but truth hatred.

(Tilley)

The poor man, as he was not straighten'd for time, had given it here in a larger dose: 'tis certain he had a way of bringing it into less form, for the many sudden cases he had to do with in the streets; but how he contrived to correct, sweeten, concentre, and qualify it--I vex not my spirit with the inquiry--it is enough, the beggar gain'd two twelve-sous pieces--and they can best tell the rest, who have gain'd much greater matters by it.

(WC 109)

See, **To cudgel (beat) one's brains** (WC 56).

## PARIS

Mons. Le Compte de B\*\*\*\*, merely because he had done me one kindness in the affair of my passport, would go on and do me another, the few days he was at Paris, in making me known to a few people of rank; and they were to present me to others, and so on.

I had got master of my *secret*, just in time to turn these honours to some little account; otherwise, as is commonly the case, I should have din'd or supp'd a single time or two round, and then by *translating* French looks and attitudes into

plain English, I should presently have seen, that I had got hold of the *couvert*\* of some more entertaining guest; and in course, should have resigned all my places one after another, merely upon the principle that I could not keep them.--As it was, things did not go much amiss.

(WC 110)

See, **One thing (etc.) brings up another thing** (WC 64).

**E152 To speak plain ENGLISH.**

**1560-77** *Misogonus* III i 112: (Ile speake). **1594** LYL<sup>y</sup> *Mother B.* III iv 10: I cannot speake Latine, but in plaine English. [1600] 1659 J. DAY *Blind Beg.* IV, s. H3: This is the plain English on't. [1614] 1631 JONSON *Barth. Fair* IV iii 91: I assure you, in this place, that's in plaine english. **1666** TOR. *Prov. Phr.*, s.v. Volgare, p. 236: To speak it in Common speech, viz. in a Language that may be understood, in the common Dialect of the Nation; In plain English, say they in England.

(Tilley)

I told Madame de V\*\*\* it might be her principle; but I was sure it could not be her interest to level the outworks, without which I could not conceive how such a citadel as hers could be defended--that there was not a more dangerous thing in the world, than for a beauty to be a deist--that it was a debt I owed my creed, not to conceal it from her--that I had not been five minutes sat upon the sophia besides her, but I had begun to form designs--and what is it, but the sentiments of religion, and the persuasion they had existed in her breast, which could have check'd them as they rose up?

(WC 111)

**G40** Win the **Gate** and lightly have all the place after.

**1506** *Kalender* 71.28-30: So when enmys wyll take a castell, yf they wynne the gate they woll lyghtly have all the place after.

(Whiting)

I remember it was in this *Coterie*, in the middle of a discourse, in which I was shewing the necessity of a *first cause*, that the young Count de Faineant took me by the hand to the furthest corner of the room, to tell me my *solitaire* was

pinn'd too strait about my neck--It should be *plus badinant*, said the Count, looking down upon his own--but a word, Mons. Yorick, *to the wise--*

(WC 112)

**Word to a wise man is enough, A. (Few words to the wise suffice).**

[L: Verbum sat sapienti.] c. 1275 *Provs. of Alfred* (skeat) A38 Mid fewe worde wis mon fele biluken wel con. c. 1475 *Mankind* l. 102 Few wordis: few and well sett! c. 1530 HEYWOOD *Witty & Witless* ed. Fairholt 22 Few words wher reason ys. c. 1532 *Tales* no. 34 The noble wyse men loue fewe wordes. 1546 HEYWOOD II. vii. I4<sup>v</sup> Fewe woord is to the wise suffice to be spoken. c. 1568 V. FULWELL *Like will to like* B2<sup>v</sup> Few words are best among freends. 1576 HOLYBAND E1<sup>v</sup> Few wordes among wise men suffiseth. 1577 RHODES *Boke of Nature in Babees* E.E.T.S. 88 For few wordes to wise man is best. 1578 SIDNEY *Wks.* (Feuillerat) iii. 124 Few wordes are beste. 1584 WITHALS H8<sup>v</sup> Mylde and few wordes beseeme a woman. 1594 King *Lear* III. v. 109. [1597?] 1609 JONSON *Case is Altered* I. i. 21 Go to, a word to the wise. c. 1600 *Roxb. Ballads* (Hindley) i. 157 i. 157 It is an old saying that few words are best. 1614 CAMDEN 306 Few words to the wise suffice. 1662 FULLER *Westmor. Kendal* 135 I hope the Towns-men thereof (a word is enough to the wise) will make their commodities . . . substantial. 1678 RAY 220. Few words are best...A fool's voice is known by multitude of words.

(ODEP)

**Few words suffice to a wise man.**

(Ray, p.286)

For three weeks together, I was of every man's opinion I met.--*Pardi! ce Mons. Yorick a autant d'esprit que nous autres.----Il raisonne bien*, said another.--*C'est un bon enfant*, said a third.--And at this price I could have eaten and drank and been merry all the days of my life at Paris; but 'twas a dishonest *reckoning*--I grew ashamed of it--it was the gain of a slave--every sentiment of honour revolted against it--the higher I got, the more was I forced upon my *beggarly system*--the better the *Coterie*--the more children of Art--I languish'd for those of Nature: and one night, after a most vile prostitution of myself to half a dozen different people, I grew sick--went to bed--order'd La Fleur to get me horses in the morning to set out for Italy.

(WC 112)

**Merry at meat, It is good to be.**

*a.* **1500** *Prov. Wisdom* l. 75 Make mery at mete. **1616** DRAXE no. 718.  
**1670** RAY 18.

(ODEP)

**Misreckoning (Wrong reckoning) is no payment.**

**1546** HEYWOOD II. iv. G4<sup>v</sup> No (quoth she) nor mysreckning is no paiement. **1573** J. BRIDGES *Supremacy of Christ. Princes* E4 True recknenes do say misreckening is no payment. **1639** CLARKE 126 (Wrong reckoning). *Ibid.* 156. **1721** KELLY 349 Wrong count is no Payment. And therefore all Accounts pass, Errors excepted.

(ODEP)

**3423 Misreckoning is no payment.**

(Fuller)

**Misreckoning is no payment.**

(Ray, p.137)

## MARIA

She had since that, she told me, stray'd as far as Rome, and walk'd round St Peter's once--and return'd back--that she found her way alone across the Apennines--had travell'd over all Lombardy without money--and through the flinty roads of Savoy without shoes--how she had borne it, and how she had got supported, she could not tell--but *God tempers the wind*, said Maria, to the shorn lamb.

Shorn indeed! and to the quick, said I; and wast thou in my own land, where I have a cottage, I would take thee to it and shelter thee: thou shouldst eat of my own bread, and drink of my own cup . . .

(WC 115)

**God tempers the wind to the shorn lamb.**

*Cf.* **1594** H. ESTIENNE *Premices* 47 Ces termes, *Dieu mesure le froid a la brebis tondue*, sont les propres termes du proverbe. Vary est qu'on le dit encore en deux autres sortes: (dont l'une est, *Dieu donne le froid selon la robbe*). **1640** HERBERT no. 867 To a close shorne sheepe, God gives wind by measure. **1768** STERNE *Sent. Journ.* II. 175 God tempers the wind, said Maria, to the shorn lamb.

(ODEP)

**Q13 He touches him to the QUICK.**

[c1517] 1533 SKELTON *Magn.*, s. E3: As yf a man fortune to touche you on the quyke, Then feyne yourselfe dyseased and make yourselfe seke. 1551 RALPH ROBINSON *Utopia* I, p. 53: For he . . beyng thus touched on the quicke..fumed and chafed. 1571 R. EDWARDS *Damon and Pithias*, s. A2: In commedies, the greatest Skyll is this, rightly to touche All thynges to the quicke. 1586 YOUNG *Civ. Conv. IV*, II 181: A teare doth pricke me to the quicke. 1594 LYLly *Mother B.* V ii 22: Thou hast toucht me to the quicke. a1598 FERG. *MS*, no. 618: He has touched him in the quick. 1616 DR., s.v. Reproofe, no. 1843. 1616 WITHALS, p. 552: Hee goeth to the quicke. 1639 CL., p. 11: You touch him on the quicke. 1678 RAY, p. 266: To touch the quick, or to the quick.

SHAKESPEARE.--1592 *T. And.* IV iv 36: But, Titus, I have touch'd thee to the quick. 1592-3 *C.E.* II ii 132: How dearly would it touch thee to the quick, Shouldst thou but hear I were licentious. 1600-1 *H.* II ii 625: I'll tent him to the quick. If he but blench, I know my course. 1611 *Temp.* V i 25: With their high wrongs I am struck to th' quick.

(Tilley)

See, **Bread is a binder** (WC 40).

**Drink of the same cup, To.**

a. 1547 J. REDFORD Fragment of Interlude *Wit & Science* (MSR reprint) 47 Syns we haue droonke all of one cup shake handes lyke freendes. 1570 *Several Confessions of T. Norton & C. Norton* (*Phoenix Britannicus* 1732, 420). 1579 LYLly *Euph.* i. 238 Nowe shalt not thou laugh Philautus to scorne, seeing you haue both druncke of one cup. 1596 SPENSER *F.Q.* v. i. 15 That I mote drinke the cup whereof she dranke. 1640 JONSON *Magn. Lady* v. i. 7 There's your errour now! Yo' ha' drunke o' the same water.

(ODEP)

**MARIA  
MOULINES**

. . . --still she [Maria] was feminine--and so much was there about her of all that the heart wishes, or the eye looks for in woman, that could the traces be ever worn out of her brain, and those of Eliza's out of mine, she should *not only*

*eat of my bread and drink of my own cup*, but Maria should lay in my bosom, and be unto me as a daughter.

Adieu, poor luckless maiden!--imbibe the oil and wine which the compassion of a stranger, as he journieth on his way, now pours into thy wounds--the being who has twice bruised thee can only bind them up for ever.

(WC 116)

**See, God hath anointed thee with the oil of gladness, The best medicine is wine** (WC 18).

**Hand that gave the wound must give the cure (salve), The.**

**1576** PETTIE i. 178 As the same hand which did hurt me, did help me.

**1579** LYLly *Euph.* i. 215 Such a wound must be healed wher it was first hurt. **1579** CALVIN *Four Sermons* tr. J. Field E1 Seeking the medicine at his [God's] hande who hath giuen vs the wound. **1591-2** *Troublesome Reign* K. J. B3 That hand that gaue the wound must giue the salue To cure the hurt, els quite incurable. **1641** HENRY OXIDEN (to Elizabeth Dallison) in *Oxinden Let.* no. 228, 293 I doe find that noe hand is soe like to cure the wound but that which made it.

(ODEP)

## THE SUPPER

They were all sitting down together to their lentil-soup; a large wheaten loaf was in the middle of the table; and a flaggon of wine at each end of it promised joy thro' the stages of the repast--'twas a feast of love.

(WC 118)

**C572 It is the COMPANY that makes the feast.**

**1653** WALTON *Complete Angler* III, p. 89: 'Tis the company and not the charge that makes the feast.

(Tilley)

**L424 A chearful LOOK makes a dish a feast.**

**1611** COT., s.v. *Mes*: A cheerefull looke fills vp halfe-emptie dishes. **1640** HERB, no. 317. **1659** N.R., p. 14. **1705** *Pleas. Art*, p. 156.

(Tilley)



## THE SUPPER

. . . and to invest myself in the character as speedily as I could, I instantly borrowed the old man's knife, and taking up the loaf cut myself a hearty luncheon; and as I did it I saw a testimony in every eye, not only of an honest welcome, but of a welcome, mix'd with thanks that I had not seem'd to doubt it.

(WC 119)

See, **The heart's letter is read in the eye** (WC 109).

*A Journal To Eliza*

Sunday April 13

wrote the last farewell to Eliza by M<sup>r</sup> Wats\* who sails this day for Bombay--inclosed her likewise the Journal kept from the day we parted, to this--so from hence continue it till the time we meet again--Eliza does the same, so we shall have mutual testimonies to deliver hereafter to each other, That the Sun has not more constantly rose and set upon the earth, than We have thought of and remember'd, what is more chearing than Light itself . . .

(WC 135)

**S888** As sooth as the **Sun** uprises.

**c1385** Chaucer *TC* iv 1443: For also soth as sonne uprist o-morwe.

(Whiting)

Munday April 15.

worn out with fevers of all kinds but most, by that fever of the heart with which I'm eternally wasting, and shall waste till I see Eliza again--dreadful Suffering of 15 Months!--it may be more--great Controuler of Events! surely thou wilt proportion this, to my Strength, and to that of my Eliza. . .

(WC 136)

**God shapes the back for the burthen.**

(ODEP)

. . . --What a change, my dear Girl, hast thou made in me!--but the Truth is, thou hast only turn'd the tide of my passions a new way--they flow, Eliza to thee--and ebb from every other Object in this world--and Reason tells me they do right--for my heart has rated thee at a Price, that all the world is not rich enough to purchase thee from me, at. In a high fever all the night.

(WC 136)

**W923 The WORTH of a thing is as it is esteemed (valued).**

**1611** COT., s.v. Pris: All things are sold at the price th' eye sets on them.

**1616** DR., no. 597: (Euery thing is as). **1623** WOD., p. 513: Nothing is no Thing worth but what it is esteemed worth. **1641** JONSON *Timber*, p. 8: There are men, I confess, that set the value upon things as they love them.



**1666** TOR. *It Prov.* 24, p. 270: (So much is a thing worth, as). **1732** FUL., no. 4376: That, which hath its Value from Fancy, is not very valuable.

**SHAKESPEARE**--**1602** *T.C.* II ii 52: What is aught but as 'tis valu'd?

**1604** *M.M.* II ii 150: Or stones whose rates are either rich or poor As fancy values them. **1605-8** *T. Ath.* I i 169: You well know Things of like value, differing in the owners, Are prized by their masters. **1610** *Cym.* I iv 83: I prais'd her as I rated her. So do I my stone.

(Tilley)

. . . --I gave a thousand pensive penetrating Looks at the Arm chair thou so often graced on these quiet, sentimental Repasts--and Sighed and laid down my knife and fork,--and took out my handkerchiff, clap'd it across my face, and wept like a child--I shall read the same affecting Account of many a sad Dinner which Eliza has had no power to taste of, from the same feelings and recollections, how She and her Bramin have eat their bread in peace and Love together.

(WC 137)

**C223** To weep like a **child**.

**c1390** Chaucer *CT* I [A] 3759: And weep as dooth a child that is ybete.

**a1470** Malory I 358.19-20: And ever he wepte as he had bene a chylde.

(Whiting)

**M1010 Once to have been happy is MISERY enough (Remembrance of past pleasures augments present pains).**

**1556** J. HEYWOOD *Spider and Fly* II, p. 33: Of pleasure past, remembraunce doth alwaie The pinche of present payne, right much augment. **1557** T. NORTH *Dial Princes* Prol., s. B3v: For the remembraunce of pleasour past, greatly augmenteth the paines present.

**1562** BULLEIN *Bulwark Def.* Use Sick Men, f. 76: There is no greater aduersitie then in miserie to remember prosperitie. **1576** PETTIE *Pel. Pal.*, I 28: Adversity is ever most bitter to him who hath long time lived in prosperity. **1597** [BODENHAM] *Wit's Commonw.*, f. 85v: The consideration of pleasures past, greatly augments the paines present.

**1600** BODENHAM *Belvedere*, p. 206: Remembrance of ioyes past, breeds greater paine. **1616** BEAUMONT AND FLETCHER *Scornful Lady* III, p. 267: 'Tis a miserie to say you had it. **1639** CL., s.v. Miseria, p. 120. **1732** FUL., no. 4650: The Memory of Happiness makes Misery woeful.

(Tilley)

. . . Still there is a blessing in store for the meek and gentle, and Eliza will not be disinherited of it: her Bramin is kept alive by this hope only--otherwise he is so sunk both in Spirits and looks, Eliza would scarce know him again. dined alone again to day; and begin to feel a pleasure in this kind of resigned Misery arising from this Situation, of heart unsupported by aught but its own tenderness--Thou owest me much Eliza!--and I will have patience; for thou wilt pay me all--But the Demand is equal;--much I owe thee, and with much shalt thou be requited. . .  
(WC 137-38)

**Hope keeps man alive.**

**1584** WITHALS H7<sup>v</sup> Hope maynteineth mans life. **1672** WALKER 44 no, 97 . . . Spes alit. **1732** FULLER no. 2544 Hope keeps a Man from hanging, and drowning himself.  
(ODEP)

**P12** To take a **Pain** for a pleasure.

**1546** Heywood *D* 27.51: Take a peyne for a pleasure all wyse men can.  
(Whiting)

April 19. poor Sick-headed, sick hearted Yorick! Eliza has made a Shadow of thee--I am absolutely good for nothing, as every mortal is who can think and talk but upon one thing!--how I shall rally my powers, alarms me; for Eliza thou has melted them all into one--the power of loving thee--and with such ardent affection as triumphs over all other feelings-- . . .  
(WC 138)

**Good for nothing, He is.**

**1533-4** N. UDALL *Flowers* 172<sup>v</sup> Nequam is he that is good for nothyng, but euen a very naughty vnthryfte. **1593** *Tom Tell-troth's New Year's gift* New Sh. S. 11 An olde trot...good. nothing but to keepe the cat out of the ashes. **1639** CLARKE 70. **1666** TORRIANO *Prov. Phr.* s.v. Cervello 36 The English say, Who is good for nothing but to shell pease.  
(ODEP)

April 21. The Loss of Eliza, and attention to that one Idea, brought on a fever--a consequence, I have for some time, foreseen--but had not a sufficient Stock

of cold philosophy to remedy--to satisfy my friends, call'd in a Physician--Alas!  
alas! the only Physician, and who carries the Balm of my Life along with her,--is  
Eliza. . .

(WC 139)

**C542 Cold COMFORT.**

**1571** GOLDING *Psalms* x 14, I 34v: We receive but cold comfort of whatsoever the scripture speaketh concerning Gods power and justice, onlesse euery of us apply the same to himselfe according as need that require. **1585** [MUNDAY] *Fidele and Fort.* I ii, s. B3: If this colde comfort in my need, be all that I shall haue. **1612** JONSON *Alch.* IV v 73: A peck of coales, or so, which is cold comfort. **1616** R.C. *Times' Whistle* l. 1703, p. 56: But with poore Lazarus they shall obtaine Cold comfort and small reliefe to sustaine.

**SHAKESPEARE.--1594-8** *T.S.* IV i 31: Shall I complain on thee to our mistress? whose hand . . thou shalt soon feel, to thy cold comfort. **1596** *K.J.* V vii 42: I beg cold comfort.

(Tilley)

. . . O Eliza! how did thy Bramine mourn the want of thee to tye up his wounds, and comfort his dejected heart--still something bids me hope--and hope, I will--and it shall be the last pleasurable Sensation I part with.

(WC 140)

**L269 While there's LIFE there's hope.**

[ERAS. *Adagia*, 526D: Aegroto dum anima est, spes est.] **1539** TAV., f. 37v: The sycke person whyle he hath lyfe, hath hope. **1615** WELDE *Janua Ling.* 406, p. 26: A sick man lying on his bed, hopeth while he breatheth. **1659** HOW. *It Prov.*, p. 8: While there is breath, there is some hope. **1666** TOR. *It. Prov.* I, p. 119: The sick body so long as there is breath, is still in hopes. **1670** RAY, p. 113. **1671** CROWNE *Juliana* V, p. 103: Madam, he breathes, and whilst there's life There's hope. **1672** WALK. 12, p. 45. **1732** FUL., no. 5689.

(Tilley)

**While there's life there's hope.**

(Ray, p.129)

. . . You are \*\*\*\*\*however my good friend, said the Surgeon, or there is no such Case in the world--what the Devil! said I without knowing Woman--we will not reason about it, said the Physician, but you must undergo a course of Mercury,--I'll lose my life first, said I,--and trust to Nature, to Time--or at the worst--to Death,--so I put an end with some Indignation to the Conference; and determined to bear all the torments I underwent, and ten times more rather than, submit to be treated as a *Sinner*, in a point where I had acted like a *Saint*.  
(WC 141)

**N30** There **Nature** will not work, farewell physic!

**c1385** Chaucer *CT I[A]* 2759-60: And certainly, ther Nature wol nat wirche, Fare wel phisik! go ber the man to chirche!

(Whiting)

**Time cures all things (is a healer).**

**c.1380** CHAUCER *Troilus* Bk. 5, l. 350 As tyme hem hurt, a tyme doth hem cure. **1483** *Vulgaria* (1529) B5 It is a comyn sayeinge. Longe tyme slaketh or taketh awaye mennes sorowe. **1539** TAVERNER 38 Tyme taketh away greuaunce. **1591** SHAKES. *3 Hen. VI* III. iii. 76 For though usurpers sway the rule awhile, Yet heav'ns are just and time suppresseth wrongs. **1591** ARIOSTO *Orl. Fur.* Harington VI. ii. He hurt the wound which time perhaps had healed. **1616** DRAKE no. 2150 (euery disease). **1634** PEACHAM *Compleat Gentleman* 34 Time, the Physician of all things.

(ODEP)

**Death is a plaster (remedy) for all ills.**

**1616** BRETON 2 *Crossing of Prov.* B1<sup>v</sup> What is a remedy for all diseases? Death. **1631** KNEVET *Rhodon and Iris* II. ii. D3<sup>v</sup>.

(ODEP)

**1248** **Death is a certain remedy for the injuries of fortune and vexations of life.**

(Fuller)

. . . my pains began to rage with a violence not to be express'd, or supported. every hour became more intollerable--I was got to bed--cried out and raved the whole night--and was got up so near dead, That my friends insisted upon

my sending again for my Physician and Surgeon--I told them upon the word of a man of Strict honour, They were both mistaken as to my case--but tho' they had reason'd wrong--they might act right--but that sharp as my sufferings were, I felt them not so sharp as the Imputation, which a venereal treatment of my case, laid me under.

(WC 141-42)

**M184 An honest MAN is as good as his word.**

**1609** *Every Woman in Her Hum.*, s. H1: An honest man will be as good as his word: Signior Graccus is an honest man, Ergo I must haue a new suite.

**1631** DEKKER *Penny-Wise* l. 1012, p. 210: Hee was as good as his word, for he lent them so much money, as put him againe into his trade of Merchandize. **1659** E. NICHOLAS (to Mr. Miles, Jul. 9) in *Nicholas Corr.*, IV 166: I pray let me know whether he hath bene as good as his word. **1666** TOR. *Prov. Phr.*, s.v. Certosa, p. 35: To be a man of ones word. **1671** CL. *Phras. Puer.*, p. 266: To be a man of his word. **1677** E. RICHARDSON *Cert. Mor. Saying: Anglo-Belgica*, II 33.

**SHAKESPEARE.**--**1598** 2 *Hen.* IV V v 90: Sir, I will be as good as my word. **1599** *Hen.* V IV viii 32: I met this man with my glove in his cap, and I have been as good as my word. **1601** *T.N.* III iv 356: And for that I promis'd you, I'll be as good as my word.

(Tilley)

Tis needless to tell Eliza, that nothing but the purest consciousness of Virtue, could have tempted Eliza's friend to have told her this Story--Thou art too good my Eliza to love aught but Virtue--and too discerning not to distinguish the open Character which bears it, from the artful and double one which affects it--This, by the way, would make no bad anecdote in T. Shandy's Life--however I thought at least it would amuse you, in a Country where *less Matters* serve.--

(WC 142)

**T593 TRUTH'S tale is simple (Truth is plain).**

[ERAS. *Adagia*, 145F: Veritatis simplex oratio.] **1539** TAV., f. 15: Trouthes tale is simple, he that meaneth good fayth, goeth not aboute to glose hys communication wyth painted wordes. **1546** HEY. II ii, s. F4: In playne terms, playne truth to you to utter. **1611** DAV. *Epig.*, no 135. **1616** DR., no. 2188: Truth is plaine.

**SHAKESPEARE.**--**1594-5** *L.L.L.* V ii 412: Henceforth my wooing mind shall be express'd In russet yea's and honest kersey no's. **1597** *Rich.* III IV iv 358: An honest tale speeds best being plainly told.



(Tilley)

**1200     Craft must have clothes; but truth loves to go naked.**

(Fuller)

**C732   Full of COURTESY full of craft.**

**1576** PETTIE *Pet. Pal.*, I 116: In fairest speech is . . feigning rifest. **1594** NASHE *Unfort. Trav.*, p. 210: Much companie, much knauery, as true as that old adage, Much courtesie, much subtiltie. **1613** WITHER *Abuses* II i, I 199: Much curtesie, much craft. **1616** DR., no. 729. **1639** CL., p. 13: (and full). *Ibid.*, p. 139: The more courtesie the more craft. **1659** HOW. *Eng. Prov.*, p. 6. **1659** N.R., p. 34. **1670** RAY, p. 73: \*Sincere and true hearted persons are least given to complement and ceremony. It's suspicious he hath some design upon me, who courts and flatters me. **1721** KEL., p. 350: Where there is o'er mickle Courtesy, there is little Kindness. **1732** FUL., no. 1635: (and full).

**SHAKESPEARE.**--**1597** *Rich. III* I iii 290: Look, when he fawns he bites. **1599** *J. C.* IV ii 20: When love begins to sicken and decay It useth an enforced ceremony. **1605-8** *T. Ath.* I ii 15: Nay, my lords, ceremony was but devis'd at first To set a gloss on faint deeds, hollow welcomes, Recanting goodness, sorry ere 'tis shown; But where there is true friendship, there needs none. **1608** *P.* I iv 75: Who makes the fairest show means most deceit.

(Tilley)

**1635     Full of courtesy, and full of craft.**

(Fuller)

April 25. after a tolerable night, I am able, Eliza, to sit up and hold a discourse with the sweet Picture thou hast left behind thee of thyself, and tell it how much I had dreaded the catastrophe, of never seeing its dear Original more in this world--never did that Look of sweet resignation appear so eloquent as now; it has said more to my heart--and cheard it up more effectually above little fears and *may be's*--Than all the Lectures of philosophy I have strength to apply to it, in my present Debility of mind and body.--as for the latter--my men of Science, will set it properly a going again--tho' upon what principles--the Wise Men of Gotham know as much as they--If they *act right*--What is it to me, how *wrong they think* . . .

(WC 143)

**Sorrow makes silence her best orator.**

**1595** S. DANIEL *Civil Wars* ii. 93. **1597** *Politeuphuia* 131b Sorrow makes silence her best ayde, & her best Orator.

(ODEP)

**Wise as a man of Gotham, As.**

[Ironical.] c. **1410** *Towneley Plays* 106 Sagh I neuer none so fare bot the foles of gotham. **1526** *Hundr. Merry Tales* (Oesterley) no. xxiv. 45 (title) Of the III wyse men of gotam. **1659** HOWELL *Eng. Prov.* 6a You are as wise as the men of Gotham, who went to build a wall about the wood to keep out the Cuckow. **1662** FULLER *Notts.* 315 . . . It passeth publickly for the Periphrasis of a Fool; and a hundred Fopperies are . . . fathered on the Town-folk of Gotham, . . . in this County. **1720** SWIFT *Prop. for Univ. Use of Irish Manuf.* Wks. ed. Davis ix. 15 A Volume as large as the History of the wise Men of Goatham.

(ODEP)

. . . and yet I know thou art ill--but when thou returnest back to England, all shall be set right.--so heaven waft thee to us upon the wings of Mercy--that is, as speedily as the winds and tides can do thee this friendly office. . .

(WC 143)

**W335** To take **Wind** and tide with one.

**1546** Heywood *D* 46.175--6: A tyme I will spy, To take wynde and tyde with me, and spede therby.

(Whiting)

. . . O Eliza! Eliza! ever best and blessed of all thy Sex! blessed in thyself and in thy Virtues--and blessed and endearing to all who know thee--to Me, Eliza, most so; because I *know more* of thee than any other . . .

(WC 144)

**K171 I KNOW him well (as well as if I had gone through him with a lighted link).**

**1616** DR., no. 1174: I kenne him well enough. **1623** WOD., p. 494: I know him within and without. **1721** KEL., p. 202: I ken him as well as I had gone up through him, and down through him, with a light Candle. **1732** FUL., no. 2611: I know him as well as if I had gone thro' him with a lighted Link.

(Tilley)

**2611 I know him as well as if I had gone through him with a lighted link.**

(Fuller)

. . . --This is the true philtre by which Thou hast charm'd me and wilt for ever charm and hold me thine, whilst Virtue and faith hold this world together; tis the simple Magick, by which I trust, I have won a place in that heart of thine on which I depend so satisfied, That Time and distance, or change of every thing which might allarm the little hearts of little men, create no uneasy suspence in mine--It scorns to doubt--and scorns to be doubted--tis the only exception--When Security is not the parent of Danger.

(WC 144)

**T340 TIME wears away love (fancies).**

**1580** LYL<sup>Y</sup> *Euph. and His Eng.*, p. 74: Loue which by time and fancie is bred in an idle head, is by time and fancie banished from the heart. *Ibid.*, p. 108: Time must weare away loue. **1584** LYL<sup>Y</sup> *Camp.* III iv 120: Time must weare out that loue hath wrought. **1616** WITHALS, p. 555: Time wipes away fancies. **1639** CL., p. 308: Time weareth out fancies.

**SHAKESPEARE.**--**1600-1** *H.* IV vii 112: Love is begun by time, And that I see, in passages of proof, Time qualifies the spark and fire of it. **1616** *Cym.* II iii 47: Some more time Must wear the print of his remembrance out, And then she's yours.

(Tilley)

**T343 TIMES change and we with them.**

**1598** I. M. *Health to Serv. Men*, s. E3v: Tempora mutantur et nos mutamur in illis. **1666** TOR. *It. Prov.* 34, p. 281: \*Note 29, p. 292: The Latin says the same, Tempora mutantur, et nos mutamur in illis.

(Tilley)

**Far from eye, far from heart.**

c.1300 *Provs. of Hending* 27 Fer from eye, fer from herte. c. 1300 *Cursor M.* l. 4508 Hert sun for-gettes that ne ei seis. c. 1386 CHAUCER *Miller's T.* l. 3392 Men seyn right thus 'Alwey the nyse slye Maketh the ferre leeve to be looth'. c. 1400 *MS. Latin no. 344, J. Rylands Libr.* (ed. Pantin) in *Bull. J. R. Libr.* XIV. 24 Ferre from ye, ferre from hert. 1706 STEVENS s.v. Ausencia As far from the Eyes, So far from the Heart.

(ODEP)

**C233 There is CHANGE of all things.**

[ERAS. *Adagia*, 286A: Omnium rerum vicissitudo est.] a1538 WYATT *Now All Change* l. I: *Poems*, I 337: Now all of change Must be my songe. 1539 TAV., f. 23v: (There is an alteracion.). 1576 PETTIE *Pet. Pal.*, II 137: For no man is so surely settled in any estate, but that fortune may frame alteration. 1591 SPENSER *Ruins Time* l. 206: *Wks.*, p. 62: All things doo change that under heaven abide. 1616 DR., no. 249. 1616 WITHALS, p. 543: Every thing is subject to change.

(Tilley)

**Way to be safe is never to be secure, The.**

(He that is secure is not safe).

1585 J. PRIME *Sermon in St. Mary's Oxon.* A7 Securitie makes fools. [1603] 1607 T. HEYWOOD *Woman Killed with Kindness* sc. viii, l 218 And when they think they may securely play, They are nearest to danger. 1596 SHAKES. *Rich. II* II. i. 266 And yet we strike not, but securely perish. 1602 *Id. T.C.* II. ii. 14 The wound of peace is surety, Surety secure. 1605-6 *Id. K.L.* IV.i. 19 Full oft 'tis seen Our means secure us, and our mere defects Prove our commodities. 1605-6 *Id. M.* III. v. 32 And you all know security Is mortals' chiefest enemy. [c. 1613] 1632 T. HEYWOOD *2 Iron Age* IV. 410 Obserue it, they are still securest whom the Diuell drues to ruine. 1640 F. Quarles *Enchyridion* IV. Lxiii, *Wks.* i. 45. 1732 FULLER no. 2195 He that is too secure, is not safe. *Ibid.* no. 4820. 1748 FRANKLIN 25 He that's secure is not safe.

(ODEP)

**4820 The way to be safe is never to be secure.**

(Fuller)

but why make Suppositions?--when Situations happen--tis time enough to shew thee That thy Bramin is the truest and most friendly of mortal Spirits, and capable of doing more for his Eliza, than his pen will suffer him to promise.

(WC 144)

**Friend is never known till a man has need, A.**

[ENN. ap. Cic. *Am.* 17. 64 *Amicus certus in re incerta cernitur.* c. 1190 *Li Proverbe au Vilain* (Tobler) 32 Au besoing voit on qui amis est, ce dit li vilains.] c. 1300 BRUNNE *Handl. Synne* l. 2251 At nede shul men proue here frendys. c. 1380 GOWER *Conf. Amantis* v. 4912 Thou schalt finde At nede fewe frendes kinde. c. 1489 CAXTON *Sonnes of Aymon* xix. 433 It is sayd, that at the nede the frende is knowen. 1546 HEYWOOD I. xi. E4. 1567 W. LILY *Short. Introd. of Grammar* C5 A true friende, is tried in a doubtful matter. 1594 *Knack to Know an Honest Man* l. 281 When is the time for friends to shew themselues, But in extremitie. 1599 PORTER *Angry Wom. Abing.* Mal. Soc. l. 2312 *Amicus certus in re [in] certa cernitur.* 1614 CAMDEN 302.

(ODEP)

**118 A friend is never known till needed.**

(Fuller)

**A friend is never known till one has need.**

(Ray, p.111)

**T333 TIME reveals (discloses) all things.**

[ERAS. *Adagia*, 527F: *Tempus omnia revelat.*] 1539 TAV., f. 37: (discloseth). 1553 *Respublica* III vi, p. 30: Tyme hathe this one vngracious propertee to blab at length and open all that he dothe see. 1596 *Knack to Know Hon. Man*, s. G2: Time shall discover all. 1612 SHELTON *Don Quix.* Pt. I, IV x, II 128: Time the detector of all things will disclose it. 1616 DR., no. 2138. 1616 WITHALS, p. 544: Time bringeth all things to light. [1619] 1647 FLETCHER AND MASSINGER *Little Fr. Lawyer* II, p. 398: And wonder on, till time make all things plain. 1659 HOW. *Br. Prov.*, p. 9: What is nine dayes kept close, nine months discloseth. 1666 TOR. *It Prov.* 5, p. 283: Time discovereth every thing. 1690 LOCKE *Human Under.* II xiv, p. 120: Time, which reveals all other things, is itself not to be discovered.

**SHAKESPEARE.--1601 T.N.** II ii 41: O Time, thou must untangle this, not I; It is too hard a knot for me t' untie!

(Tilley)

April 26. Slept not till three this morning--was in too delicious Society to think of it; for I was all the time with thee besides me, talking over the proress of our friendship, and turning the world into a thousand Shapes to enjoy it. got up much better for the Conversation--found myself improved in body and mind and

recruited beyond any thing I lookd for; My Doctors, stroked their beards, and  
look'd ten per Cent wiser upon feeling my pulse, and enquiring after my Symptoms  
. . . .

(WC 144-45)

**Shapes as Proteus, As many.**

[A sea-deity of many shapes.] c. 1370 CHAUCER *Romaunt of the Rose* l. 6319 For Protheus, that cowde hym chaunge, In every shap homely and straunge. c. 1550 T. BECON *Diversity Prayers* P.S. 488 Proteus neuer turned himself into as many fashions as that antichrist of Rome did. 1591 SHAKES. *3 Hen. VI* III. ii. 192 I can... change shapes with Proteus. 1600 *Sir J. Oldcastle* I. ii. I have as many shapes as Proteus had. 1761 CHURCHILL *Rosciad* Wks. (1868) 14 The Proteus shifts, bawd, parson, auctioneer.

(ODEP)

. . . --I declare my dear Bramine I am so secured and wrapt up in this Belief, That I would not part with the Imagination, of how happy I am to be with thee, for all the Offers of present Interest or Happiness the whole world could tempt me with; in the loneliest Cottage that Love and Humility ever dwelt in, with thee along with me, I could possess more refined Content, Than in the most glittering Court; and with thy Love and fidelity, taste truer joys, my Eliza! and make thee also partake of more, than all the senseless parade of this silly world could compensate to either of us . . .

(WC 146)

**Content lodges oftener in cottages than palaces.**

1584 LYL Y *Sappho ana Phao* I i. 15 Sweete life, seldom found vnder a golden couert, often vnder a thached cotage. 1595 R. TURNER *Garland of a Green Wit* C4<sup>v</sup> I haue heard it sayd, there is more content in a Country Cottage, then a Kings Pallace. [1604] 1607 DEKKER & WEBSTER *Sir T. Wyatt* I. ii. 17 What care I though a Sheep-cote be my Pallace Or fairest rooffe of honour. 1732 FULLER no. 1155.

(ODEP)

**1156 Content lodges oftener in cottages than palaces.**

(Fuller)

**Love lives in cottages as well as in courts.**

**1590** LODGE *Rosalynde* Hunt. Cl. 95 Loue lurkes assoone about a Sheepcoate as a Pallaice. **1591** ARIOSTO *Orl. Fur.* Harington XIV. 52 Curtesie oftymes in simple bowres Is found as great as in the stately towres. **1670** RAY 16. **1721** KELLY 236...Conjugal Love much more, for they who live in Cottages...seldom marry for Interest, Wealth, or Court Favour.

(ODEP)

. . . She burst into the most pathetick flood of Tears--that ever kindly nature shed you never beheld so affecting a Scene--! 'twas too much for Nature! Oh! she is good--I love her as my Sister!--and could Eliza have been a witness, hers would have melted down to Death and scarce have been brought back, from an Extacy so celestial, and savouring of another world. . .

(WC 147)

**B569** To love one like an own **Brother**.

**c1300** *Lay-Folks Mass: Book*, ed. T. F. Simmons (EETS 71, 1879) 54.5645: So that ilk mon love wele othere, As he were his owne brothere. **c1420** Wyntoun v 34.2051-2: For thy thai were ay till other Als speciall as brother to brother.

(Whiting)

April 29.

I am so ill to day, my dear, I can only tell you so--I wish I was put into a Ship for Bombay--I wish I may otherwise hold out till the hour We might otherwise have met--I have too many evils upon me at once--and yet I will not faint under them--Come!--Come to me soon my Eliza and save me!

(WC 147)

**Misfortunes (Hardships) never (seldom) come alone (single).**

[EZEKIEL vii. 5.] *c.* **1300** *King Alisaunder* l. 1282 Men telleth in olde mone, 'The qued comuth nowher alone.' *c.* **1350** IPOMADON l. 1623 Come never sorow be it one, But there come mo full gryme. *c.* **1490** *Partonope* E.E.T.S. I. l. 5542 For efter won euylle comythe mony mo. **1509** BARCLAY *Ship of Fools* ii. 251 For wyse men sayth, and oft it fallyth so...That one myshap fortuneth neuer alone. *c.* **1526** *Dicta Sap.* C2 There is none iuell that commeth alone without an other in the necke of it. *c.* **1580** SPELMAN *Dial.* Roxb. Cl. 3 A man cannot have one losse, but more will ffollowe. [*c.***1591**]**1595** *Locrine* v. iv. 242 One mischiefe

followes on anothers necke. **1591-2** WILMOT *Tancred and Gism.* v. iii H3v One mischiefe brings another on his neck, As mighty billowes tumble in the seas. **1594** GARNIER *Cornelia* tr. Kyd v. 293 One mischiefe drawes another on. **1596** SHAKES. *Rich. II* II. ii. 97 A tide of woes Comes rushing on this woful land at once! **1600-1** *Id. H.* IV. v. 75 When sorrows come, they come not single spies, But in battalions. *Ibid.* IV. vii. 164 One woe doth tread upon another's heel. **1622** MABBE tr. *Aleman's Guzman d'Alf.* I. iii. 29 marg. Misfortunes seldome come alone. **1721** KELLY 143 Hardships sindle (i.e. seldom) come single.

(ODEP)

. . .--O My Eliza, had I ever truely loved another (which I never did) Thou hast long ago, cut the Root of all Affection in me--and planted and waterd and nourish'd it, to bear fruit only for thyself--Continue to give me proofs I have had and shall preserve the same rights over thee my Eliza! and if I ever murmur at the sufferings of Life, after that, Let me be numberd with the ungrateful.

(WC 148)

**No root, no fruit.**

c. **1374** CHAUCER *Troilus* Bk. 4, l. 770 For which ful ofte a by-word here I seye, That 'rooteles moot grene soone deye'. **1640** J. DYKE *Worthy Commun.* 176 No roote no fruite.

(ODEP)

. . .--I look now forwards with Impatience for the day thou art to get to Madras--and from thence shall I want to hasten thee to Bombay--where heaven will make all things Conspire to lay the Basis of thy health and future happiness--be true my dear girl, to thy self--and the rights of Self preservation which Nature has given thee!--persevere--be firm--be pliant be placid--be courteous--but still be true to thy self . . .

(WC 148-49)

**Self-preservation is the first law of nature.**

**1613** R. DALLINGTON *Aphorisms* 160 Custom hath taught nations, and Reason men, and Nature beasts, that self-defence is alwaies lawfull. a. **1614** DONNE (1644) sig. AA It is onely upon this reason, that selfe-preservation is of Naturall Law. a. **1678** ? MARVELL *Hodge's Vision*



Self-preservation, Nature's first great law. 1681 DRYDEN *Span Friar* IV.  
ii If one of you must fall, Self-preservation is the first of laws.  
(ODEP)

. . . oh My Eliza! That I could take the Wings of the Morning, and fly to aid  
thee in *this* virtuous Struggle. went to Ranelagh at 8 this night, and sat still till ten--  
came home ill.  
(WC 149)

If I take the wings of the morning, and dwell in the uttermost parli of the  
sea. (Si sumpsero pennas meas diluculo, et habita vero in extremis maris.)  
*Old Testament: Psalms*, cxxxix, 9. (c. 250 B.C.)  
(Stevenson s.v. *Wing*, no.7, p. 2529)

May 3rd Sunday What can be the matter with me! Some thing is wrong,  
Eliza! in every part of me--I do not gain strength nor have I the feelings of health  
returning back to me; even my best moments seem merely the efforts of my mind  
to get well again, because I cannot reconcile myself to the thoughts of never seeing  
thee Eliza more.--for something is out of tune in every Chord of me--still with thee  
to nurse and sooth me, I should soon do well . . .  
(WC 151)

I am out of tune.  
PINDAR, *Nemean Odes*. Ode vii, l. 69. (c. 485 B.C.) cited by  
ERASMUS, *Adagia*, ii, ii, 47, with the latin, 'Extra cantione.'  
How many occasions are there to bring us out of tune?  
Laurence Tomson, tr., *Calvin on Timothy*, 280/2. (1579)  
Siluer in my Pockets do not ring.  
All's out of time with me in eu'ry thing.  
Samuel Rowlands, *Hell's Broke Loose* (1605)  
(Stevenson, s.v. *Tune*, no.5, p. 2398)

was not able to say three words at Mr<sup>s</sup> James, thro' utter weakness of body  
and mind; and when I got home--could not get up stairs with Molly's aid--have  
rose a little better, my dear girl--and will live for thee--do the same for thy Bramin,

I beseech thee. a Line from thee now, in this state of my Dejection,--would be worth a Kingdome to me!--

(WC 151)

**Mind to me a kingdom is, My.**

[SENECA *Thyestes* 380 *Mens regnum bona possidet.*] **1588** DYER [Title of Poem.] **1606** CHAPMAN *Mons. d' Olive* II. ii. 21 His mind is his kingdom. **1609** JONSON *Case Altered* I. ii. 41 I am no Gentleman borne, I must confesse; but *my mind to me a kingdome is truly*.--Truly a very good saying.

(ODEP)

8th employ'd in writing to my Dear all day--and in projecting happiness for her--tho in misery myself. O! I have undergone Eliza!--but the worst is over--( I hope)--so adieu to those Evils, and let me hail the happiness to come.

(WC 152)

**W917 The WORST goes foremost.**

[**1599**] 1656 MIDDLETON, W. ROWLEY, AND MASSINGER *Old Law* III ii, p. 428: You shall be first; I'll observe court rules: Always the worst goes foremost. **1672** WALK. 68, p. 32: The worst is at first: you will find it easier afterward.

(Tilley)

13th Could not get the General post Office to take charg[e] of my Letters to You--so gave thirty shillings to a Merchant to further them to Aleppo and from thence to Bassorah--so you will receive 'em, (I hope in god) sa[fe] by Christmas-- Surely 'tis not impossible, but [I] may be made happy as my Eliza, by so[me] transcript from her, by that time--If not I shall hope--and hope, every week, and every hour of it, for Tidings of Comfort--we taste not of it *now*, my dear Bramine-- but we will make full meals upon it hereafter. . .

(WC 152)

**Meals, Two (Three) hungry (ill) / make the third (fourth) a glutton.**

**1546** HEYWOOD I. xi. E3<sup>v</sup> At breakefast and dyner I eete lyttle meate. And two hongry meales make the thyrde a gluten. **1607** G. MARKHAM

*Cavelarice* 48. 1623 CAMDEN 278 Three hungry meales, makes the fourth a glutton. 1640 HERBERT no. 575 (ill). 1655 FULLER *Ch. Hist.* VI. ii. (1868) II. 218 At last a sirloin of beef was set before him, on which the abbot fed . . . and verified the proverb, that 'two hungry meals make the third a glutton'. 1721 KELLY 302. . . Spoken when one eats greedily after long fasting. Applied also to other Things of the like nature, where long wanting sharpens the Appetite.

(ODEP)

. . .--Cards from 7 or 8 of our Grandies to dine with them before I leave Town--shall go like a Lamb to the Slaughter--'*Man delights not me--nor Woman*'.  
(WC 152)

He is brought as a lamb to the slaughter.

(Sicut ovis ad occisionem ducetur.)

*Old Testament*: Isiah, liii, 7. (c. 725 B.C.)

I was like a lamb or an ox that is brought to the slaughter. (Et ego quasi agnus mansuetus, qui protatur ad victimam.)

*Old Testament*: Jeremiah, xi, 19. (c. 600 B.C.) For as the lamb toward his death is brought, So stand this innocent before the king.

CHAUCER, *Canterbury Tales*: The Tale of the Man of Lawe, l. 519. (C. 1386)

(Stevenson, s.v. *Lamb*, no. 7, p. 1341)

17. At Court--every thing in this world seems in Masquerade, but thee dear Woman--and therefore I am sick of all the world b[ut] thee--one Evening *so spent*, as the *[S]aturday's which preceeded our Separation--would sicken all the Conversation of the world-- I relish no Converse since--when will the like return?--tis hidden from us both, for the wisest ends--and the hour will come my Eliza! when We shall be convinced, that every event has been order'd for the best for Us--Our fruit is not ripend--the accidents of time and Seasons will ripen every Thing together for Us--a little better to day--or could not have wrote this. dear Bramine rest thy Sweet Soul in peace!*

(WC 153)

There's a divinity that shapes our ends,

Rough-hew them how we will.

SHAKESPEARE, *Hamlet*, v, 2, 10. (1600)

The professors who shaped our ends, rough-house them though we did.

(Stevenson, s.v. *End*, No. 9, p. 680)

**T314 There is a TIME for all things (Everything has its time).**

[*Eccl.* iii 1: To every thing there is a season, and a time to every purpose under the heaven.] 1508 J. FISHER *Sayings David in Psalms*, p. 174: Euery thyng hath a tyme. 1509 A. BARCLAY *Ship Fools*, II 157: Remember: there is tyme and place for euery thyng. [a1529] 1545 SKELTON *On Time* l. 1: *Wks.*, I 137: Ye may here now, in this ryme, How euery thing must haue a tyme. 1573 G. HARVEY *Let. Bk.*, p. 104: Nothinge but hath his tyme. 1575 GASCOIGNE *Glass Govt.* IV i, p. 60: There is time for all things. 1594 LYLly *Mother B.* V iii 15. 1609 *Every woman in Her Hum.*, s. Elv. [c1614] 1639 FLETCHER *Wit without Money* IV, p. 186: There is a time for all. 1616 BRET., p. 9: There is a time allowed for all things. 1616 DR., no. 2134: Euery thing hath his time. 1616 WITHALS, p. 546: Every thing hath an appointed time. [1621-39] 1653 J. FORD *Queen I*, p. 6. 1639 CL., s.v. *Tempestiva, Tempus*, p. 307. 1659 HOW. *Br. Prov.*, p. 6: A time for all things. 1666 TOR. *It. Prov.* 24, p. 283: Every thing hath its time. 1666 TOR. *Prov. Phr.*, s.v. *Scacchi*, p. 181: [As in 1659 How.]. 1721 KEL., p. 95: Every Thing has its time, and so has the Rippling-comb. \*Commonly spoken with a vindictive Mind, when injur'd by these in Place or Power; hoping that we will have our Day about with them. 1732 FUL., no. 1466: Every thing hath its Time, and that Time must be watch'd.

SHAKESPEARE.--1592-3 *C.E.* II ii 65: Well, sir, learn to jest in good time. There's a time for all things.

(Tilley)

21. detain'd by Lord and Lady Spence[r] who had made a party to dine and sup on my Account. Impatient to set out for my Solitude--there the Mind, Eliza! gains strength, and learns to lean upon herself,--and seeks refuge in its own Constancy and Virtue--in the world it seeks or accepts of a few treacherous supports--the feign'd Compassion of one--the flattery of a second--the Civilities of a third--the friendship of a fourth--they all decieve--and bring the Mind back to where mine is retreating--that is Eliza! to itself--to thee (who art my second self) to retirement, reflection & Books-- . . .

(WC 154)

Wisdom's self

Oft seeks to sweet retired Solitude, where . . . She plumes her feathers, and  
lets grow her wings.

MILTON, *Comus*, l. 375 (1634) O sacred solitude, divine retreat, Choice  
of the prudent, envy of the great.

EDWARD YOUNG, *Love of Fume*, v. 254. (1728)

Hail, mildly pleasing Solitude, Companion of the wise and good!

JAMES THOMSON, *On Solitude*, l. 1. (1729)

Solitude is the best nurse of wisdom.

LAURENCE STERNE, *Letters*. Let. 82. (a. 1768).

(Stevenson, s.v. *Solitude*, no. 5, p. 2160)

. . . and bring the Mind back to where mine is retreating--that is Eliza! to  
itself--to thee (who art my second self) to retirement, reflection & Books--When  
The Stream of Things, dear Bramine, Brings Us both together to this Haven--will  
not your heart take up its rest for ever?--and will not your head Leave the world to  
those who can make a better thing of it--if there are any who know how.--Heaven  
take thee Eliza! under it's Wing--adieu! adieu.----

(WC 154-55)

#### **H49 My better HALF.**

**1590** SIDNEY *Arcadia* I Bk. III xii, I 426: Arggalus came out of his  
sowne, and..forcing up (the best he could) his feeble voice, My deare/my  
better halfe, (said he) I finde I must now leave thee. **1667** MILTON *Par.*  
*Lost* V 95, p. 147: Besyt image of myself, and dearer half. **1770** SEVENS  
*Night Adventurer* III: Com. Wks., p. 38: Can you be so false, thou dear  
better half of my Soul, as to bring me hither to murder me?

**SHAKESPEARE.--1599** *J.C.* ii I 271: I charm you, by my once  
commended beauty, By all your vows of love... That you unfold to me,  
yourself, your half.

(Tilley)

#### **W495 To be under another's (mother's) WING.**

**1540** PALSGRAVE *Acolastus* II i, p. 62: I haue euer be brought vp at  
home i. vnder my mothers wynges. **1546** HEY. I xii, s. F1: Dwellyng ny  
vnder theyr wyngs, Vnder theyr noses they myght conuey thyngs. [**a1558**]  
**1568** *Jacob and Esau* I i, s. A3: Jacob must keepe home I trow, vnder  
mothers wing. **c1600** MARLOWE *Mass. at Paris* xvi 51, p. 231: Navarre,

that cloaks them underneath his wings. [1621] 1662 MIDDLETON  
*Anything Quiet Life* IV i 134: What a comfort 'tis to be under your wing!  
(Tilley)

. . . These Gentry have got it into their Noodles, That mine is an  
Ecclesiastick Rhum as the french call it--god help em! I submit as my Uncle Toby  
did, in drinking Water, upon the wound he received in his Groin--*Merely for  
quietness sake.*'

(WC 156)

**L244 Anything for a quiet LIFE.**

[1621] 1662 MIDDLETON *Anything Quiet Life* I i 317. 1624 T.  
HEYWOOD *Captives* III iii 101. c1625 *Pepys Bal.* 49, II 18. 1639 CL.,  
p. 328. 1640 BRATHWAITE *Art Asleep Husb.*, p. 135: She would doe  
anything for a quiet life. 1670 RAY, p. 135. 1721 KEL., p. 49: \*That is,  
we will take any thing rather than make a Bustle. 1738 SWIFT *Pol. Conv.*  
I, p. 417: Anything for a quiet life: my nose itch'd.

(Tilley)

. . .--I'm Languishing here myself with every Aid and help--and tho' I shall  
conquer it--yet have had a cruel Struggle--Would my dear friend, I could ease  
yours, either by my advice--my attention--my Labour--my purse--They are all at  
Your Service, such as they are--and that You know Eliza--or my friendship for you  
is not worth a rush.

(WC 156)

**S918 Not worth a STRAW (rush).**

c1489 CAXTON *Sons Aymon* IV, p. 124: Ye ben not worthe a strawe.  
1509 A. BARCLAY *Ship Fools*, I 99: Though that his brayne be skarsly  
worth a strawe. c1525 J. RASTELL *Nat. Four Elem.*, s. E1: That is not  
worth iii. strawes. c1537 BALE *John Baptist*, p. 140: Thy news are not  
worth two straws. a1547 *Doctor Double Ale* l. 10 in *Early Pop. Poetry*,  
III 303: Popish lawes; That are not worth two strawes, Except it be with  
dawes. 1568 GRAFTON *Chron.* Hen. VII, II 164: She knew it to be but a  
feyned and poynted matter and not woorth two strawes. 1583  
MELBANCKE *Philot.*, s. E3: But all his statly style were not woorth a  
strawe. 1594 [WILLOUGHBY] *Avisa* 35, p. 97: Yet this is all not worth a  
rush. 1630 DRAYTON *Muses Elys.* II 165, p. 261: His sparrows are not

worth a rush. **1640** BRATHWAITE *Art Asleep Husb.*, p. 137: But all her Fortunes are not worth a stroe. **1670** WALKER *Idiom. Ang.-Lat.*, p. 386: He will not be worth a rush.

**SHAKESPEARE**--**1593-4** *Luc.* 1. 1021: For me, I force not argument a straw, Since that my case is past the help of law.

(Tilley)

This morning surpriz'd with a Letter from my Lydia--that She and her Mama, are coming to pay me a Visit--but on Condition I promise not to detain them in England beyond next April--when, they purpose, by my Consent, to retire into France, and establish themselves for Life--To all which I have freely given my parole of Honour--and so shall have them with me for the Summer--from October to April--they take Lodgings in York--When they Leave me for good and all I suppose . . .

(WC 156)

**G325 For GOOD AND ALL.**

**1519** HORMAN *Vulgaria*, p. 299: We began a newe counte for good and all. **1663** PEPYS *Diary* June 23, III 176: I do resolve even to let him go away for good and all. **1710** SWIFT *Jour. to Stella* 3, Sept. 13, II 15: She is broke for good and all, and is gone to the country.

(Tilley)

. . .--But I shall be pillaged in a hundred small Item's by them--which I have a Spirit above saying, *no*-to; as Provisions of all sorts of Linnens--for house use--Body Use--printed Linnens for Gowns--Magazeens of Teas--Plate, all I have (but 6 Silver Spoons)--In short I shall be pluck'd bare--all but of your Portrait and Snuff Box . . .

(WC 157)

**F104 To pull (pluck) one's Feathers.**

**c1385** Chaucer *TC* v 1541-7: Fortune . . . Gan pulle away the fetheres brighte of Troie Fro day to day, til they ben bare of joie. **1415** Hoccleve *Oldcastle* I 16.257-8: Some of thy fetheres were plukkid late, And mo shuln be. **a1439** Lydgate *Fall* II 503.1067-8: Fortune gan . . . Of his prosperite the fethris for to pull.

(Whiting)

. . .--my Wife with me every moment of the Summer--think what restraint upon a Fancy that should Sport and be in all points at its ease--O had I, my dear Brame this Summer, to soften--and modulate my feelings--to enrich my fancy, and fill my heart brim full with bounty--my Book would be worth the reading--  
(WC 158)

**Worth the hearing, It is.**

**1587** J. BRIDGES *Defence* 1302 The Decrees . . . are published to the open view of every man, if our Bretheren as yet can burthen them with any grosse or palpable error, or with any error at all, . . . it were worth the hearing. **1590-5** MUNDAY *et al. Sir Thomas More* I. ii. 24 That's worth the hearing. **1597** SHAKES. *I Hen. IV* II. iv. 204 It is worth the list'ning to. **1616** WITHALS 538. *a.* **1770** H. BROOKE *Fool of Quality* i. xxxii.

(ODEP)

June 4. Hussy!--I have employ'd a full hour upon your sweet sentimental Picture--and a couple of hours upon yourself--and with as much kind friendship, as the hour You left me--I deny it--Time lessens no Affections which honour and merit have planted--I would give more, and hazard more now for your happiness than in any one period, since I first learn'd to esteem you--is it so with thee my friend? . . .

(WC 158)

**See, Times wears away love (fancies), Times change and we with them**  
(WC 144).

I wish this Summer and Winter with all I am to go through with in them, in business and Labour and Sorrow, well over--I have much to compose--and much to discompose me--have my Wife's projects--and my own Views arising out of them, to harmonize and turn to account--I have Millions of heart aches to suffer and reason with--and in all this Storm of Passions, I have but one small anchor,



Eliza! to keep this weak Vessel of mine from perishing--I trust all I have to it--as I trust Heaven, which cannot leave me, without a fault, to perish . . .

(WC 159)

**Good riding at two anchors, men have told, for if one break the other may hold.**

[PROPERTIUS 3. 13. 41 *Nam'melius duo defendunt retinacula navim.*] c.

**1549** HEYWOOD II. ix. K4<sup>v</sup> Good ridyng at two ances men haue tolde, For if the tone faile, the tother maie holde. **1579** LYL<sup>y</sup> *Euph.* i. 255 It is safe riding at two ances. **1601** SHAKES. *T.N.* I. v. 21 I am resolved on two points.--That if one break, the other will hold.

(ODEP)

Thus--Thus my dear Bramine are we tost at present in this tempest--Some Haven of rest will open to us. assuredly-- God made us not for Misery and Ruin-- he has orderd all our Steps--and influenced our Attachments for what is worthy of them--It must end well--Eliza!--

(WC 160)

**M162 He is (is not) (a) MAN of God's making.**

**1593** PEELE *Edw.* I ii, s. B4: I am a poore Friar, a man of Gods making, and a good fellow as you are. **a1600** *I Ret. from Parn.* II, p. 43: Luxurio, as they say, a man of God's makeinge, as they saye Came to my house. **1605** CHAPMAN, JONSON, AND MARSTON *Eastward Ho* I ii 44: For though thou art not like to be a Lady as I am, yet sure thou art a creature of Gods making. **1606** J. DAY *Isle Gulls*, s. E3v: I believe further that many Knights and some Laydyes were neuer of Gods making. **1607** DEKKER AND WEBSTER *North. Ho.*, IV, s. E2v: Here's a swaggering fellow sir, that speakes not like a man of god's making. **1608** G. MARKHAM AND MACHIN *Dumb knt.* IV, p. 183: Indeed at this time I am hardly like one of God's making. **1630** MASSINGER *Picture* IV ii, p. 204: He was once a creature, It may be, of God's making, but long since He is turn'd to a druggist's shop.

**SHAKESPEARE.--1594-5** *L.L.L.* V ii 528: A speaks not like a man of God his making. **1596** *M.V.* I ii 60: God made him, and therefore let him pass for a man. **1599** *A.Y.* III ii 216: Is he of God's making? What manner of man? Is his head worth a hat? or his chin worth a beard? **1600-1** *H.* III ii 36: I have thought some of Nature's journeymen had made men, and not made them well, they imitated humanity so abominably.

(Tilley)

June 9<sup>th</sup> I keep a post Chaise and a couple of fine horses, and take the Air every day in it--I go out--and return to my Cottage Eliza! alone--'tis melancholly, what should be matter of enjoyment; and the more so for that reason--I have a thousand things to remark and say as I roll along--but I want You to say them to--I could sometimes be wise--and often Witty--but I feel it a reproach to be the latter whilst Eliza is so far from hearing me--and What is Wisdome to a foolish weak heart like mine!--Tis like the Song of Melody to a broken Spirit . . .  
(WC 161)

**Merry (witty) and wise, It is good to be.**

**1546** HEYWOOD I. ii. A3 Whan hasty witlesse myrth is mated weele, Good to be mery and wyse, they thynke and feelee. [c.1553] **1566-7** UDALL *Ralph Roister D.* I. i. 6. **1567** *Trial of Treasure* Hazl.-Dods. iii. 272 Therefore it is good to be witty and wise. **1611** BEAUM. & FL. *Kt. Burn.* P. II. i Come, come, George, let's be merry and wise. **1662** L'ESTRANGE *A Whipp* 21 You are merry, sir; be wise too; and do not mind the King too much of the Act of Oblivion. **1721** KELLY 123....Spoken when Peoples Mirth border[s] too much upon Folly.  
(ODEP)

. . . We were made with Tempers for each other, Eliza! and You are blessd with such a certain turn of Mind and reflection--that if Self love does not blind me--I resemble no Being in the world so nearly as I do You--do you wonder tha[t] I have such friendship for you?--for my own part, I should not be astonish'd, Eliza, if you was to declare, 'You was up to the ears in Love with Me'.  
(WC 161-62)

**Self-love is a mote in every man's eye.**

**1597** *Politeuphuia* 4<sup>v</sup> Selfe-loue, the ruine of the Angels, is the confusion of men. **1616** WITHALS 564. **1639** CLARKE 254.  
(ODEP)

**4093** Self-love is a mote in every man's eye.

(Fuller)

**Self-love is a mote in every man's eye.**

(Ray, p.155)

**Likeness causes liking.**

**1539** TAVERNER A8 *Aequalis oequalem delectat* Lyke delyteth the lyke. *Ibid.* A8<sup>v</sup> Simile gaudet simili. The lyke delyteth in the lyke. Similitude (as Aristotle sayth) is mother of love. [Margin: Similitudo mater amoris]. **1586** J. CASE *Praise of Music* 34 Similitudo parit amicitiam saith Boetius. **1593** SIDNEY *Arcadia* To the Reader (Feuillerat) i. 524 Likeness is a great cause of liking. **1605** *The Countess of Lincoln's Nursery* A4<sup>v</sup> *Likenesse* is Mother & Nurse of liking. **1639** CLARKE 27. **1732** FULLER no. 3243. Likeness begets Love, yet proud Men hate one another.

(ODEP)

**Like will to like.**

(Ray, p.130)

**Up to the ears.**

[c. **1553**] **1566-7** UDALL *Ralph Roister D.* A3 If any woman smyle . . . Vp is he to the harde eares in loue. [**1588**] **1591** LYLY *Endym.* I. iii. I In loue vp to the eares. **1594** BARNFIELD *Affect. Sheph.* Percy Soc. But leave we him in love up to the eares. **1611** COTGRAVE s.v. Oreille He is vp to the eares in, or hath his whole fill of.

(ODEP)

. . . I have had a present, Eliza! this Year, of a Heart so finely set--with such rich materials--and Workmanship--That Nature must have had the chief hand in it--If I am able to keep it--I shall be a rich Man; If I lose it--I shall be poor indeed--so poor! I shall stand begging at your gates.--But what can all these presents portend--That it will turn out a fortunate earnest, of what is to be given me hereafter--

(WC 164-65)

**Nature passes nurture (art).**

**1492** *Dial. of Salomon & Marcolphus* ed. Duff 21 Nature goth afore lernyng. **1519** HORMAN *Vulg.* X. 4 No craft can make a thyng so plesaunt as nature. c. **1534** GILES DUWES 894 Arte is folower of nature folowyng her right nygh, yet neuerthesse can not she ouertake her. **1579** LYLY *Euph.* i. 191 Education can have no shew where the excellencie of Nature doth beare sway. **1606** CHAPMAN *Gentleman Usher* I. i. 231 Nature yields more than Art. **1641** FERGUSSON no. 645. [<sup>1</sup> surpasses].

(ODEP)

June 14.

I want you to comfort me my dear Bramine--and reconcile my mind to 3 Months misery--some days I think lightly of it--on others--my heart sinks down to the earth--but tis the last Trial of conjugal Misery--and I wish it was to begin this moment, That it might run its period the faster--for sitting as I do, expecting sorrow--is suffering it--I am going to Hall to be philosophizd with for a Week or ten Days on this point . . .

(WC 165)

**Heart is in his heels, His.**

[HOM. *Il.* 15. 280. Their heels took in their dropping hearts (Chapman).] **1548** ERAS. tr. Udall *Par. Luke* xxii 174 b Petur beeyng feared with this sayng of a woman. . . as if his herte had been in his hele clene gon. **1548** HALL *Chron.* 1809 ed. 443 Their hartes were in their heeles. **1563-87** FOXE A. & M. (1631) III. xi. 253/ 2 When the Bishop heard this,. . . his heart was in his heeles and. . . he with the rest of the Court betooke them to their legges. **1594** LIPSIUS *Six Bks. of Politics* tr. Jones 140 That saying of Homere, That their heart is in their heele. **1611** COTGRAVE s.v. Danser Wee say, his heart is not so light as his heeles.

(ODEP)

June 20

I think my dear Bramine--That nature is turn'd upside down--for Wives go to visit Husbands, at greater perils, and take longer journies to pay them this Civility now a days out of ill Will--than good- Mine is flying post a Journey of a thousand Miles--with as many Miles to go back--merely to see how I do, and whether I am fat or lean . . .

(WC 167)

**T165 All THINGS are turned topsy-turvy (upside down).**

**c1523** A. BARCLAY *Mirr. Good Manners*, p. 63: For time, place, age, office, rounge and condition, Deuideth and varieth all thinges vp set downe. **1528** ROY *Read Me and Be Not Wroth*, p. 51: He tourneth all thynges topsy tervy. **c1540** *Eng. Hist.*, VIII 283: The deathe of Canutus didd noe lesse turne all thinges topsie-turvie in Denmarcke. **1542** UDALL *Apoph.*,

f. 82v: All thynges should so bee turned vp side down. **1548** E. HALL *Hen. VI: Chron.*, f. 85: They studied, sodainly to change al thinges, and to turne the worlde up setdoun. **1579** G. HARVEY *Let. Bk.*, p. 73: Your delicacy would haply have delighted your self in overturning the proverbe upsyedowne. **1616** DR. s.v. The World, no. 2501. **1620** SHELTON *Don Quix.* Pt. II, viii, III 65: My credit is turned topsie turvy, and (as they say) goes a begging. **1659** HOW. *Br. Prov.*, p. 20: Topsie turvie. **1670** RAY, p. 196: Topsie turvie. **1670** WALKER *Idiom. Ang.-Lat.*, p. 494: He hath turned all things upside down, topsie turvy. **1671** DRYDEN *Evening's Love* III i, p. 282: Let the order of all things be turned topsy-turvy. **1672** WALK. 89, p. 55: To turn all topsie turvy; upside down. **1681** ROB., p. 1016: All turn'd topsie turvie.

**SHAKESPEARE.**--**1597** *I Hen. IV* IV i 82: We shall o'eturn it [a kingdom] topsy-turvy down.

(Tilley)

### **Ride post for puddings, To.**

**1602** WITHALS 74 With foot and wing, as they say, post haste, *Equis, et velis*. It is also spoken where haste is, and neede is, but then in the worser part, as they say, post haste for puddings. **1616** BRETNOR *Almanace* January (Evil days) Post for a pudding. **1619** MIDDLETON *Inner Temple Masque* ed. Bullen vii. 211.

(ODEP)

. . . --take my sentimental Voyage--and this Journal with me, as certain as the two first Wheels of my Chariot--I cannot go on without them--I long to see Yours--I shall read it a thousand times over If I get it before your Arrival--What would I now give for it--tho' I know there are *circumstances* in it, That will make my heart bleed and waste within me--*but if all blows over*--tis enough--we will not recount our Sorrows, but to shed tears of Joy over them--O Eliza! Eliza!--Heaven nor any Being it created, ever so possessd a Man's heart--as thou possessest mine--use it kindly--Hussy--that is, eternally be true to it--

(WC 168)

### **W413 Blow the WIND ne'er so fast it will lown<sup>1</sup> at the last.**

**c1475** CAXTON *Hist. Troy*, II 472: Ther is no wynde so grete ne so rygorous but hit attemperid. **a1598** FERG. MS, no. 236. **1668** R.B., p. 12: (at last). **1721** KEL., p. 65: \*Let the present Disturbances be never so great, they will at length settle. **1732** FUL., no. 6306: (fast, It will fall at last).

**Remembrance of past sorrow is joyful, The.**

[SENECA *Herc. Fur.* 656 Quae fuit durum pati, meminisse dulce est.] c. 1375 BARBOUR *Bruce* III. 560 For, quhen men oucht at liking ar, To tell of paynys passyt by Plesys to heryng wonderly. c. 1403 LYDGATE *Temple of Glas* st. 104 Swete is swettir eftir bitterness. 1539 TAVERNER 34<sup>v</sup> Labours ones done, be swete. . . after paynful labours and peryls the remembraunce of them is to him ryght pleasaunt. 1548 T. ELYIOT *Bibliotheca* s.v. Acti iucundi labores. 1555. J. PROCTER *Hist. of Wyatt's Rebellion* (Antiq. Repert. iii. 1808, 68) The safe and sure recordation of paynes and peryls past, hath present delectation (sayeth Tullye). 1576 PETTIE i. 79 The remembrance of the peril past delighteth. 1584 R. WILSON *Three Ladies of London* Hazl.--Dods. vi. 416 Comfort it is to think on sorrow past. 1593 *Tell-Troth's New-year's Gift* New Sh.S. 6 *Durum pati meminisse dulce.* 1594-5 SHAKES. *R.J.* III. v. 52 All these woes shall serve For sweet discourses in our time to come. 1605 MARSTON *Dutch Courtezan* v. ii It is much joy to thinke on sorrowes past. 1639 CLARKE 206. 1732 FULLER no. 4385 That, which was bitter to endure, may be sweet to remember.

(ODEP)

. . . Arno's Vale shall look gay again upon Eliza's Visit--and the Companion of her Journey, will grow young again as he sits upon her Banks with Eliza seated besides him--I have this and a thousand little parties of pleasure--and systems of living out of the common high road; of Life, hourly working in my fancy for you--there wants only the *Dramatis Personae* for the performance--the play is wrote--the Scenes are painted--and the Curtain ready to be drawn up.--the whole Piece waits for thee, my Eliza--

(WC 169)

**Common as the highway (cartway).**

c. 1377 LANGLAND *P. Pl.* A. iii. 127 As Comuyn as the Cart-wei to knaues and to alle. c. 1460 *Wisdom* 655 Lust ys now comun as the way. 1493 [H. PARKER] *Dives and Pauper* 4<sup>v</sup> Other wickednesses ben as common as the cartway. 1593 P. FOULFACE *Bacchus Bounty* C4 As common . . . as cartway. 1598 SHAKES. 2 *Hen IV* II. ii. 160 This Doll Tearsheet should be some road.--I warrant you, as common as the way between Saint Alban's and London. 1678 RAY 90. . . A whore.

(ODEP)

. . . for my own part, my dear Eliza, I am a prey to every thing in its turn--and was it not for that sweet clew of hope which is perpetual[ly] opening me a Way which is to lead me to thee thro' all this Labyrinth--was it not for this, my Eliza! how could I find rest for this bewilderd heart of mine? . . .

(WC 170)

See, **Hope keeps man alive** (WC 137).

June 29. am got home from Halls--to Coxwould--O 'tis a delicious retreat! both from its beauty, and air of Solitude; and so sweetly does every thing about it invite the mind to rest from its Labours and be at peace with itself and the world--That tis the only place, Eliza, I could live in at this juncture--I hope one day, you will like it as much as your Bramine--It shall be decorated and made more worthy of You . . .

(WC 171)

See, **Solitude is the best nurse of wisdom** (WC 154).

. . . --yet still I have hopes taking their Rise from that--and those are--What Impression you can make upon M<sup>r</sup> Draper, towards setting You at Liberty--and leaving you to pursue the best measures for Your preservation--and these are points, I would go to Aleppo, to know certainly: I have been possess'd all day and night with an opinion, That Draper will change his behaviour totally towards you--That he will grow friendly and caressing--and as he know[s] your Nature is easily to be won with gentleness, he will practice it to turn you from your purpose of quitting him--In short when it comes to the point of your going from him to England--it will have so much the face, if not the reality, of an alienation on your side from India for-ever, as a place you cannot live at--that he will part with You by no means, he can prevent--You will be cajolled my dear Eliza thus out of your Life . . .

(WC 172)

**W669** To the **World's** end.

**a1350** *Ywain* 88.3310: Fra hethin to the werldes ende. **c1395** Chaucer *CT* III[D] 1454-5: Right so fare I, for ryde wolde I now Unto the worldes ende for a preye. **a1400** *Floris* 78.330: Though I were to the worldes ende.

**c1485** *Mary Magdalene* (digby) 75.544. **c1500** *King Hart* 112. 16, 115.26. **1513** Douglas *Aeneid* IV 169.158.

(Whiting)

**A285** **APPEARANCES are deceitful.**

**1526** TYNDALE *New Test.* John 7, f. 83: Judge not after the vtter aperaunce: but iudge rightewes iudgement. **1608** MIDDLETON *Family Love* I ii 148: Outward apparance is no authentic instance of the inward desires. **1666** TOR. *It. Prov.* 4, p. 12: Appearance oft deceives.

**SHAKESPEARE.--1610** *Cym.* V i 29: Let me make men know More valour in me than my habits shame . . To show the guise o' th' world, I will begin The fashion, less without and more within.

(Tilley)

. . . I hope before I meet thee Eliza on the Beach, to have every thing plann'd; that depends on me properly--and for what depends upon him who orders every Event for us, to him I leave and trust it--We shall be happy at last. I know--tis the Corner Stone of all my Castles--and tis all I bargain for. I am perfectly recoverd--or more than recover'd--for never did I feel such Indications of health or Strength and promptness of mind . . .

(WC 173-74)

**God provides for him that trusts.**

**1601** CHETTLE & MUNDAY *Death of Earl of Huntington* Hazl.-Dods. viii. 296 Our sovereign . . . Hath scatter'd all our forces. . . . Yet God provides. **1640** HERBERT no. 728.

(ODEP)

**C121** **A CASTLE of comfort.**

**c1550** BECON *A Castle of Comfort: Cat.*: [Title]. [**c1570**] 1599 *Clyomon and Clamydes* xiii, s. E3: You haue a castle of comfort brought, in that you haue me told. **c1626** *Dick Dev.* I iii, p. 23: I think long till I be at home in our Castle of comfort.

(Tilley)



. . . I am perfectly recoverd--or more than recover'd--for never did I feel such Indications of health or Strength and promptness of mind--notwithstanding the Cloud hanging over me, of a Visit--and all its tormenting consequences--Hall has wrote an affecting little poem upon it--the next time I see him, I will get it, and trans[cr]ibe it in this Journal, for You . . .

(WC 174)

**Cloud, To be under a.**

[=in trouble; out of favour; under a slur.] c. 1500 *Song Lady Bessy* Percy Soc. 79 Then came he under a clowde That some tyme in England was full hee. 1662 FULLER *Norfolk* 251 When he [Coke] was under a cloud at Court, and ousted of his Judge's place, the lands . . . were . . . begged by a Peer. 1705 STRYPE *Life of Cheke* (1821) vi. s I. 138 Thus died Cheke in a cloud; and his name, once most honoured, much eclipsed by his infirmity.

(ODEP)

. . . He has persuaded me to trust her with no more than fifteen hundred pounds into--Franc--twil purchase 150 pounds a year--and to let the rest come annually from myself. the advice is wise enough, If I can get her Off with it--Ill summon up the Husband a little (if I can)--and keep the 500 pounds remaining for emergencies--Who knows, Eliza, what sort of Emergences may cry out for it--I conceive some--and you Eliza are not backward in Conception--so may conceive others. *I wish I was in Arno's Vale!--*

(WC 174)

**Beforehand with the world, To be.**

[c. 1640] 1651 CARTWRIGHT *The Ordinary* V. i. 5 Tis good to be before hand still. 1647 J. HOWELL *Let.* III. 5, II. 519 He is the happy man who can square his mind to his means...he who is before-hand with the world. 1666 TORRIANO *Prov. Phr.* s.v. Salci 176 To lay up moneys like a good Husband, and be before-hand with the World.

(ODEP)

--Time goes on slowly--every thing stands still--hours seem days and days seem Years whilst you lengthen the Distance between us--from Madras to Bombay--I shall think it shortening--and then desire and expectation will be upon the rack again--come--come--

(WC 174)

**D211 DESIRE has no rest.**

**1582** G. HARVEY *Marginalia*, p. 201: Desier sufferith no delay. **1621** R. BURTON *Anat. M.* I II iii II, p. 242: A true saying it is, Desire hath no rest.

(Tilley)

. . . I want to hear what You have to say to Your Yorick upon this Text.-  
-what heavenly Consolation would drop from your Lips and how pathetically you would enforce your Truth and Love upon my heart to free it from every Aching doubt--Doubt! did I say--but I have none--and as soon would I doubt the Scripture I have preach'd on--as question thy promisses, or Suppose one Thought in thy heart during thy absence from me, unworthy of my Eliza.--for if thou art false, my Bramine--the whole world--and Nature itself are lyars--and--I will trust to nothing on this side of heaven--but turn aside from all Commerce with expectation, and go quietly on my way alone towards a State where no disappointments can follow me

. . .

(WC 175)

**True (Sooth) as gospel.**

**1300** *Minor Poems fr. Vernon MS.* xxiii. 796 Sooth as gosselle. c. **1380** *Romaunt of the Rose* l. 5453 And trowe been as the Evangile. c. **1440** *Partonope* 153 And that hit were as sothe as gossell. **1509** BARCLAY *Ship of Fools* i. 100. [c. **1515**] c. **1530** *Id. Eclog.* I. 637. c. **1520** SKELTON *Magnificence* l. 218 As trewe as the crede. c. **1520** J. RASTELL *Four Elements* E2 As trewe as the gossell. **1538** J. BALE *Three Laws* E4. **1567** PAINTER (Jacobs) iii. 208. **1591** ARISOTO *Orl. Fur.* Harington XXXIV. *Allegorie*.

(ODEP)

**H347 He is well since he is in HEAVEN.**

[1602] 1631 CHETTLE *Hoffman* IV, s. H3: I trust my son has no commerce with death. --Your son no doubt is well, in blessed state. 1608 J. DAY *Hum. out Breath* III iv, p. 47: Well? --Very well. --Where is he? --Where none of your proude sex will euer come, I thinke: in heauen. 1725 N. BAILEY *Canonization Reuclin: Familiar Colloq.*, p. 109: Our Reuclin is well.. he is so well recovered that he will never be sick again.

**SHAKESPEARE.**--c1595 *R.J.* IV v 75: O, in this love, you love your child so ill That you run mad, seeing that she is well . . Dry up your tears and stick your rosemary On this fair corse. *Ibid.* V i 15: How fares my Juliet? That I ask again, For nothing can be ill if she be well. --Then she is well. . Her body sleeps in Capel's monument. 1598 2 *Hen.* IV V ii 3: How doth the King? --Exceeding well; his cares are now all ended. --I hope, not dead. --He's walk'd the way of nature, And, to our purposes, he lives no more. 1601 *T.N.* I v 76: The more fool, madonna, to mourn for your brother's soul, being in heaven. 1602 *A.W.* II iv 2: She is not well, but yet she has her health. She's very merry, but yet she is not well. But thanks be given, she's very well and wants nothing i' th' world. But yet she is not well . . she's very well indeed, but for two things . . One, that she's not in heaven, whither God send her quickly! the other, that she's in earth, from whence God send her quickly! 1604 *M.M.* III i 54: Now, sister, what's the comfort? --Why, as all comforts are; most good, most good indeed. Lord Angelo, having affairs to heaven Intends you for his swift ambassador, Where you shall be an everlasting leiger [resident ambassador]. Therefore your best appointment make with speed; To-morrow you set on. 1605-6 *M.* IV iii 176: How does my wife? --Why, well. --And all my children? --Well too..your wife and babes savagely slaughter'd. 1606-7 *A.C.* II v 31: First, madam, he is well. --Why, there's more gold. But, sirrah, mark, we use To say the dead are well. 1611 *W.T.* V i 29: What were more holy Than to rejoice the former queen [the 'dead' Hermione] is well.

(Tilley)

--get on slowly with my Work--but my head is too full of other Matters--yet will I finish it before I see London--for I am of too scrupulous honour to break faith with the world--great Authors make no scruple of it--but if they are great Authors--I'm sure they are little Men.--and I'm sure also of another Point which concerns yourself--and that is Eliza, that You shall never find me one hair breadth a less Man than you [*illegible deletion*]-farewell--I love thee eternally--

(WC 176)

**Cow's thumb (hair's breadth), To a.**

**1533** J. HEYWOOD *Play Weather* C1<sup>v</sup> The tre remouyth no here bred from hys place. **1562** J. WIGAND *De Neutralibus* J4 Wewi Il not shrinke any heare breadth from the truth. **1670** RAY 216 To a cows thumb. To a hairs breadth. **1681** T. FLATMAN *Heraclitus Ridens* No. 40 (1713) II. 2 Let him alone, he'll trim their whiskers and comb their Perukes for them to a Cow's thumb.

(ODEP)

**Inch a man (king), To be every.**

**1576** *Comm. Cond.* 907 Rome for a cutter is euery ynche a man. **1600** DEKKER *Shoem. Hol.* v. ii. 31 Shoemakers are . . . men euery inch of them, al spirite. **1605-6** SHAKES. *K. L.* IV. vi. 109 Ay, every inch a king.

(ODEP)

--But not Yet--for I will find means to write to you every night whilst my people are here--if I sit up till midnight, till they are asleep.--I should not dare to face you, if I was worse than my word in the smallest Item--and this Journal I promissed You Eliza should be kept without a chasm of a day in it. and had I my time to myself and nothing to do, but gratify my propensity--I should write from sun rise to Sun set to thee . . .

(WC 178)

**Good as one's word, To be as.**

**1577** STANYHURST *Chron. Ireland* i. 104a. c. **1594** MUNDAY *John a Kent* l. 1053 Ye seeme an honest man, and so faith, could ye be as good as your woord, there be that perhaps would come somewhat roundly to ye. **1598** SHAKES. *2 Hen. IV* V. v. 86. Sir, I will be as good as my word. **1599** *Id. Hen. V* IV. viii. 32 I met this man with my glove in his cap, and I have been as good as my word. **1600-1** *Id. M.W.W.* III. iv. 104 So I have promised, and I'll be as good as my word. **1601** *Id. T. N.* III. iv. 306 And for that I promis'd, you I'll be as good as my word. **1610** BRETNOR *Almanac* 'August' Good Days. **1673** MARVELL *Rehearsal Transposed* Gros. ii. 345.

(ODEP)

. . . But a Book to write--a Wife to receive and make Treaties with--an estate to sell--a Parish to superintend--and a disquieted heart perpetually to reason with, are eternal calls upon me--and yet I have you more in my mind than ever--and in proportion as I am thus torn from your embraces--*I cling the closer to the Idea of you*--Your Figure is ever before my eyes--the sound of your voice vibrates with its sweetest tones the live long day in my ear--I can see and hear nothing but my Eliza. . .

(WC 178-79)

**Desires are nourished by delays.**

[c. 1594] 1601 LYLY *Love's Met.* III. i. 78 Disdaine increaseth desire. 1596 WARNER *Albion's Eng.* IX. 47 P7<sup>v</sup> Delay giues men Desier. c. 1600 *Merry Devil of Ed.* II. iii. 13 Experience says, That love is firm that's flatter'd with delays. 1615 *Janua Linguarum* 29. 1616 DRAXE no. 468. 1670 RAY 7.

(ODEP)

July 8<sup>th</sup>

eating my fowl, and my trouts and my cream and my strawberries, as melancholly and sad as a Cat; for want of you--by the by, I have got one which sits quietly besides me, purring all day to my sorrows--and looking up gravely from time to time in my face, as if she knew my Situation.--how soothable my heart is Eliza, when such little things sooth it! . . .

(WC 179)

**Melancholy as a cat, As.**

[c. 1580] 1590 SIDNEY *Arcadia* Feuillerat i. 135 The Cat [gave] his melancholie. 1592 LYLY *Midas* V. ii. 100. 1597 SHAKES. *I Hen.* IV I. ii. 72 I am as melancholy as a gib cat. 1659 HOWELL *Eng. Prov.* 10b. 1720 GAY *New Similes* I melancholy as a cat, am kept awake to weep.

(ODEP)

--How I now feel the want of thee! my dear Bramine--my generous unworldly honest Creature--I shall die for want of thee for a thousand reasons--every emergency and every Sorrow each day brings along with it--tells me what a Treasure I am bereft off,--whilst I want thy friendship and Love to keep my head

up from sinking--Gods will be done. but I think she will send me to my grave.--She will now keep me in torture till the end of September-----and writing me word to day--she will delay her Journey two Months beyond her first Intention . . .  
(WC 181)

**Worth of a thing is best known by the want of it, The.**

**1586** G. WHETSTONE *The Eng. Myrror* 110 The goodnesse of a thing is knowne by the depriuement thereof. **1598-9** SHAKES. *M. A. IV. i.* 220 What we have we prize not to the worth Whiles we enjoy it, but being lack'd and lost . . . we find The virtue that possession would not show us Whiles it was ours. **1611** COTGRAVE s.v. Cogneu The worth of things is knowne when they be lost. **1616** DRAXE no. 7 A man knoweth not the worth of a thing before that he wanteth it. **1670** RAY 159 . . . The cow knows not what her tail is worth, till she hath lost it.

(ODEP)

July 13. Skelton Castle, Your picture has gone round the Table after supper--and your health after it, my invaluable friend!--even the Ladies, who hate grace in another, seemd struck with it in You--but Alas! you are as a dead Person--and Justice, (as in all such Cases,) is paid you in course--when thou returnest it will be render'd more Sparingly--but I'll make up all deficiencies--by honouring You more than ever Woman was honoured by man--every good Quality That ever good heart possess'd--thou possessest my dear Girl, and so sovereignly does thy temper and sweet sociability, which harmonize all thy other properties make me thine, that whilst thou art true to thyself and thy Bramin--he thinks thee worth a world--and would give a World was he master of it, for the undisturbed possession of thee--Time and Chance are busy throwing this Die for me--a fortunate Cast, or two, at the most, makes our fortune--it gives us each other--and then for the World--I will not give a pinch of Snuff. . .

(WC 182)

**Speak well of the dead.**

[CHILON *Diog. Laert.* I. 3. 2.70 Speak no evil of the dead. L. *De mortuis nil nisi bonum.* Say nothing of the dead but what is good.] **1540** ERASM. tr. Taverner *Flores sententiarum* A6 Rayle not upon him that is deade. **1579** A. HALL *Letter Misc. Ant. Ang.* 1815-16 3 As De absentibus nil nisi bonum, so, De mortuis nil nisi optimum. **1597** *Politeuphuia* 91<sup>v</sup> Slaunder not them that be dead. **1609** S. HARWARD 81<sup>v</sup> Speake not evill of the

dead. c. **1628** J. SMYTH *Lives of the Berkeleys* ii. 294 I hate the tooth that bites the dead. **1642** TORRIANO 6 One ought not to wrong the absent, or the dead. **1648** HERRICK *Hesper., No despight to the dead.* Reproach we may the living; not the dead. **1669** PENN *No Cross, No Crown* xix Chilon . . . would say, . . . 'Speak well of the dead'. **1779-81** JOHNSON *Lives Poets* (Bohn) III. 321 He that has too much feeling to speak ill of the dead, . . . will not hesitate . . . to destroy . . . the reputation . . . of the living.

(ODEP)

**Die is cast, The.**

[L. *Alea iacta est* The die is cast, founded upon *Iacta alea esto* (SUETONIUS *Caes.* l. 32) Let the die be cast! said to have been uttered by Caesar, at the Rubicon, 49 B.C.] **1548** W. PATTEN *Exped<sup>n</sup> into Scotland* (*Tud. Tr.* 154) The chance is cast, and the word thus uttered cannot be called again. **1558** QUEEN ELIZABETH (Earl of Northampton, *Defensative*, 1594, ch. 16, as cited by Hakewill in his *Apology*, 1635 ed., 136). c. **1612** JONSON *Epicoene* IV. ii. 43 *Iacta est alea.* **1616** DEKKER *Artillery Garden* C3<sup>v</sup> The Die is throwne to the last chance. **1627** G. HAKEWILL *Apol. of Power and Providence of God* 120 *Iacta est alea*; the dice are throwne. **1634** SIR T. HERBERT *Trav.* A iii b Is the die cast, must At this one throw all thou hast gaine be lost? **1712** 31 May. SWIFT *Jrnl. to Stella* I never wished so much as now that I had stayed in Ireland; but the die is cast.

(ODEP)

. . . I have stole away to converse a few minutes with thee, and in thy own dressing room--for I make every thing thine and call it so, before hand, that thou art to be mistress of hereafter. This *Hereafter*, Eliza, is but a melancholly term--but the Certainty of its coming to us, brightens it up--pray do not forget my prophecy in the Dedication of the Almanack--I have the utmost faith in it myself--but by what impulse my mind was struck with 3 Years--heaven, whom I believe it's author, best knows--but I shall see your face before--but that I leave to You--and to the Influence such a Being must have over all inferior ones . . .

(WC 183)

**H348 HEAVEN (God) is above all.**

**SHAKESPEARE.--1596** *Rich. II* III iii 17: The heavens are over our heads. --I know it, uncle, and oppose not myself Against their will. **1602** *T. C.* I ii 83: Well, the gods are above; time must friend or end. **1604** *O.* II

iii 105: Well, God's above all; and there be souls must be saved, and there be souls must not be saved. **1613** *Hen. VIII* III i 100: Heaven is above all yet. There sits a judge That no king can corrupt.

(Tilley)

. . . --We are going to dine with the Arch Bishop to morrow--and from thence to Harrogate for three days, whilst thou dear Soul art pent up in sultry Nastiness-- without Variety or change of face or Conversation--Thou shalt have enough of both when I cater for thy happiness Eliza--and if an Affectionate husband and 400 pounds a year in a sweeter Vally than that of Jehosophat will do--less thou shalt never have . . .

(WC 183-84)

**Variety is charming.**

**1539** TAVERNER 12<sup>v</sup> It is moost pleasaunt rowynge nere the lande, and walkynge nere the see. Man is much delyted wyth varietie. **1632** *Holland's Leaguer* C4<sup>v</sup> Variety is pleasant.

(ODEP)

**C229 CHANGE is sweet.**

[ERAS. *Adagia*, 287B: Jucunda vicissitudo rerum.] **1539** TAV., f. 23v: Chaunge of thynges is pleasaunt. Where shyft of thynges is not, mans mynde anone shal waxe wery and dul. **1594** *Sec. Report Dr. Faustus* VII, p. 64. **1721** KEL., p. 77: Change of Dee'ls is lightsome. \*Variety is always pleasing, whereas one continual Talk is tedious.

(Tilley)

. . . O Eliza! but I will talk them over with thee with a sympathy that shall woo thee, so much better than I have ever done--That we will both be gainers in the end.--*'Ill love thee for the dangers thou hast past*--and thy Affection shall go hand in hand with me, because I'll pity thee--as no man ever pitied Woman--but Love like mine is never satisfied--else your second Letter from Iago--is a Letter so warm, so simple, so tender! I defy the world to produce such another--by all thats kind and gracious! I will so entreat thee Eliza! so k[i]ndly--that thou shalt say, I merit much of it--nay all- for my merit to thee, is my truth.

(WC 185)



**Pity is akin to love.**

**1601** SHAKES. *T.N.* III. i. 119 I pity you.--That's a degree to love. **1696**

SOUTHERNE *Oroonoko* II. i Do pity me; Pity's akin to love.

(ODEP)

. . .--O my Eliza! thou writest to me with an Angels pen--and thou  
wouldst win me by thy Letters, had I never seen thy face, or known thy heart.

(WC 186)

**Write like an angel, To.**

**1774** GARRICK in *Mem. of Goldsmith* (Globe) lv Here lies Poet  
Goldsmith, . . . Who wrote like an angel, but talked like poor Poll.

(ODEP)

August I. what a sad Story thou hast told me of thy Sufferings and  
Despondences, from St Iago, till thy meeting with the Dutch Ship--twas a  
sympathy above Tears--I trembled every Nerve as I went from line to line . . .

(WC 186)

**S664 Small SORROWS (griefs) speak, great ones are silent.**

**1587** HUGHES ET. AL. *Misfort. Arthur* IV ii, s. E1v: Small griefs can  
speake: the great astonished stand. **1590** SPENSER *F.Q.* I vii 41: Great  
griefe will not be tould, And can more easily be thought then said. **1592**  
DANIEL *Compl. Rosamund* l. 798, p. 109: Mightie griefes are dombe.  
**c1592** KYD *Span. Trag.* I iii, s. B2: Then rest we heere a while in our  
vnrest. And feed our sorrowes with some inward sighes, For deepest cares  
break neuer into teares. **1600** BODENHAM *Belvedere*, p. 171: Sorrow  
makes silence her best Oratour. **1600** DEKKER *Old Fort.* II ii 408: True  
grief is dumb, though it hath open ears. **1607** TOURNEUR *Rev. Trag.* I iv,  
p. 317: Light cares speak, but great cares find no tongue. **1607** *Trag.*  
*Nero*, s. I4: Too much my Sonne, great sorrow still is dumbe. **1612**  
WEBSTER *White Devil* II i 279: Those are the killing griefes which dare  
not speake. [**1614**] **1647** FLETCHER *Trag. Valent.* IV iv, p. 72: Think  
not the worse my friends, I shed not tears, Great griefs lament within. **1633**  
MARMION *Fine Companion* II i, p. 126: Great griefs are silent.

(Tilley)

. . . --and every moment the Account comes across me--I suffer all I felt, over and over again--will providence suffer all this anguish without end--and without pity?--'it no can be'--I am tried my dear Bramine in the furnace of Affliction as much as thou--by the time we meet, We shall be fit only for each other--and should cast away upon any other Harbour.

(WC 186)

**Afflictions are sent to us by God for our good.**

**1541** H. BULLINGER *Christ. State Matrimony* tr. Coverdale 1543 ed. L6 Affliccion[s] tech to know god. **1579** CALVIN *Sermons* tr. L. T. Table. Affliction is the triall of our Faith. **1610** SHAKES. *Cym.* III. vi. 9 Will poor folks lie, That have afflictions on them, knowing 'tis A punishment or trial? **1611** *Id.* *W.T.* II. i. 121 This action I now go on [imprisonment] Is for my better grace. **1659** N. R. 17. **1707** MAPLETOFT 35 Afflictions draw Men up towards Heaven.

(ODEP)

**H219 To shipwreck in the HAVEN (harbor).**

[ERAS. *Adagia*, 211D: In portu impingere.] **c1579** [MERBURY] *Marr. Wit and Wisdom* Prol., p. 6: The Fancy frames effects, to . . . shelue his ship in hauens mouth. **1596** DEL., s. N7v: The sayler comes oft to make shipwracke in the port. **1607** CHAPMAN *Bussy D'Amb.* I i 32: We must to Virtue for her guide resort, Or we shall shipwrack in our safest port. **1615** DANIEL *Hymen's Triumph* I i, p. 336: To perish in the hauen, after all Those Ocean sufferings. **1631** T. HEYWOOD 2 *Fair Maid West* II, p. 357: Past you the Ocean, to perish in the harbour? **1633** T. HEYWOOD *Eng. Trav.* II i, p. 27: Th' other Heere Shipwrackes in the Harbour. **1637** SHIRLEY *Gamester* III iii, p. 234: I have known as stout a ship been cast away In sight o' the harbour. **1666** TOR. *It. Prov.* 26, p. 213: Sometimes as it enters the Port, the ship wracks.

(Tilley)

. . . --Thou shalt lye down and rise up with me--about my bed and about my paths, and shalt see out all my Ways.--adieu--adieu--and remember one eternal truth, My dear Bramine, which is not the worse, because I have told it thee a thousand times before--That I am thine--and thine only, and for ever.

(WC 187)

**Older the worse (better), The.**

**1587** J. BRIDGES *Defence* 126 Antiquitie of time makes a iolie claime. Bonum quo antiquius, eo melius. A good thing the more auncient, the better. **1589** WARNER *Albion's Eng.* V. R1 The neerer to our graues, the further we from God. **1621** ROBINSON 23. **1639** CLARKE 84 . . . like my old shooes.

(ODEP)

--And now Eliza! Let me talk to thee--But What can I say, What can I write--But the Yearnings of heart wasted with looking and wishing for thy Return--Return--Return! my dear Eliza! May heaven smooth the Way for thee to send thee safely to us, and sojourn for Ever

(WC 188)

**Hope deferred maketh the heart sick.**

[Prov. xiii.12.] c. **1529** J. RASTELL *Calisto and Mel.* A5<sup>v</sup> For long hope to the hart mych troble wyll do. **1557** EDGEWORTH *Sermons* 2K2<sup>v</sup> The hope that is deferred, prolonged, and put of, vexeth the minde. **1616** DRAXE no. 474 Long hope is the fainting of the soule.

(ODEP)

## *A Political Romance*

. . . so that, out of Regard to his Flock, more than the necessary Care due to himself,--he was resolv'd not to lie at the Mercy of what Resentment might vent, or Malice lend an Ear to.--Accordingly the whole Matter was rehearsed from first to last by the Parson, in the Manner I've told you, in the Hearing of *John* the Parish-Clerk, and in the Presence of *Trim*.

(WC 201)

**Lend me your ears awhile.**

**1581** R.S. in C. THIMELTHORPE *Short Inventory* L1<sup>v</sup> Come lend your Eares to hear a word or twayne. **1586** R. CROWLEY *Father John Francis* D1<sup>v</sup> But first, wee must lende you our eares a while. **1599** SHAKES. *J.C.* III. ii. 73. **1599** MARSTON *Antonio And Mellida* l. 1796 Lende me your eare. **1662** *The Wits* ed. Elson 166.

(ODEP)

*Trim* concluded his pathetick Remonstrance with saying, 'He hoped his Reverence's Heart would not suffer him to requite so many faithful Services by so unkind a Return:--That if it was so, as he was the first, so he hoped he should be the last, Example of a Man of his Condition so treated.' . . .

(WC 203)

**First, I am not the / and shall not be the last.**

**1678** RAY 74.

(ODEP)

. . . This Hardship the Parson complained of loudly,--and told *John* one Day after Prayers,--'He could bear it no longer:--And would have it alter'd and brought down as it should be.' *John* made no other Reply, but, 'That the Desk was not of his raising:-----That 'twas not one Hair Breadth higher than he found it;--and that as he found it, so would he leave it:-----In short, he would neither make an Encroachment, nor would he suffer one.'

(WC 205)

**Cow's thumb (hair's breadth), To a.**

**1533** J. HEYWOOD *Play Weather* C1<sup>v</sup> The tre remouyth no here bred from hys place. **1562** J. WIGAND *De Neutralibus* J4 Wewi Il not shrinke any heare breadth from the truth. **1670** RAY 216 To a cows thumb. To a hairs breadth. **1681** T. FLATMAN *Heraclitus Ridens* No. 40 (1713) II. 2 Let him alone, he'll trim their whiskers and comb their Perukes for them to a Cow's thumb.

(ODEP)

After a friendly Hint to *John* to stand his Ground,--away hies Trim to make his Market at the Vicarage:----What pass'd there, I will not say, intending not to be uncharitable; so shall content myself with only guessing at it, from the sudden Change that appeared in *Trim's* Dress for the better;--for he had left his old ragged Coat, Hat and Wig, in the Stable, and was come forth strutting across the Church-yard, y'clad in a good creditable cast Coat, large Hat and Wig, which the Parson had just given him.----Ho! Ho! Hollo! *John!* cries *Trim*, in an insolent Bravo, as loud as ever he could bawl--See here, my Lad! how fine I am. . .

(WC 205)

**Trim tram, like master like man.**

**1571** J. Bridges *Sermon at Paul's Cross* 109 It is now the old prouerbe vp and downe, trim tram, such maister, suche man. **1583** Melbancke D3<sup>v</sup> Trim Tram, neither good for God nor man. **1617** Middleton & Rowley *Fair Querrel* II. ii. Merm.231 My name is Trimtram, forsooth; look what my master does, I use to do the like. **1659** Howell *Eng. Prov.* 13b.

(ODEP)

**Trim, tram, like master like man.**

(Ray, p.130)

Every Tittle of this was most undoubtedly true; for *Trim*, you must know, by foul Feeding, and playing the good Fellow at the Parson's, was grown somewhat gross about the lower Parts, *if not higher*: So that, as all *John* said upon the Occasion was fact, *Trim*, with much ado, and after a hundred Hum's and Hah's, at last, out of mere Compassion to *Mark*, *signs, seals, and delivers up all Right, Interest, and Pretensions whatsoever, in and to the said Breeches;*

thereby binding his heirs, Executors, Administrators, and Assignes, never more to call the said Claim in Question.

(WC 206)

**Fat paunches have lean pates.**

**1576** HOLYBAND F2<sup>v</sup> He which seeketh after those thinges loseth his labour.... A fine wit in a fatt bellie. **1580** BARET *Alveary* P388 Pinguis venter...A Prouerbe to be applied to those, which riot and abound in bellie cheere, and yet would seeme to excell Pallas in reason, which things are quite contrarie: for riotousnesse doth dull the wit. **1584** LYLY *Camp.* I. ii. 79 An old saw of abstinence, Socrates: The belly is the head's graue. **1586** GUAZZO ii. 142 This Prouerbe is as true as common. That a fat bellie doth not engender a subtile witte. **1594-5** SHAKES. *L.L.L.* I. i. 26 Fat paunches have lean pates, and dainty bits Make rich the ribs, but bankrupt quite the wits. **1639** CLARKE 192 Fat paunches and lean pates. **1721** KELLY 106 (bode). A groundless Reflection upon fat Men. **1732** FULLER no. 1506 (make).

(ODEP)

**1506 Fat paunches make lean pates.**

(Fuller)

**Fat paunches make lean pates.**

(Ray, p.144)

**H630** By **Hums** and ha's.

**1469** Paston V 21[12-3]: He wold have gotyn it awaye by humys and by hays, but I wold not so be answeyrd.

(Whiting)

*Trim*, says one, are you not ashamed of yourself, to make all this Rout and Disturbance in the Town, and set Neighbours together by the Ears, about an old-worn-out-Pair-of-cast-Breeches, not worth Half a Crown?-----Is there a cast-Coat, or a Place in the whole Town, that will bring you in a Shilling, but what you have snapp'd up, like a greedy Hound as you are?

(WC 208)

**Set (Fall together) by the ears, To.**

[= to put or be at variance.] **1530** TYNDALE *Practise of Prelates* P.S. 266 This Lewis left three sons,...which...fell together (as we say by the

ears). **1539** TAVERNER 2 *Garden* C5<sup>v</sup> He [Cambyzes] set a yonge lyon and a very eger dogge together by the eares. **1542** ERASM. tr. Udall *Apoph.* (1877, 27). **1546** HEYWOOD II. i. F4 Togyther by the eares they come (quoth I cherey). **1553** T. WILSON *Arte of Rhet.* (1909) 37 When is the law profitable? Assuredly,. . . especially in this age, when all men goe together by the eares, for this matter, and that matter. **1602** SHAKES. A.W. I. ii. I The Florentines and Senoys are by the ears. **1603** KNOLLES *Hist. Turkes* 1184 They fell together by the eares about the matter. **1608** SHAKES. C. I. i. 231 Were half to half the world by the ears. . . I'd revolt. **1636** S. WARD *Serm.* (1862) 77 The devil. . . threw in these bones to set us together by the ears. **1725** DEFOE *Voy. round W.* (1840) 67 They would fall together by the ears about who should go with you.

(ODEP)

. . . That he had been used in the last Fray worse than a Dog:--not by *John* the Parish-Clerk,--for I shou'd not, quoth *Trim*, have valued him a Rush single Hands:--But all the Town sided with him, and twelve Men in *Buckram* set upon me all at once, and kept me in Play at Sword's Point for three Hours together. . .

(WC 210)

#### Use one like a dog, To.

**1530** PALSGRAVE 680b He rebuked me and I had ben a dogge. **1589** R. HAKLUYT E.L. vi. 110 Using them more like dogs then men. **1595** SHAKES. *M.N.D.* II. i. 210 What worser place can I beg in your love...Than to be used as you use your dog. **1612** BRINSLEY *Ludus Literarius* (1627, ed. Campagnac) 291 To use them worse, then we would use a dogge, as they say. **1614** JONSON *Barthol. Fair* IV ii. 77 I would not ha' vsed a dog o' the name, so. **1619** W. HORNBY *Scourge of Drunkennes* A4 Ile vse thee like a dogge, a lew a slave. **1688** SHADWELL *Squire Alsatia* I. i. Merm. 242 I'll endure 't no longer! . . . I'll teach him to use his son like a dog. **1714** STEELE *Lover* no. 7, 11 Mar. I was terribly afraid that . . . if she caught me at such an advantage, she would use me like a dog.

(ODEP)

#### S918 Not worth a STRAW (rush).

c**1489** CAXTON *Sons Aymon* IV, p. 124: Ye ben not worthe a strawe. **1509** A. BARCLAY *Ship Fools*, I 99: Though that his brayne be skarsly worth a strawe. c**1525** J. RASTELL *Nat. Four Elem.*, s. E1: That is not worth iii. strawes. c**1537** BALE *John Baptist*, p. 140: Thy news are not worth two straws. a**1547** *Doctor Double Ale* l. 10 in *Early Pop. Poetry*,



III 303: Popish lawes; That are not worth two strawes, Except it be with dawes. **1568** GRAFTON *Chron.* Hen. VII, II 164: She knew it to be but a feyned and poynted matter and not woorth two strawes. **1583** MELBANCKE *Philot.*, s. E3: But all his stately style were not woorth a strawe. **1594** [WILLOUGHBY] *Avisa* 35, p. 97: Yet this is all not worth a rush. **1630** DRAYTON *Muses Elys.* II 165, p. 261: His sparrows are not worth a rush. **1640** BRATHWAITE *Art Asleep Husb.*, p. 137: But all her Fortunes are not worth a stroe. **1670** WALKER *Idiom. Ang.-Lat.*, p. 386: He will not be worth a rush.  
**SHAKESPEARE.--1593-4** *Luc.* I. 1021: For me, I force not argument a straw, Since that my case is past the help of law.

(Tilley)

But this is all Matter of Speculation.--Let me carry you back to Matter of Fact, and tell you what Kind of a Stand *Trim* has actually made behind the said *Desk*.

(WC 212)

**M753 The MATTER itself will lie for neither of us both.**

**1616** WITHALS, p. 579: \*Res ipsa loquitur. **1623** WOD., p. 501: The Matter, or Thing will shiew it selfe. Mea[ning] the Deed, and not words, etc. **1639** CL., s.v. Judicandi recte secus, p. 180.

(Tilley)

'Neighbours and Townsmen all, I will be sworn before my Lord Mayor, That *John* and his nineteen Men in *Buckram*, have abused me worse than a Dog; for they told you that I play'd fast and go-loose with the *late* Parson and him, in that old Dispute of theirs about the *Reading-Desk*; and that I made Matters worse between them, and not better.'

(WC 212)

See, **To use one like a dog** (WC 210).

**B27 To go from BAD to worse.**

**1546** HEY. II viii, s. K3: Suche dryfts draue he, from yll to wars and wars. **1579** SPENSER *Shep. Cal.* Feb., l. 12, p. 11: From good to badd, and from badde to worse. **1583** STUBBES *Anat. Abuses* I, p. 69: But runne daylie a malo ad peius (as they say) from one mischiefe to an other. **1598**

T. ROGERS *Celest. Eleg. in Lamport Garl.*, s. C5: From bad to worse the world still growes to nought. 1611 COT., s.v. Monde: The world growes euerie day worse and worse. 1659 HOW. *Fr. Prov.*, p. 11: (The world goes alwayes from). 1667 MILTON *Par. Lost* XII 106, p. 382: Still tend from bad to worse. 1678 BUNYAN *Pilg. Prog.* I, p. 112: Thou hast done in this according to the proverb, Changed a bad for a worse.

SHAKESPEARE.--1610 *Cym.* IV ii 132: His humour Was nothing but mutation,--ay, and that From one bad thing to worse.

(Tilley)

. . . That *Trim* could be Nobody but the King of *France*, by whose shifting and intriguing Behaviour, All *Europe* was set together by the Ears:--That *Trim's* Wife was certainly the *Empress*, who are as kind together, says he, as any Man and Wife can be for their Lives. . .

(WC 214)

See, **To set (Fall together) by the ears** (WC 208).

. . . Close to the Fire, and opposite to where the Apothecary sat, there sat also a Gentleman of the Law, who, from the Beginning to the End of the Hearing of this Cause, seem'd no way satisfied in his Conscience with any one Proceeding in it. . .

(WC 218)

**B258 From the BEGINNING to the end.**

1594 *Sec. Report Dr. Faustus* II, p. 43: They declared it from the beginning to the ending. 1672 WALK. 42, p. 37.

(Tilley)

## **The Commentary**

# **Chapter 1**

## **Stylistic Analysis**

## Introduction

The reader familiar with proverbial lore in the works of Sterne will have noticed that the proverbial expressions employed occur in many varied forms. Some are quoted in full, while others are referred to by citing part of the proverb, a figure of speech that is derived from the proverb, or extracting the verbal pattern of the proverbial expression. The different of forms and moulds in which over nine hundred and fifty proverbs and repeated proverbs referred to in Sterne's works are cited, can be grouped into three major categories: (1) Proverbs that are directly referred to, or directly referred to with some variation; (2) proverbs that are paraphrased; and (3) allusions to proverbial expressions. Proverbial expressions that pertain to the direct mode occur in the text in the same form in which they are cited in the standard dictionaries of proverbs. Both the formula and the sense of the proverbs are, in such cases, preserved with no or very little change. With around twenty-five per cent of the proverbs referred to in the complete works of Sterne cited in their entirety, proverbs that are directly referred to, or directly referred to with some variation, constitute the second most frequently occurring mode. The paraphrased proverb, the mode that is most closely aligned to the direct mode, accounts for at least ten per cent of references to proverbs in *Tristram Shandy*, *A Sentimental Journey*, *A Journal to Eliza* and *A Political Romance*. Of the three modes in which proverbs occur, allusions present the most varied and most interesting type. The sense, wordings, verbal pattern, and figures of speech that are derived from proverbs are manipulated, remoulded, and combined in almost any, and every, way in order to shape the reference to the proverb in the text. While some are fairly explicit, a great many are buried in the text, with just one word, or even the tone or cadence of the reference, directing the reader to the proverb alluded to. With more than sixty per cent of all references to proverbs, and at least forty per cent in each of the four works cast as allusions, this

mode, occurring more often than the other two, epitomizes Sterne's ingenuity and creativity in recreating the potential of proverbial expressions. In the forthcoming analysis more attention will be devoted to allusions than the other modes. It should also be noted that several forms of allusion require specific attention and will be dealt with in detail in separate sections, following the textual analysis of the general forms of the mode. The different forms of allusion include: proverbial expressions that are moulded by means of manipulating figurative language, those shaped by utilizing clusters of proverbs or combining proverbs (i.e. where one allusion refers to an idea as expressed by two or more proverbs), proverbial expressions that are integrated in one syntactic entity, and proverbs that reflect upon and complement the meaning of one another in the text.

Direct quotations, paraphrased proverbs, and allusions do not, in themselves, constitute strictly exclusive categories: some paraphrased proverbial expressions that constitute 'borderline' cases could have been grouped with allusions, and other proverbs, which I have considered direct references with some variation, will be regarded, by some readers, as having sustained sufficient transformation to justify placing them with the paraphrased proverb. It is not my object, however, to present listings of the proverbs that pertain to each mode. Classification, in itself, will not help us understand how proverbial lore is employed. Rather, the modes provide a flexible framework that will help to organize, and impose structure upon, a diverse and complex body of data. Once each mode is identified and defined I shall proceed with discussing the sub-groups that pertain to it, how it is manipulated in the different texts, and how the proverbs in each group further our understanding of our topic. Allusions demand at least as much attention as that required by the first two modes which sustain much less transformation. In the forthcoming discussion I shall, therefore, examine the methods employed in order to refer to direct quotations, and shall analyse the principal variations in the techniques employed when manipulating the proverbs.

The paraphrased proverb will require a somewhat longer discussion and will highlight the different ways in which the proverbial statement is recreated. Having analysed the rudimentary forms in which the moulded proverb occurs, we shall be in a better position to appreciate Sterne's craftsmanship in connection with the more complex forms witnessed in the third mode.

## The Direct Mode

Proverbial expressions that pertain to the first mode sustain very little transformation and present the least varied group of proverbs in the texts. With the sense, verbal pattern and wordings all preserved intact, proverbs cited in their entirety, and those that are slightly varied, are recreated by means of manipulating the tone, and/or feeling, of the proverb, as it occurs in the text. Hence, 'As soft as pap', referred to in *Tristram Shandy* by Slop, presents an instance of a cliché that is casually referred to, in the course of a short dialogue, in the text: " . . . Pshaw! replied Dr. Slop, a child's head is naturally as soft as the pap of an apple . . . " (T.S.III.XVI.FL.220). The phrase, 'Hope for the best', highlights a somewhat more playful attitude: " . . . however, he hoped for the best; and in these hopes, by an intemperate confidence in the fortitude of his head, and the depth of his discretion, Mynheer might possibly overset both in his new vineyard; and by discovering his nakedness, become a laughing-stock to his people" (S.J. WC 11-12). 'He is good for nothing', referred to in the course of a reflective monologue addressed to Eliza, highlights a resigned stance: " . . . I am absolutely good for nothing, as every mortal is who can think and talk but upon one thing! . . . " (*A Journal*. WC 138). 'There is no accounting for tastes', cited in Latin and emphasized in the text, occurs at the beginning of a chapter in *Tristram Shandy*, and evokes a somewhat comic tone: " *gustibus non est disputandum*;-----that is, there is no disputing against Hobby-horses; and, for my part, I seldom do . . . " (T.S.I.VIII.FL.12-13). The above examples are only a few instances of almost two hundred and forty proverbs that occur in their entirety in the four compilations, with the formula, wording and sense of the original proverbial expressions preserved. Proverbs that are directly cited with some variation exhibit only minor alteration. The following quotations highlight instances of proverbs that are almost wholly preserved in the text: the reader should note the somewhat abandoned attitude in the first, the diffidence in



the second, and the playfulness of the third. The phrase, 'To speak plain English', is altered in *Tristram Shandy*: ". . . which impressions he would usually translate into plain English without any periphrasis . . ." (T.S.I.I.FL.29), 'speak' being replaced by 'translate'. 'Lend me your ear a while' is changed in *A Political Romance*: ". . . he was resolv'd not to lie at the Mercy of what Resentment might vent, or Malice lend an Ear to . . ." (P.R.WC 201), with the omission of 'a while'; and 'Take it or leave it' is rendered in *A Sentimental Journey* in a slightly varied form: "I have always observed when there is as much sour as sweet in a compliment, that an Englishman is eternally at a loss within himself, whether to take it or let it alone: a Frenchman never is: Mons. Dessein made me a bow" (S.J. WC 14). Direct quotations are easily recognizable, and conspicuous in context. Together with other obvious references, i.e. paraphrased proverbs and manifest allusions, the mode further confirms the proverb as a characteristic feature of the works of Sterne. The number of proverbs that pertain to each mode is given in relation to the total number of references to proverbs, and not the number of proverbs cited, in the texts. Out of seven hundred and eighty-three proverbs located in Sterne, a sizeable proportion recurs three, four, or even half a dozen times. Instances of repeated proverbs augment the total number of references to proverbs in the four works by more than twenty per cent, and modify the number of proverbs that pertain to each mode. With just four recurrences out of ninety proverbs in the *Journal*, and two out of twelve proverbs in *A Political Romance*, these texts have a low ratio of repeated proverbs. Recurrent proverbs in *Tristram Shandy* constitute more than thirty per cent of the total references to proverbs,--there are one hundred and sixty-eight examples of recurrent proverbs and four hundred and seventy-six proverbs cited (direct quotation are augmented by fifty references). In *A Sentimental Journey*, repeated proverbs account for nine per cent out of the total number of references (nineteen recurrences out of two hundred and five proverbs), and augment direct quotations by two references.

Later in chapter 1, I shall examine how the repeated proverb is manifested in the texts, and why it is significant in furthering our understanding of how the proverb is manipulated, and how it figures, in the works of Sterne.

The number of proverbs that are directly quoted varies in the different texts. Around forty per cent of the proverbs in *A Political Romance* are directly referred to (five out of twelve references to proverbs). *Tristram Shandy* has a relatively high proportion of direct citations: one hundred and thirty out of six hundred and forty-four references. *A Journal To Eliza* and particularly *A Sentimental Journey* exhibit fewer direct references: thirteen out of ninety references (nine per cent), and twenty-three out of two hundred and five references (twelve per cent). The high incidence of direct quotations in *Tristram Shandy* and *A Political Romance* (twenty per cent and forty per cent, respectively) is not a coincidence. The mode is manipulated whenever the writer is explicit about his intentions and is often employed in order to create comic and satiric effects. Clichés account for a high proportion of proverbs that are directly referred to. 'Not to care (give) a straw (rush)' occurs five times (T.S.I.XVI.FL.47-48), (T.S. III. XIX. The Author's Preface. FL. 236) (T.S.IX.XXVII.FL.769) (*A Journal*. WC 156) (PR WC 210); 'This seven years' occurs eight times (I.XXI.FL.71-72) (T.S.VII.XXIX.FL.624) (T.S.VII.XLIII.FL.650) (T.S.IX.XIII.FL.763-64) (T.S.VIII.XVI.FL.675) (S.J. WC 24) (S.J. WC 57) (S.J. WC 68); 'To a cow's thumb (hair's breadth)' occurs six times (T.S.I.X.FL.18) (II.V.FL.110-11) (T.S. IV. Slawkenbergius's Tale. FL. 313) (T.S.VIII.XVI.FL.677-78) (*A Journal*. WC 176) (P.R. WC 205); 'Stock-still' occurs twice (T.S.I.XXII.FL.61) (S.J. WC 57).

The second major group of proverbs in the direct mode is comprised of short sayings: 'Piping hot' (T.S.IV.XXVII.FL.381) (PR. WC 216); 'To chop and change' (T.S.I.XI.FL.25); 'Hums and Ha's' (T.S.VIII.XIX.FL.691-92) (P.R.WC 206); 'To the world's end' (T.S.I.XXI.FL.74) (T.S.V.XI.FL.139) (*A Journal*. WC 172). A great many proverbs that are directly referred to, more than a third,

expound complete statements. 'Nature passes nurture (art)' (S.J. WC 4) (*A Journal* WC 164-65), 'To laugh and cry both with a breath (at once, like rain in sunshine)' (T.S.I.XVI.FL.48), 'Afflictions are sent to us by god for our good' (T.S.I.XXI.FL.73-74) (*A Journal*. 186), 'To set (Fall together) by the ears' (T.S.III. XXV.FL.250) (PR WC 214), are a few instances of proverbial expressions that are directly quoted and that are manipulated for the purposes of description, commentary, and narrative. Proverbs that are directly referred to do not violate the context in which they occur: the employment of the full proverbial expression in order to formulate the meaning does not render it any less convincing or expressive. Wholly preserved, they are well integrated into the prose, and function in many versatile ways. 'To laugh and cry both with a breath (at once, like rain in sunshine)', referred to in order to describe Mr and Mrs Shandy's unsuccessful journey to London, confirms the nervous state of mind into which Walter's continual nagging puts Mrs Shandy:

From *Stilton*, all the way to *Grantham*, nothing in the whole affair provoked him so much as the condolences of his friends, and the foolish figure they should both make at church the first *Sunday*:---of which, in the satirical vehemence of his wit, now sharpen'd a little by vexation, he would give so many humorous and provoking descriptions,---and place his rib and self in so many tormenting lights and attitudes in the face of the whole congregation;---that my mother declared, those two stages were so truly tragicomical, that she did nothing but laugh and cry in a breath, from one end to the other of them all the way.

(T.S.I.XVI.FL.48)

'To put in (enter) a caveat', referred to by Tristram the narrator when addressing the reader, expresses a more playful tone:

I must beg leave, before I finish this chapter, to enter a caveat in the breast of my fair reader,--it is this:--Not to take it absolutely for granted from an unguarded word or two which I have dropp'd in it---"That I am a married man."---I own the tender appellation of my dear, dear *Jenny*,----with some other strokes of conjugal knowledge, interspersed here and there, might, naturally enough, have misled the most candid judge in the world into such a determination against me.

(T.S.I.XVIII.FL.56)

Another proverb that is slightly changed, in *A Journal*, 'Hope keeps man alive', is referred to in the course of a reflective monologue:

. . . Still there is a blessing in store for the meek and gentle, and Eliza will not be disinherited of it: her Bramin is kept alive by this hope only--otherwise he is so sunk both in Spirits and looks, Eliza would scarce know him again . . .

(*A Journal*.WC 137)

The resigned contemplative mood that the proverb referred to in this passage serves to evoke, contrasts with the humour of the preceding example, and the equivocal meaning of the following one. 'To add insult to injury', referred to in *A Sentimental Journey*, leaves us uncertain about the intention of the writer and whether the proverb that describes an unpleasant state of affairs is meant to be taken seriously or to evoke humour. That the incident is described in detail in a long episode entitled 'The Dwarf' 'Paris', further amplifies the ambiguity and indicates that Sterne is deliberately playing upon the meaning:

. . .--A poor defenceless being of this order had got thrust somehow or other into this luckless place--the night was hot, and he was surrounded by beings two feet and a half higher than himself. . .The dwarf suffered inexpressibly on all sides; but the thing which

incommoded him most, was a tall corpulent German, near seven feet high, who stood directly betwixt him and all possibility of his seeing either the stage or the actors. The poor dwarf did all he could to get a peep at what was going forwards, by seeking for some little opening betwixt the German's arm and his body, trying first one side, then the other; but the German stood square in the most unaccommodating posture that can be imagined--the dwarf might well have been placed at the bottom of the deepest draw-well in Paris . . .

By this time the dwarf was driven to extremes, and in his first transports, which are generally unreasonable, had told the German he would cut off his long queue with his knife--The German looked back coolly, and told him he was welcome if he could reach it.

An injury sharpened by insult, be it to who it will, makes every man of sentiment a party: I could have leaped out of the box to have redressed it.-- . . .

(S.J. WC 60-61)

Quite a few direct quotations function in a similar way: a handful in *Tristram Shandy* are abstracted from the text and constitute tags: those serve to further the uncertainty and to tease the reader who expects a definite meaning. Rather than urge a specific view or attitude upon the reader, 'Good wits jump' (T.S.III.IX.FL.197), 'Set a thief to catch a thief' (T.S.VI.XI.FL.514), and 'The more haste the less speed' (T.S.VII.VIII.FL.586-87) are skilfully handled and presented as maxims in order to highlight the equivocal stance of the writer and underline the humour.

In surveying the first mode, I have attempted to illustrate how, preserved in their entirety, the proverbs, nevertheless, constitute versatile entities that are perfectly adequate for the different purposes of expression. Given that the proverbs do not sustain any significant transformation and can only be fully understood when their functions are examined, I have touched upon the different

functions of direct quotations in the texts. The mode which is frequently recurring renders the proverb conspicuous in the text and confirms proverbial lore as a feature of the works of Sterne. With the second mode we shall begin to deal with the different moulds in which proverbs occur and shall focus upon the skill and ingenuity of the writer when manipulating the proverb.

## The Paraphrased Proverb

The second mode presents a much more varied and interesting case. While the formula, the verbal structure, is not usually retained, the sense, and often parts of the original proverbial expression, or its wording, are preserved in the text. Though more aligned to the first mode than the allusion, the paraphrased proverb bears the stamp of the writer's style, and is as much defined by the mould it is cast in, as by its function in the text. With around eighty-five paraphrased proverbs out of more than nine hundred and fifty references to proverbs in the texts, the mode does not occur as often as the direct mode. Paraphrased proverbs are, however, manifest in the text and easily recognized as proverbial. With some references sustained over several lines, the mode renders the proverb conspicuous, and further highlights the employment of proverbial lore in the works of Sterne. Clichés constitute only a minor proportion and are moulded in much the same way as other more extended expressions. The paraphrased proverb can be divided into two major groups that are distinguished by the degree of transformation they sustain. The first group accounts for less than half of the proverbial expressions that occur in paraphrase and is comprised of the more simple and straightforward instances of the mode. Succinctly rendered, and often coined from the original proverbs they refer to, the proverbs in this category constitute self-evident cases: a few that are slightly varied serve to lay bare the rudimentary techniques employed in order to mould the proverb. The remaining proportion presents more complex, and more representative, instances of the mode, and are manipulated in varied ways which need to be examined in detail. Accurately transliterating the sense of the original expressions, the following proverbs transcribe the wording, and occasionally the formula, fairly accurately. Hence, 'From top (head) to toe (heel)', referred to in *Tristram Shandy*, occurs in the text as: "From the crown of the head to the sole of the foot" (T.S.I.XXIV.FL.87). 'All things are turned topsy-turvy (upside down)' is

another explicit instance: ". . . nature is turn'd upside down" (*A Journal* WC 167). 'To be under another's (mother's) wing' presents an even more straightforward case: "Heaven take thee Eliza under its wings . . ." (*A Journal*. WC 154-55). Slightly more altered, 'To be under a cloud' is referred to as: "Notwithstanding the cloud hanging over me" (*A Journal*. WC 174). These are instances of straightforward manifestations of the mode that have sustained enough transformation to justify grouping them with the paraphrased proverb.

Other expressions that are rendered succinctly in the text, with the sense wholly preserved, present more interesting and representative instances of the mode. 'More malice than matter', referred to as 'More spleen than principle', is rendered more forceful, and acquires a somewhat comic tinge, in the text: ". . . there was more spleen than principle in my project, and I was sick of it before the execution" (S.J. WC 97). The proverb 'A good face is a letter of recommendation' illustrates one of Sterne's common practices: a figure of speech, in this case, one metaphor, is substituted for another, the unexpected 'passport' replacing the expected 'letter'. Referring to Le Fleur, Yorick observes: "There was a passport in his very looks" (S.J. WC 45). Exemplification, paraphrasing the general statement of the proverbial expression and rendering it in specific, or literal, terms in the text, is employed in transforming 'be what thou seem to be', into "but be thou as good as thou art handsome" (S.J. WC 65). 'Speak well of the dead' is rendered in a somewhat more extended form: ". . . you are as a dead person and justice (as in all such cases) is paid you in course . . ." (*A Journal*. WC 68). In other instances, the opposite of the original is cited and then negated with the sense of the proverb retained. Hence, 'It is good to be beforehand with the world', is transformed into: "Not to be behindhand in conception with the world" (S.J. WC 44-45); and 'To be as good as one's word' occurs in the text as: "If I was worse than my word " (*A Journal*. WC 174). Unlike direct quotations, the paraphrased proverb is, therefore,



manipulated in varied ways: the idea is either literally or figuratively depicted, and occurs in both concise and extended forms.

With the basic forms in which the paraphrased proverb occurs thus defined, I should now like to examine the more interesting manifestations of the mode. The following quotations present instances of proverbs that are manipulated in order to create comic and satiric effects, or for the purposes of description, commentary and dialogue. (The employment of proverbial lore in order to implement the different aspects of the narrative will be discussed, in detail, in the following chapters). In these cases the meaning that is shaped by the proverb is rendered more expressive and convincing if the reader is alert to the presence of the proverb, and to how the expression, rather than just the idea referred to, is recreated in the text. In addition to the versatility of the mode, the following instances testify to the energy and vitality that expressions that are recognizably part of proverbial lore impart to those contexts in which they occur. The two following quotations will further highlight how the paraphrased proverb which is usually conspicuous in the context differs from allusions. 'Nothing but up and ride', a recurrent proverb in *Tristram Shandy*, occurs in the second mode (paraphrase) and then, later in the novel, as an allusion:

. . . So would my uncle Toby use no other argument to prove his hobby-horse was a hobby-horse indeed *but by getting upon his back and riding him about,--leaving the world after that to determine the point as it thought fit.* [My emphasis].

(T.S.I.XXIV.FL.186-87)

The explicit reference to the proverb in the previous quotation contrasts with the following one: while the idea of the proverb in the passage below is indirectly referred to, the proverbial expression is not manifest in the text:

. . . when my uncle *Toby* discovered the transverse zigzaggery of my father's approaches towards it, it instantly brought into his mind those he had done duty in, before the gate of St. Nicholas;---the idea of which drew off his attention so entirely from the subject in debate, that *he had got his right hand to the bell to ring up Trim, to go and fetch his map of Namur*, and his compasses and sector along with it, to measure the returning angles of the traverses of that attack,--but particularly of that one, where he received his wound upon his groin.

*My father knit his brows*, and as he knit them, all the blood in his body seemed to rush up into his face----*my uncle Toby dismounted immediately*.

--*I did not apprehend your uncle Toby was o'horse-back*.---  
-- [My emphasis]

(T.S.III.III.FL.189)

The reference to 'To be under a cloud', another proverb employed in order to initiate a comic effect, is expanded and developed. The idea is reiterated and varied upon, and the proverbial expression is rendered more articulate in this passage:

From the first moment I sat down to write my life for the amusement of the world, and my opinions for its instruction, has *a cloud insensibly been gathering over my father--A tide of little evils and distresses has been setting in against him*.--Not one thing, as he observed, has gone right, *and now is the storm thicken'd, and going to break, and pour down full upon his head*. [My emphasis]

(T.S.III.XXVII.FL.253-54)

Employed in order to describe the disorderly state of affairs on the social scene in 'The Author's Preface' to *Tristram Shandy*, 'Birds of a feather flock together' is manipulated for satirical purposes:

*Here the brethren of another profession who should have run in opposition to each other flying on the contrary like a flock of wild geese, all in a row the same way.--What confusion!--what mistakes.*  
[My emphasis]

(T.S.III.XX.The Author's Preface FL. 233)

The image that is recognizably derived from proverbial tradition effectively depicts a dynamic, almost pictorial, image where the actual as opposed to the commended attitudes of professionals, and hence the ensuing hypocrisy, are juxtaposed. In this brief 'situational metaphor', the 'status quo', as represented by the professionals, is appropriately described as only potentially ironic and rendered in overtly satiric terms. Words such as 'flying', 'flock of wild geese', 'in a row', which transplant much of the proverbial expression into the passage and depict the idea also serve to heighten the comic effect.

'To stir a wasp's nest', another expression that clearly pertains to proverbial tradition, is skillfully recreated in order to describe the expected acts of vengeance. The concerned and compassionate attitude of Eugenius, and the risks of Yorick's incurring too many adversaries and the ensuing consequences, are again effectively depicted:

. . .---'tis no extravagant arithmetic to say, that for every ten jokes,---*thou hast got a hundred enemies and till thou has gone and raised a swarm of wasps about thy ears and art half stung to death by them* thou will never be convinced it is so. [My emphasis]

(T.S.I.XII.FL.31)

The passage is strongly suggestive of the presence of an original model, which is being varied upon and which the reader is encouraged to recall. Besides figurative language, i.e. metaphors and similes, the reference to the proverb is sometimes

shaped by means of manipulating elements of balance and rhythm. The reader will note how the pauses in the previous passage create a sense of expectancy and foreboding and help to articulate the idea: "*for every ten jokes, thou hast got a hundred enemies , and till thou has gone, and raised a swarm of wasps about thy ears, and art half stung, to death by them*, thou will never be convinced it is so". In the following quotation, synonymous and opposing concepts that are juxtaposed and reiterated convey the meaning of the proverb--'Contraries cure contraries':

. . . These my father call'd neutral names, affirming of them without a satyr, that *there had been as many knaves and fools*, at least, *as wise and good men*, since the world began, who had indifferently borne them; so that, *like equal forces acting against each other in contrary directions*, he thought *they mutually destroyed each others' effects*. [My emphasis]

(T.S.I.XIX.FL.61)

The use of incantation, including reiteration, rhythm and pauses in order to evoke the proverb is even more manifest when referring to 'My Better half'. The antitheses in the next passage, e.g. 'one bone, one flesh', 'mind and body', 'sometimes the one, sometimes the other', and 'upon a par', like the short successive phrases and reiterated words, create a sense of symmetry and balance and render the proverb more expressive:

A shopkeeper and a shopkeeper's wife seem to be *one bone and one flesh*: in the several *endowments of mind and body*, *sometimes the one, sometimes the other has it*, so as in general to be *upon a par*. [My emphasis]

(S.J. WC 54)

With the paraphrased proverb Sterne's identity as writer/improviser is most manifest. He is sensitive to the potential of the proverb as a literary tool, exhibits

his ability to recreate it, and is also keen to acknowledge his debt to his cultural heritage. Though occurring less often than the two other modes, the paraphrased proverb is, nevertheless, equally conspicuous in the texts. Proverbs that occur in paraphrase often extend over several lines, and are more easily noted than many allusions, which are often buried in the text. The mode, therefore, effectively confirms the proverb as a significant source, and also recreates it as paratext: proverbs are not just called upon for the purposes of commentary, description, or dialogue. The reader is encouraged to recall the original saying and relate it to the text, not just in order to pursue the meaning, but in order to witness how, by drawing upon a rich and living source, and transforming expressions that are recognizably part of popular tradition into highly articulate entities of expression, Sterne attains the highest levels of literary sophistication. To understand how proverbial lore is recreated as an object in itself, rather than just a medium of expression, and how it figures as paratext, is to understand a significant aspect of Sterne's creative process. Understanding how the second mode, in particular, shifts emphasis to 'expression' also vindicates the texts from the charge of redundancy that the reiteration of synonymous phrases and ideas, in the different contexts, are likely to produce. The balanced quality of the prose, characteristic of many passages where paraphrased proverbs occur, stands as testimony to Sterne's ingenuity and originality and to the potential of a rich and sound tradition, as well as the grasp which the writer maintains upon it and the affection in which he holds it. With the third mode, the allusion, the proverbial source resides somewhat more in the background, and Sterne's craftsmanship and skill in suggesting the proverb can be even more subtle.

## The Allusion

The third mode, the allusion, is by far the most frequently found: around sixty per cent of the proverbs cited in the works of Sterne are alluded to. Allusions also present the most varied case. While a great many are conspicuous in context, others are discreetly effected and buried in the text. Some are cast in a concise form and others that are more extended witness more transformation. Allusions are effected by means of manipulating any one or more aspects of the proverbial expression--the sense, verbal pattern, cadence, or a figure of speech that is derived from the proverb, can provide a clue to the proverb referred to. Representative instances of these will be examined together with other recurrent forms of allusion. Often the meaning expressed by the original proverb is negated, the proverb being argued against. Such allusions, in particular, can pass undetected and must be discussed at some length. Other proverbs occur in clusters: rather than refer to any one proverb in particular, Sterne recreates the idea as stated by two or more proverbial expressions. In other instances several proverbs are combined in order to formulate a new entity (a new sentence), or in order to express a new meaning. The better acquainted the reader is with the mode, its different forms, and how those are manifested in the text, the more appreciative will he become of the potential that Sterne recognized in it, and of how he recreates it. The variety of forms in which he casts the proverb, the agility and ease with which he transforms it, exemplify a versatile medium, and also his artistic skill in exploiting its expressive possibilities. In its most explicit form, the allusion, like the paraphrased proverb, is both conspicuous and direct. Such allusions account for almost a quarter of the proverbs that are cast in the third mode. Whether occurring as clichés, i.e. proverbial similes and metaphors and hackneyed expressions which are sometimes cast in the form of allusions, or more fully qualified statements, explicit allusions constitute the least complicated group and will require only brief

attention. Hence, when Sterne observes, "What a shuttlecock of a fellow would the greatest philosopher that ever existed, be whisk'd into at once, did he read such books, and observe such facts, and think such thoughts, as would eternally be making him change sides", an allusion to a relatively uncommon proverbial simile, 'Not worth a shuttlecock', the expression which is recognizably derived from proverbial lore is, nevertheless, manifest (T.S.III.XXXIV.FL.262). The following allusion to 'It is good to be merry (witty) and wise' is equally explicit and clear: ". . . she [nature] sports at certain times in almost every corner of the world; but in Paris, there is no end to her amusements--The goddess seems almost as merry as she is wise . . ." (S.J. WC 58-59). 'To take wind and tide with one' presents another example of the explicit allusion: ". . . So heaven waft thee to us upon the wings of Mercy--that is, as speedily as the winds and tides can do thee this friendly office . . ." (*A Journal*. WC 143).

A high proportion of the proverbs that occur in the third mode--more than fifty per cent--are not as explicitly effected. The following instances highlight the varied ways in which subtle allusions are moulded and integrated within the texture of the prose, and which the reader must note in order to understand the more interesting manifestations of the mode. In Volume I of *Tristram Shandy*, the narrator observes ". . . for were their lordships unhorsed this very night,----'tis ten to one but that many of them would be worse mounted by one half before tomorrow morning" (T.S.I.VIII.FL.13). Rather than recognize 'by one half' as a reference to 'The half shows what the whole means', the reader unfamiliar with the proverb might take the allusion literally, i.e. that half the riders should be unsaddled. Even when the meaning is clear, understanding the allusion renders the context even more expressive. 'To go to pot (the pot)', i.e. to be cut to pieces like meat for the pot, to be ruined, or destroyed (see *ODEP*, s.v. *Go*), is another reference to proverbial lore which is likely to be taken literally:

He [Trim] had dismantled every window in my uncle *Toby's* house long before, in the very same way,--though not always in the same order; for sometimes the pullies had been wanted, and not the lead,--so then he began with the pullies,--and the pullies being picked out, then the lead became useless.--and so the lead went to pot too.

(T.S.V.XIX.FL.451)

The proverbial expression alluded to refers to Trim's converting the pullies and lead into toy artillery pieces, and also reflects upon the destruction that Toby's and Trim's pursuits brought upon the Shandy household. It describes a literal incident and also reflects upon it, i.e. it highlights the humour, renders the incident more lively and entertaining, and underlines its significance not only in this context, but in the narrative as a whole. A third proverb, 'Fat paunches have lean pates', alluded to in *A Political Romance*, is even more subtly introduced in its context. Trim, the sexton, is described as a greedy, covetous character: "For Trim you must know by foul Feeding, and playing the good Fellow at the Parson's, *was grown somewhat gross about the lower Part, if not higher*" (P.R. WC 206). 'Foul feeding', 'grown somewhat gross about the lower parts' and 'if not higher', refer the reader to the proverb, and comment on the sexton's stupidity. The allusion to the proverb is further highlighted when read with the usages cited in the *Oxford Dictionary of English Proverbs* in mind: "This proverb is as true as common. That a fat bellie doth not engender a subtill witte (Guazzo ii. 142, 1586)". "Fat paunches have lean pates, and dainty bits make rich the ribs, but bankrupt quite the wits". (Shakespeare. *L.L.L.* [Love's Labour Lost] I, i, 26) 1594-5. (*ODEP* s.v. *Fat*). In all previous cases the allusion renders the context more articulate, and adds a new dimension to the meaning: the meaning, the comic effect, and the satire become more explicit if the reader is acquainted with the proverbs. For other interesting allusions, see: 'Misfortunes (hardships) never (seldom) come alone (single)', which



occurs as: "for they [misfortunes] seldom come alone in this life" (T.S.III.XV.FL.219). 'Virtue is found in the middle (mean)', which is expanded in its context: "The vulgar look too high for them--Statesmen look too low--Truth (for once) lies in the middle" (IV.Slawkenbergius's Tale.FL.323). 'If better were within better would come out', which is rendered in the text as: "a certain mein and motion...which argues a man well within" (T.S.VI.V.FL.497). 'To a grateful man give money when he asks', alluded to as: "had I been laying out fifty louis d'or with her, I should have said--'The woman is grateful' " (S.J. WC 51). 'As many shapes as Proteus', alluded to in the text as: "the town was a perfect *Proteus*" (T.S.VI.XXIII.FL.540). 'We soon believe what we desire' and 'Wish is father to the thought', which occur in the text as a cluster: "our preconceptions having (you know) as great a power over the sounds of words as the shapes of things" (T.S.VIII.XXXII.FL.717). 'Envy can abide no excellency', alluded to as follows: "there must be something of true genius about me. . . that I do not know what envy is . . ." (T.S.IX.XII.FL.762). 'If better were within better would come out', which is transformed into: "and if tones and manners have a meaning" (S.J. WC 51-52). 'To him that has lost his taste sweet is sour' and 'An ill stomach makes all the meat bitter' occur as a cluster: "thrice sweet and gracious goddess! addressing myself to LIBERTY, whom all in public or in private worship, whose taste is grateful and ever wilt be so . . ." (S.J. WC 72). 'A castle of comfort' which is expanded in its context: "for what depends upon him who orders every Event for us, to him I leave and trust it . . .tis the Corner Stone of all my Castles . . ." (*A Journal*. WC 173-74). 'To shipwreck in the haven (harbor)', referred to in the *Journal* as: "and should cast away upon any other harbour" (*A Journal*. WC 186). 'The matter itself will lie for neither of us both', which occurs in the text as: "But this is all Matter of Speculation.--Let me carry you back to Matter of Fact" (P.R. WC 212).

Other allusions are moulded by the means of manipulating the sentence structure and/or the cadence, or by coining phrases on the pattern of proverbial

expressions. The sense of the original expression could, in such cases, be retained, slightly altered or totally disregarded. Understanding the allusion highlights how the proverb bears upon and modifies the meaning. Like other forms of allusion, coined expressions also highlight explicit references to proverbs. Hence, when Sterne testifies, ". . . Oh! she is good--I love her as my Sister!--. . . " (*A Journal*. WC 147), the allusion to 'To love one like a brother' presents a more manifest example than 'out of plumb', an expression coined from 'To be out of Joint',--one of the recurring proverbs in the texts. The coined expression becomes more meaningful, and is confirmed as an allusion, when read with the first reference to the proverb in mind: "He would often lament that it was for want of considering this properly, and of applying it skilfully to civil matters, as well as to speculative truths, that so many things in this world were out of joint;--that the political arch was giving way . . . " (T.S.II.XIX.FL.171). "And what of this new book the whole world makes such a rout about?--Oh! 'tis out of all plumb, my Lord,----quite an irregular thing!--not one of the angles at the four corners was a right angle. . . " (T.S.III.XII.FL.213). 'A daughter of Eve' is another allusion to a previous allusion, i.e. an allusion in the second degree to 'The old Adam'. In order for the reader to understand fully the meaning of the allusion, as it occurs in this context, he must refer to the former reference which signifies the carnal nature of man:

"----The muleteer was a son of Adam. I need not say one word more. He gave the mules, each of 'em, a sound lash, and looking in the abbess's and Margarita's faces (as he did it)--as much as to say, "here I am"--he gave a second good crack--as much as to say to his mules, "get on"----so slinking behind, he enter'd the little inn at the foot of the hill.

(T.S.VII.XXI.FL.609)

The coined allusion relates the two contexts, and the characters to whom it refers, to one another:

A daughter of Eve, for such was widow Wadman, and 'tis all  
the character I intend to give of her--

"That she was a perfect woman," had better be fifty leagues  
off--or in her warm bed--or playing with a case-knife--or any thing  
you please--than make a man the object of her attention, when the  
house and all the furniture is her own.

(T.S.VIII.VIII.FL.664-65)

'To go to Aleppo', which refers to 'To the world's end', is an even more interesting  
instance of the coined expression:

. . . --yet still I have hopes taking their Rise from that--and  
those are--What Impression you can make upon Mr Draper,  
towards setting You at Liberty--and leaving you to pursue the best  
measures for Your preservation--*and these are points, I would go  
to Aleppo, to know certainly.* [My emphasis]

(*A Journal*. WC 172)

'To go to Aleppo' is not to be found in any dictionary or collection of proverbs, and  
is only understood if read with the proverb that it almost certainly refers to in mind.  
Rather than utilize a proverb that has been used time and time again, Sterne  
decides upon 'Aleppo' as a sufficiently remote destination and employs it to  
designate 'the end of the world', which refers to 'To the world's end'. 'To go to  
Aleppo' also recalls the last part of Othello's speech in act V:

Set you down this:  
And say, besides, that in Aleppo once  
Where a malignant and turbaned Turk  
Beat a Venetian and traduced the state,

I took by th' throat the circumcised dog  
and smote him thus.

(*Othello*, V, ii, 347-52)

The proverb is alluded to in *Tristram Shandy* several times, See (T.S.I.XXI.FL.74), (T.S.V.XI.FL.439), (T.S.VI.XXIII.FL.541), (T.S.VII.I.FL.576-77), (T.S.VII.XIV.FL.594), for other references to the proverb. 'Groundless as the dreams of philosophy', another allusion to a previous allusion to two proverbs, is rendered even more meaningful if the two proverbs and the expression it refers to are recalled by the reader. In Volume IV of *Tristram Shandy*, Tristram observes:

This, as the reader has seen from one end to the other, was as *groundless as the dreams of philosophy*: Yorick, no doubt, as Shakespear said of his ancestor--'was a man of jest', but it was temper'd with something which withheld him from that, and many other ungracious pranks, of which he undeserving bore the blame . . . [My emphasis]

(T.S.IV.XXVII.FL.385)

The simile in the last quotation is coined from an allusion that occurs earlier in the text, and that refers to two proverbs, 'Fame is but the breath of the people' and 'Common fame is a liar': "Some, for instance, draw all their characters with wind instruments.--*Virgil* takes notice of that way in the affair of Dido and Aeneas;--but *it is as fallacious as the breath of fame*;--and, moreover, bespeaks a narrow genius" [My emphasis] (T.S.I.XXIII.FL.84). As part of the overall argument against philosophy in the novel, and in order to transfer on to philosophy the negative attributes of fame specified by the two proverbs, Sterne substitutes 'philosophy' for 'the breath of fame' and paraphrases 'fallacious' into 'groundless'. If one reads with an eye to the language, the correspondence between the two

phrases, (i.e. the comparative statements both phrases imply, and their synonymous wording), will refer the reader to the two proverbs alluded to in the second quotation, and which reflect negatively upon fame.

Other allusions abstract the verbal structure of the proverbial expression. In *Tristram Shandy*, Volume I, Eugenius warns Yorick, " . . . and trust me,----trust me, Yorick, *When to gratify a private appetite, it is once resolved upon that an innocent and an helpless creature shall be sacrificed, 'tis an easy matter to pick up sticks anew from any thicket where it has strayed, to make a fire to offer it up with*" [My emphasis] (T.S.I.XII.FL.32). The underlined part of the last quotation, which is italicized in the text, recreates and extends the verbal structure of 'It is an easy thing to find a staff (stick) (stone to throw at a dog), to beat a dog', and, to a great extent, preserves the sense of the proverb alluded to. The following example further illustrates how the verbal pattern is recreated: "I would go fifty miles on foot, for I have not a horse worth riding on, to kiss the hand of that man whose generous heart will give up the reins of his imagination into his author's hand,----be pleased he knows not why, and cares not wherefore" (T.S.I.XII.FL.214). With the first part of the proverb, i.e. 'I would go fifty miles', transplanted into the text, and the rest of the proverb paraphrased, 'I will go twenty miles on your errand first' provides a looser pattern for the reference in the text. With 'Shew me a liar (the man), and I will show thee (you) a thief (the law)', the sense is completely transformed, while the verbal structure of the proverbs alluded to is retained: "Shew me the man, who knows what life is, who dreads it [death], and I'll shew thee a prisoner who dreads his liberty . . ." (T.S.V.III.FL.424). In each of the three previous instances, and regardless of whether the sense of the original proverb is preserved or not, detecting the allusion, i.e. understanding how the verbal pattern is recreated, helps to establish a certain tone which imparts vitality to the meaning and renders it more articulate. The admonition against underestimating the imminent dangers of recklessness, the

sense of foreboding and the subdued note of concern, in the first context, the persuasive attitude of the writer as he insists that the reader gives up resisting and allows the former to guide him, in the second, and Walter's inappropriate reaction to his son's death, when he breaks into an elaborate and grotesque lamentation, in the third, all three contexts are rendered even more articulate when the proverbs alluded to, and the tone they help to establish, are understood by the reader. Rather than distort the sense which is manifest in itself, inattentiveness to the proverbs will render the context less expressive and undermine the vitality that the allusions impart to it.

Allusions are, therefore, moulded by means of manipulating the idea of the original proverb, as well as by abstracting the verbal pattern, and/or emulating the cadence of the original proverbial expression. They are often conspicuous in their contexts, but also present less explicit and more interesting cases. Transforming proverbial expressions by means of manipulating figurative language accounts for another form of allusion. Often, a literal statement phrased by a proverbial expression is rendered in figurative language or, alternatively, figures of speech that refer to proverbs are further transformed and recreated in the text. Manipulating tropes in order to mould proverbs highlights another significant aspect of our subject-matter. The following examples testify to the potential of the literary form, and pay tribute to the writer's skill in shaping it. I might also note that while the second mode presents interesting instances of manipulating figures of speech--see, 'Birds of a feather flock together' and 'To stir a wasp's (hornet's) nest', examined earlier with the paraphrased proverb--allusions present a more interesting and varied case, and are by far the most frequently utilized when transforming figurative language. As with other forms of allusions, references moulded by means of manipulating figures of speech are often succinctly expressed and present concise instances of the mode. Hence, 'Desire has no rest' occurs in the text as "desire will be upon the rack" (*A Journal*. WC 174). "The furnace of afflictions", a

metaphor that refers to 'Afflictions are sent to us by god for our good', is a more interesting and elaborate form of this type of allusion (*A Journal*. WC 186). Personification is utilized in order to transform 'The way to be safe is never to be secure' into 'Security is not the parent of danger', a proverb that is rendered even more forceful in the text (*A Journal*. WC 144). The same trope is manipulated in order to transform 'Fame is a magnifying glass' into 'Fame who loves to double everything' (T.S.VI.XIV.FL.521). 'April weather rain and sunshine both together' is an instance of a literal statement that is figuratively recreated and which testifies to the sensitivity of the writer in handling his medium: "It was like the momentary contest in the moist eye-lids of an April morning . . . " (T.S.IX.XXIX.FL.798).

Other references that highlight the manipulation of figurative language in moulding proverbs, present more interesting, and complex, instances of allusions. A recurring practice of Sterne is to utilize the proverb in order to depict or project situations that highlight varied attitudes or that reflect upon the principal ideas in the texts. These will be discussed in detail in the following chapters when examining the utilization of proverbial lore in order to further the different aspects of the narrative. For the purposes of this survey, it will suffice to cite instances that show how the proverbs are recreated as specific forms of allusions. Two instances, a figurative expression that is further transformed, and a second, more complex example, where two proverbs are moulded in order to depict a projected situation, will be analysed in detail in order to illustrate how the more complex forms of allusions are moulded and manipulated. 'Put a stool in the sun when one knave rises another comes' is referred to in one of the numerous parodic passages that satirize the figure of the philosopher:

'Tis worth remarking, for the benefit of all demonstrators in natural philosophy, &c. that as soon as the trumpeter's wife had finished the abbe's of Quedlingberg's private lecture, and *had begun to read in public*, which she did *upon a stool in the middle of the*

*great parade--she incommoded the other demonstrators mainly, by gaining incontinently the most fashionable part of the city of Strasburg for her auditory--But when a demonstrator in philosophy (cries Slawkenbergius) has a trumpet for an apparatus, pray what rival in science can pretend to be heard besides him? [My emphasis]*

(T.S.IV.Slawkenbergius's Tale.FL.305)

'Upon a stool' and 'in the middle of the great parade' refer to the first half of the proverbial expression alluded to: 'Put a stool in the sun', i.e. a place of preferment. 'She incommoded the other demonstrators', 'gaining incontinently the most fashionable part of the city', and 'has a trumpet for an apparatus', recreate the figure of the knave and serve to depict the trumpeter's wife as the arrogator. The allusion is extended over several lines, and functions more like a situational metaphor that describes, and humorously comments upon, the main idea it represents: the excesses of philosophers. The two following proverbs further highlight how the complex allusion occurs in the text: 'Hate not the person but the vice' and 'A man is weal or woe as he thinks himself so' are alluded to in order to depict a projected situation,--that of the confined prisoner, who is deprived of his liberty. Yorick forgets to bring his passport and is likely to be imprisoned. He reflects upon his situation, as it is likely to be in captivity, and attempts to console himself:

. . . I walked downstairs in no small triumph with the conceit of my reasoning--*Beshrew the sombre pencil! said I, vauntingly--for I envy not its powers, which paints the evils of life with so hard and deadly a colouring: the mind sits terrified at the objects she has magnified herself and blackened, reduce them to their proper size and hue she overlooks them--*"Tis true, said I, correcting the proposition--*the Bastille is not an evil to be despised--but strip it of its towers--fill up the fosse--unbarricade the doors--call it simply a confinement, and suppose 'tis some tyrant of a distemper--and not of a man which holds you in it--the evils*



*vanishes, and you bear the other half without complaint.* [My emphasis]

(S.J. WC 70-71)

Yorick attempts to project a more favourable image of prison life, and admonishes the sad presentiments arising within himself. In trying to recreate a less disheartening image of the Bastille, he alludes to the two proverbial expressions cited above. The reader will note how, in the last quotation, the Bastille is referred to as a fearful state of mind, rather than as a material object: "*Beshrew the sombre pencil! said I, vauntingly--for I envy not its powers, which paints the evils of life with so hard and deadly a colouring: the mind sits terrified at the objects she has magnified herself and blackened*". The reader should note that although not personified, the Bastille is presented as a deformed persona. Regarded as a vice, however, rather than a personal threat, the Bastille will become less menacing: "The Bastille is not an evil to be despised--but strip it of its towers--fill up the fosse--unbarricade the doors--call it simply a confinement, and *suppose 'tis some tyrant of a distemper--and not of a man which holds you in it--the evils vanishes, and you bear the other half without complaint.*" [My emphasis] The previous quotation reflects upon the influence of the mind upon colouring the individual's experience, and, hence, rendering it more or less tolerable: 'A man is weal or woe as he thinks himself so'. The control we exercise over our experiences, and how a change in attitude lends support to the individual in times of adversity, is articulated by the allusion to the second proverb, 'Hate not the person but the vice'. Viewed in a detached manner, e.g. as a state of confinement rather than an inflicted plight, the sufferings diminish and the prisoner's ordeal becomes bearable. Both proverbs are, therefore, alluded to in order to reflect upon a certain state of mind, by means of projecting a situation which figuratively depicts the individual's varying dispositions and how they shape his experience. This second example,

which also figuratively recreates the idea of the proverb, is less explicit than the first allusion which refers to 'Put a stool in the sun when one knave rises another comes'. Rather than the 'trumpeter's wife', 'the stool', 'the great parade', 'the fashionable part of the city of Strasburg', references that explicitly recreate a dynamic and parodic image, the two proverbs referred to in *A Sentimental Journey* depict a more sombre, and more static, situation: 'the mind sits terrified', 'the objects...magnified and blackened', 'towers', 'fosse' and 'unbarricade the doors', effectively describe the restricted, and fearful, state of the confined individual. For other allusions moulded by means of manipulating figurative language, see 'As thick as sticks in a hedge', 'The more sticks the greater the fire' and 'It is an easy thing to find a staff (stick) stone to throw at a dog (to beat a dog)', rendered in the text as: "When to gratify a private appetite, it is once resolved upon, that an innocent and an helpless creature shall be sacrificed, 'tis an easy matter to pick up sticks anew from any thicket where it has strayed, to make a fire to offer it up with" (T.S. I.XII.FL.32). 'Nothing but up and ride?' which is transformed into the following: "My uncle Toby dismounted immediately. . .I did not apprehend your uncle Toby was o' horse back" (T.S.III.III.FL.189). 'It is ill (evil) striving against the stream' which occurs in the text as: "a statesman turning the political wheel . . . against the stream of corruption" (T.S.III.XX.Author's Preface.FL.233).

Allusions, therefore, account for a varied segment of proverbs in the works of Sterne. By manipulating the sense, the verbal pattern and/or the tone or cadence of proverbial expressions, and by emulating proverbial expressions and transforming figures of speech that pertain to proverbial lore, Sterne moulds many proverbial expressions to suit his own purposes, hinting at the proverb under the verbal surface. Three other forms of allusions that show how the proverb is transformed demand our attention: first, proverbs that are argued against, a subtle form of allusion and one likely to be missed by the inattentive reader; second, clusters of proverbs, another ingenious form of allusion; and third, proverbs that

are combined, i.e. where understanding the reference to one proverb is dependent upon understanding the reference to another, or where the reference constitutes, in part, a reference to another proverb.

The proverb that is argued against is another form of allusion that is effected by means of manipulating the idea embodied in the proverb. While the idea, which acts as a clue to the proverb in the text, is always significant, the original expression is only occasionally recreated. With less than a dozen proverbs occurring in this form in the four texts of Sterne, this type of allusion recurs less frequently than other types. Proverbs that are argued against, nevertheless, remain an interesting way of handling the proverb. The following examples illustrate how the reader is much more likely to miss the reference to proverbial lore when the idea referred to is negated in the text. To start with the more explicit instances, 'I am not the first and shall not be the last', is referred to as: "That if it was so, as he was the first, so he hoped he should be the last, Example of a Man of his Condition so treated" (P.R. WC 203). 'No simile runs upon all four' is more elaborately transformed in this passage: ". . . but in this the comparison between them runs, as the scholiasts call it, upon all four; which by the bye, is upon one or two legs more, than some of the best of *Homer's* can . . ." (T.S.I.XII.FL.30). 'A man's studies pass into his character' and 'Pursuits become (grow into) habits' illustrate less obvious variants of this type of allusion:

-----*But indeed to speak of my father as he was;--he was certainly irresistible both in his orations and disputations;--he was born an orator;--Persuasion hung upon his lips, and the elements of Logick and Rhetorick were so blended up in him,--and, withall, he had so shrewd a guess at the weaknesses and passions of his respondent,-----that NATURE might have stood up and said,--"This man is eloquent."* In short, whether he was on the weak or the strong side of the question, 'twas hazardous in either case to attack him:--*And yet, 'tis strange, he had never read Cicero nor*

*Quintilian de Oratore nor Isocrates nor Aristotle nor Longinus amongst the antients;----nor Vossius, nor Skioppius, nor Ramus, nor Farnaby amongst the moderns;--what is more astonishing, he had never in his whole life the least light or spark of subtilty struck into his mind, by one single lecture upon Crackenthorp or Burgersdicius or any Dutch logician or commentator;--he knew not so much as in what the difference of an argument ad ignorantiam, and an argument ad hominem consisted; so that I well remember, when he went up along with me to enter my name at Jesus College in\*\*\*\*,--it was a matter of just wonder with my worthy tutor, and two or three fellows of that learned society,--that a man who knew not so much as the names of his tools, should be able to work after that fashion with 'em. [My emphasis]*

(T.S.I.XIX.FL.59-60)

By arguing against the two proverbs referred to, and contradicting later evidence in the novel which proves Walter well versed in philosophy, Sterne depicts Walter as the already affected archetype from whose character rhetorical skills emanate and who represents a source of influence to himself.

In another instance, three proverbs which reflect upon the same theme are alluded to and negated. Addressing himself to Eliza, Sterne professes:

. . . --This is the true philtre by which Thou hast charm'd me and wilt for ever charm and hold me thine, whilst Virtue and faith hold this world together, tis the simple Magick, by which I trust, I have won a place in that heart of thine on which I depend so satisfied, *That time and distance, or change of everything which might allarm the little hearts of little men, create no uneasy suspence in mine*--It scorns to doubt--and scorns to be doubted. [My emphasis]

(A Journal. WC 144)

The four proverbs suggested here are 'Time wears away love (fancies)', 'Times change and we with them', 'Far from eye, far from heart' and 'There is change of all things'. All four proverbs allude to the inevitability of change in sentiments and attitudes in the course of time. Sterne, however, challenges the idea and protests that his affections are beyond change. 'The stream cannot rise above its source', referred to in *Tristram Shandy*, presents an even more interesting example. In Volume VI, Sterne argues against the idea expressed in this proverb, in order to describe the uncharacteristic eloquence that Toby exhibits:

. . . it was not easy for my uncle Toby to make long harangues,--and he hated florid ones; *but there were occasions where the stream overflowed the man, and ran so counter to its usual course*, that in some parts my uncle Toby, for a time, was at least equal to Tertullus-----but in others, in my own opinion, infinitely above him. [My emphasis]

(T.S.VI.XXXI.FL.553)

In all the previous instances, understanding how the proverbial statement is negated, i.e. how it is moulded, highlights the meaning of the passage, and further illustrates how the form is utilized for the purposes of characterization, description, dialogue, and narrative.

Rather than drawing on any one proverb in particular, the cluster, another form of allusion, refers the reader to the idea as expressed by two or more proverbs. With around two dozen in the four compilations, clusters are a less frequent form of the mode. Like the proverb that is argued against, the cluster highlights another significant method of manipulating proverbs. As with other allusions, many references cast in this mould present explicit cases. In *Tristram Shandy* Volume III the narrator reflects:

A man's body and his mind, with the utmost reverence to both I speak it, are exactly like a jerkin, and a jerkin's lining;--rumple the one--you rumple the other. There is one certain exception however in this case, and that is, when you are so fortunate a fellow, as to have had your jerkin made of a gum-taffeta, and the body-lining to it, of a sarcenet or thin persian.

Zeno, Cleanthes, Diogenes Babylonius . . . all pretended that their jerkins were made after this fashion,----you might have rumpled and crumpled, and doubled and creased, and fretted and fridged the outsides of them all to pieces;--in short, you might have played the very devil with them, and at the same time, not one of the insides of 'em would have one button the worse, for all you had done to them.

(T.S.III.IV.FL.189-90)

The narrator in this quotation could be referring to either of the two following proverbs or both: 'A sound mind in a sound body' and 'The disposition of the mind follows the constitution (composition) of the body'. Similarly, when Yorick addresses the young maid, he alludes to the idea expressed by three proverbs: 'The joy of the heart makes the face fair', 'The face is the index of the heart (mind)' and 'A fair face cannot have a crabbed mind':

--And what have you to do, my dear, said I, with *The Wanderings of the Heart*, who scarce know yet you have one? nor till love has first told you it, or some faithless shepherd has made it ache, can'st thou ever be sure it is so.--Le Dieu m'en gaurd! said the girl.--With reason, said I; for if it is a good one, tis a pity it should be stolen; 'tis a little treasure to thee, and gives a better air to your face, than if it was dressed out with pearls.

(S.J. WC 65)

Other clusters that are less explicit also enhance their contexts and render them more expressive. A character who epitomizes the unaffected country type, Toby's servant, Trim often reverts to proverbial lore in his speech:

'Twould be a pity, Trim, quoth my uncle Toby, thou shouldst ever feel sorrow of they own--thou feelest it so tenderly for others.--

Alack-o-day, replied the corporal, brightening up his face--your honour knows I have neither wife or child-----I can have no sorrows in this world.

(T.S.IV.IV.FL.329)

The reference to 'wife and children' is, in fact, an allusion to four proverbs: 'He that has wife and children wants not business', 'He that has wife has strife (care)', 'Wife and children are bills of charge' and 'Wife and children are hostages given to fortune'. While these four proverbs, especially the last two, carry different meanings (i.e. bills of charge, hostages given to fortune), all reflect upon a common theme which is suggested by the allusion: the causes for concern. The number of proverbs referred to in the different clusters in the texts, therefore, varies (two, three, and four proverbs respectively are cited in the last three clusters). I have not attempted to augment the number of proverbs in the compilations deliberately. Proverbial expressions that occur as clusters are assigned the same number in the Lists of Proverbs. Hence, 'Love is the true price (reward) of love' and 'Love is the loadstone of love' and 'Love is bought for love', the three proverbs that occur as a cluster in *A Sentimental Journey*, are assigned the numbers 50, 50a, 50b in the listing. In every case we have attempted to illustrate how an idea, or theme, as expressed by several proverbs is manipulated and manifested in the text. Indicating that the reference recreates a theme from proverbial lore, rather than any individual proverb, is essential in order for the listing to be accurate. Caution should, however, be exercised when deciding which proverbs to include. Certain proverbs that appear synonymous but that, in fact, express different ideas, can render the listing inaccurate. An instance of proverbs that are irrelevant to the context being

cited as part of a cluster occurs in the Florida edition of *Tristram Shandy* (Vol. III, p. 230). In Volume II Walter Shandy states that:

First, That an ounce of a man's own wit, was worth a tun of other people's; and,

Secondly, (Which, by the bye, was the ground-work of the first axiom,--tho' it comes last)--That every man's wit must come from every man's own soul,--and no other body's.

(T.S.II.XIX.FL.173)

The editors of the Florida edition argue that Sterne is playing upon the meaning of 'An ounce of discretion is worth a pound of wit' (*ODEP* s.v. *Ounce*, *Tilley* O87). Yet with no allusion in the quotation to 'discretion', and as the comparison is really between an individual's wit as opposed to that of others, 'An ounce of discretion is worth a pound of wit', was not referred to among the four proverbial expressions cited. Similarly, Sterne makes no reference to "velvet purse" when urging the reader to reconsider the case of the incompatibility between wit and judgement in *Tristram Shandy* (The Author's Preface.III.FL.235), and I have omitted from the list 'You cannot make a velvet purse out of a sow's ear' (*ODEP* s.v. *Silk* and *Sow*, *Tilley* P666), also cited in Volume III of the Florida edition (p. 251). 'To have the sow by the right ear', the proverb alluded to, is confirmed by the context: "But did you ever see in the whole course of your lives such a ridiculous business as this has made of it?-----Why, 'tis as miserable a sight as a sow with one ear" (T.S.XX.The Author's Preface.FL.236). With two or more proverbs cited in each group of proverbs the different clusters adequately highlight both the mode and the mould in which the proverbs occur in the texts. Several other clusters of proverbs demand the reader's attention. The two following proverbs, which occur as a cluster, are alluded to in *Tristram Shandy* in order to describe Yorick's indiscretion. 'Words have wings, and cannot be recalled', and 'When a word is not said the bird is in the



cage' are succinctly rendered in the text: "as his comments had usually the ill fate to be terminated either in a *bon mot*, or to be enliven'd throughout with some drollery or humour of expression, it gave wings to Yorick's indiscretion" (T.S.I.XI.FL.29). A second cluster is cited later in the text in *Tristram Shandy*. In reflecting upon the fate of Martin Luther, Walter alludes to ten proverbs: 'In too much dispute truth is lost', 'Too much protesting makes the truth suspected', 'Curses, like chickens, come home to roost', 'Curses return upon the heads of those that curse', 'No man can curse another and protect himself (from the effect)', 'Falsehood will rebound to where it rose', 'The evil that one works falls upon himself', 'Doom (cursing) returns to one's own door', 'Sin (Treason) returns ever upon its master' and 'One's words return to his own shame': "they made it plain likewise he must die cursing and blaspheming--with the blast of which his soul (being steep'd in guilt) sailed before the wind, into the lake of hell fire" (T.S.IV.Slawkenbergius's Tale.FL.311). The idea of constancy is articulated by means of referring to two proverbs: 'Time wears away love fancies' and 'Times change and we with them'. Both proverbs which are argued against occur in the *Journal* as a cluster: "That Time and distance, or change of every thing which allarm the little hearts of little men, create no uneasy suspence in mine" (*A Journal*. WC 144). Two clusters occur in the same passage in *A Sentimental Journey*,--the first refers to two proverbial expressions: 'Love and a cough (smoke, itch) cannot be hid' and 'Love cannot be hid' (S.J. WC 26-27). The second cluster alludes to four proverbial expressions: 'It is impossible to love and be wise', 'No folly to being in love', 'Love and knowledge live not together' and 'Love is without reason.' The allusions to the proverbs are rendered in the text as follows:

Grave people hate Love for the name's sake--  
 That selfish people hate it for their own--  
 Hypocrites for heaven's--

And that all of us, both old and young, being ten times worse frightened than hurt by the very report--What a want of knowledge in this branch of commerce a man betrays, who ever lets the word come out of his lips, till an hour or two at least after the time, that his silence upon it becomes tormenting.

(S.J. WC 26-27)

Rather than referring to the idea as expressed in two or more proverbs, allusions are sometimes effected by the means of combining several proverbial expressions into a larger syntactic entity, and/or manipulating the sense of the proverbs into order to shape the meaning of the passage. In Volume I of *Tristram Shandy*, Eugenius warns Yorick:

. . . To wind up the last scene of thy tragedy, Cruelty and Cowardice, twin ruffians, hired and set on by MALICE in the dark, shall strike together at all thy infirmities and mistakes:--the best of us, my dear lad, lye open there,--and trust me,----trust me, Yorick, When to gratify a private appetite, it is once resolved upon, that an innocent and an helpless creature shall be sacrificed, 'tis an easy matter to pick up sticks anew form any thicket where it has strayed, to make a fire to offer it up with. [My emphasis]

(T.S. I.XII.FL.32)

Four proverbial expressions are alluded to in the last part of this quotation, which is italicized in the text, and which I have underlined: 'It is an easy thing to find a staff (stick) (stone to throw at a dog), to beat a dog', 'As thick as sticks in a hedge (crow's nest)', 'The more sticks the greater the fire' and 'The more wood the more fire'. The first proverb, 'It is an easy thing/to find a staff/ to beat a dog', provides a loose, but clearly discernible, verbal pattern for the second part of the sentence, and also sets the cadence of the context: " 'tis an easy matter/to pick up sticks anew/to make a fire/to offer it up with . . .". The three other proverbs referred to

are incorporated within the verbal structure that alludes to the fourth proverb and that is extended in the text,--the reader should note that the last two ('The more sticks the greater the fire' and 'The more wood the more fire'), refer to the same idea and constitute a cluster. In a second example, also from *Tristram Shandy*, three proverbs are alluded to by Walter Shandy:

In a word, he would say, error was error,--no matter where it fell,--whether in a fraction,--or a pound,--'twas alike fatal to truth, and *she was kept down at the bottom of her well as inevitably by a mistake in the dust of a butterfly's wing,--as in the disk of the sun, the moon, and all the stars of heaven put together.* [My emphasis]  
(T.S.II.XIX.FL.170-71)

The italicized parts in the quotation, i.e. she [truth] was kept down at the bottom of the well, a mistake in the dust of a butterfly's wing, the disk of the sun, the moon, and all the stars of heaven put together--refer to 'Truth lies at the bottom of a well (pit)', 'The mother of mischief is no bigger (more) than a midge's wing', 'The sun, moon, and seven stars are against us'--three proverbs that are combined in one sentence. The image of truth residing in the bottom of a well, and the juxtaposition of insignificant objects (i.e. the mischief arising from the mistake in the dust of a butterfly's wing), to the sun, moon, and stars, imagery that depicts the macrocosm, create a sense of anticlimax, and absurdity, as well as further amplifying the grotesqueness of the character's views. A third example, from the *Journal To Eliza*, will further illustrate how proverbs are combined in order to formulate the meaning. In reflecting upon his love to Eliza, Sterne observes:

". . . *we were made with Tempers for each other, Eliza!* and You are blessed with such a certain turn of Mind and reflection -- that *if Self love does not blind me--I resemble no Being in the world so nearly as I do You--do you wonder tha[t] I have such*

*friendship for you--for my own part, I should not be astonish'd, Eliza, if you was to declare, "You was up to the ears in Love with Me".* [My emphasis]

(*A Journal*. WC 161-62)

'Self love is a mote in every man's eye' and 'Likeness causes liking', the two proverbs alluded to, present a case where the reference to one proverb constitutes, in part, a reference to another. Unless he is misled by self-love, 'Self-love is a mote in every man's eye', Sterne perceives a real similarity in temperament, and hence an affinity, between himself and Eliza. He is, therefore, not at all surprised that he loves her so "Likeness causes liking". The unison, or bond, between the self and the other arises out of a similarity in attitudes. The ensuing love between individuals presents, however, the risk of the individual projecting his own views and attitudes upon the beloved, that is, being blinded by a narcissistic form of self-love. The two ideas that refer to proverbial lore, therefore, highlight and complement one another in the text. In order for the reader to grasp the idea, and hence the meaning fully, he has to view the references to the proverbs in relation to one another. Combined proverbs occur less often than other forms of allusions such as clusters of proverbs, or proverbs that are argued against. Integrating proverbs in one syntactic entity, or in the same passage, in order to express a new meaning is, nevertheless, one of the most ingenious methods of transforming the proverb. Not all proverbs that occur within the same passage are, however, necessarily combined. Occasionally three, four, or more proverbs are referred to, in two or more consecutive sentences, or in a short paragraph. Such proverbs can occur in any of the three modes--they are not integrated in a single parastructure, and do not reflect upon the same idea or meaning. The meaning of such contexts is, however, rendered more clear, if the reader is familiar with the proverbs referred to. One such instance occurs in *A Sentimental Journey*:

The lady attended as if she expected I should go on.  
Consider then, Madam, continued I, laying my hand upon  
hers--

That grave people hate Love for the name's sake--

That selfish people hate it for their own--

Hypocrites for heaven's--

And that all of us, both old and young, being ten times  
worse frightened than hurt by the very *report*--What a want of  
knowledge in this branch of commerce a man betrays, who ever lets  
the word come out of his lips, till an hour or two at least after the  
time, that his silence upon it becomes tormenting. A course of  
small, quiet attentions, not so pointed as to alarm--nor so vague as  
to be misunderstood,--with now and then a look of kindness, and  
little or nothing said upon it--leaves Nature for your mistress, and  
she fashions it to her mind--

Then I solemnly declare, said the lady, blushing--you have  
been making love to me all this while.

(S.J. WC 26-27)

In a little over twelve lines, a dozen proverbs are referred to: ('It is impossible to love and be wise', 'No folly to being in love', 'Love and knowledge live not together', 'Love is without reason'), ('Love is the true price (reward) of love', 'Love is the loadstone of love', 'Love is bought for love'), 'More afraid (frightened) than hurt', ('Love and a cough (smoke, itch) cannot be hid', 'Love cannot be hid'), 'Hearty love loves not many words', and 'He that follows nature is never out of his way'. The three clusters (inserted between brackets), the two proverbs alluded to (the last two cited), and the paraphrased proverb ('More afraid (frightened) than hurt') highlight the meaning of the passage, but stand on their own. Other contexts where proverbial expressions proliferate are also worth noting. In (T.S.IV.Slawkenbergius's Tale.FL.299) the following proverbs are cited: 'Not worth three half pence', 'I smell him out', 'To thrust out by head and shoulders' and 'He has it for fetching'. 'Catch not at the shadow and lose the

substance', 'Hearken to reason, or she will be heard', 'Set good against evil', 'Every balance has its counterpoise' and 'To beat one at his own weapon' occur in *A Sentimental Journey* (WC 87). 'Time wears away love (fancies)', 'Times change and we with them', 'Far from the eye, far from heart', 'There is change of all things' and 'The way to be safe is never to be secure' are cited in the *Journal* (WC 144). With the different modes and forms in which the proverb occurs thus defined, I should now like to survey the repeated proverb, the devices that mark proverbs in the text, and the pseudo-proverbial expressions in the works of Sterne.

## The Repeated Proverb

The repeated proverb augments the body of proverbs identified in the texts of Laurence Sterne by almost twenty per cent (there are one hundred and ninety-two repeated instances out of nine hundred and seventy-six references to proverbial expressions in the texts). Sterne's longer works, *Tristram Shandy*, and *A Sentimental Journey*, have a high incidence of repeated proverbs--one hundred and sixty-eight out of four hundred and seventy-six, and nineteen out of two hundred and five proverbs, respectively. With only four repeated proverbs out of ninety in the *Journal* and two out of twelve proverbs in *A Political Romance*, these texts have a much lower ratio of repeated proverbs. A high proportion of recurrent proverbs consists of third, fourth, or fifth references to proverbs that were hitherto cited in the same text. Proverbial similes and metaphors and hackneyed expressions that are considered clichés, and other proverbs that reflect upon reiterated ideas, or principal themes, account for almost half of all repeated occurrences in the four texts. Repeated proverbs that figure as clichés are directly referred to, or directly referred to with some variation, and sustain very little obvious change in the different contexts. 'Out of plumb', coined upon the pattern of 'To be out of joint', and 'To go to Aleppo' which refers to 'To the world's end', are two exceptions that present interesting cases of allusions to proverbial clichés (for references to the two proverbial expressions and the coined allusions, see T.S.II.XIX.FL.171, III.XII.FL.213, I.XXI.FL.74, V.XI.FL.439, VI.XXIII.FL.541, VII.I.FL.576-77, VII.XIV.FL.594, and *A Journal*. WC 172). 'To use one like a dog' (T.S. III.IX.FL.207, P.R.WC 210,212), 'As swift as lightning' (T.S.II.IV.FL.105, III.XXXV.FL.264, V.I.FL.407 V.XXVII.FL.449-50, and S.J. WC 46), 'Merry (happy) as a king' (T.S. V.XXVIII.FL.463, and S.J. WC 32, 38), 'To the world's end' (T.S. I.XXI.FL.74, V.XI.FL.439, VI.XXIII.FL.541, VII.I.FL.576-77, VII.XIV.FL.594, and *A Journal*. WC 172), 'For Good and all'

(T.S. I.XIII.FL.39, V.XXVI.FL.458, VI.II.FL.492, and S.J. WC 67, and *A Journal*. WC 156), and 'This seven years' (T.S. I.XXI.FL.71-72, VII.XXIX.FL.624, VII.XLIII.FL.560, VIII.XVI.FL.675, IX.XIII.FL.763-64, and S.J. E.L. 24, 57, 68), to cite a few examples of proverbial clichés, occur more than three times in at least two out of the four compilations. As only second, third and fourth references etc. are counted among repeated incidents, the first reference to the proverb in each text is not considered a recurrent proverb: a frequently cited proverb, 'This seven years', occurs five times in *Tristram Shandy*, but recurs only four times--reiterated references to the proverb, therefore, account for four out of the one hundred and sixty-eight repeated references in the text. (In the 'Lists of Proverbs', repeated proverbs are assigned the same number which refers to the first occurrence of the proverb, in each text. Second, third, and fourth recurrences etc. are also indicated beside the number of the proverb--hence, 'Nature passes nurture (art)', which occurs twice in *A Sentimental Journey* (WC 4, 26-27), is assigned number 4, and then 4(2), in the listing.) Proverbs that reflect upon principal themes account for at least twenty-five per cent of repeated proverbs and tend to recur frequently. 'Every man has his hobby-horse' occurs eleven times; 'Trim tram, like master like man' occurs three times; 'He that follows nature is never out of his way' occurs three times; 'Nature is the true law' occurs four times in the texts. For the purpose of clarity, the first reference to each proverb in each text has been cited and bracketed before the recurrent incidents. See, T.S. (I.VII.FL.12), I.VIII.FL.12-13, I.XXIV.FL.86, II.I.FL.96, II.V.FL.106, III.XIV.FL.247-48, IV.XVIII.FL.352, XI.X.FL.353, VI.XXXI.FL.552-53, VI.XXXIV.FL.558-59, VIII.XXXI.FL.716; and T.S. (II.V.FL.109), III.XXIV.FL.245-46, (P.R. WC 205); and S.J. WC (8), 26-27, 84-85; and S.J. WC (4), 9, 71-72, 72, respectively.

A significant group of repeated proverbs that reflect upon recurrent ideas illustrates particularly well how the same proverb is used in varied ways in order to formulate different kinds of meaning. 'No root, no fruit', 'Good riding at two



anchors, men have told, for if one breaks the other may hold', 'As many shapes as Proteus', 'If better were within better would come out', 'Fancy may bolt bran and think it flour', and 'Truth lies at the bottom of a well (pit)', are a few instances that will be examined in order to illustrate how recurrent proverbs figure in the texts. The more interesting cases of the repeated proverbs that are varied in different contexts, whether in the same text or different texts, testify to the agility of this literary device and show how the proverb affects those passages in which it occurs. Repeated proverbs also recall other contexts where the same expression occurs: many contexts are rendered more clear and expressive if the reader is alert to how the proverb is manipulated in other contexts. By comparing different references to the same proverbial expression, we come to appreciate how the more inventive instances of manipulating the proverb testify to Sterne's ingenuity and how explicit references confirm and render the less manifest allusions in the texts clearer. An understanding of how the less obvious cases are confirmed as pertaining to proverbial lore also testifies to the accuracy of the listings of proverbs especially in the two longer texts, i.e. *A Sentimental Journey* and *Tristram Shandy*: both exhibit a high incidence of recurrent proverbs. The first proverb, 'No root, no fruit', is cited in *Tristram Shandy* and the *Journal*. The following reference is paraphrased and extended in the text: "The radical heat and moisture, quoth Doctor Slop, turning to my father, you must know, is the basis and foundation of our being,--*as the root of a tree is the source and principle of its vegetation*.--It is inherent in the seeds of all animals, and may be preserved sundry way . . ." [My emphasis] (T.S.V.XL.FL.482). The second reference presents a more involved way of moulding the proverb: "Thou hast long ago, cut the Root of all affection in me--and planted and water'd and nourish'd it, to bear fruit only for thyself" (*A Journal*. WC 148). Also cited in both *Tristram Shandy* and the *Journal*, 'Good riding at two anchors, men have told, for if one breaks the other may hold' illustrates how different references to the same proverb serve to confirm one

another. In mourning the death of his son Bobby, Walter Shandy declares that he has lost the second anchor upon whom he intended to depend: "My son is dead!--so much the better;--'tis a shame in such a tempest to have but one anchor" (T.S.V.III.FL.424). The security that is provided for by 'the two anchors', as expressed by the proverb, and referred to in the previous quotation, is but faintly hinted at in a second allusion in the *Journal*. This second context is rendered more explicit if the reader recalls the reference to the proverb in *Tristram Shandy*. Sterne asserts that Eliza is his sole solace, and refuge, and that he remains contented with 'this one anchor' in the mayhem of passions and conflicts he is witnessing: " . . . and in all this Storm of passions, I have but one small anchor, Eliza! to keep this weak vessel of mine from perishing, I trust all I have to it as I trust heaven . . . " (*A Journal*. WC 159). A third proverbial expression, 'As many shapes as Proteus', expresses a relatively uncommon proverbial simile and does not pertain to the first group of hackneyed expressions. The subtle reference in the *Journal*, representing the case of an allusion that is buried in the text, is confirmed when read with the reference to the proverb in *Tristram Shandy* in mind. In Volume VI of *Tristram Shandy*, we are told that the model town ordered by Toby and Trim proved to be a versatile invention: "The town was a perfect *Proteus*--it was *Landen* and *Treseback*, and *Santvliet*, and *Drusen*, and *Hagenan*,--and then it was *Stend*, and *Aeth* and *Dendermond*" (T.S.VI.XXIII.FL.540). The reader familiar with the previous reference is more likely to notice and understand the allusion in the *Journal*: while 'Proteus', the 'key-word', is omitted from the text, 'Shapes' is capitalized, and suggests that a specific expression, or idea, is intended by Sterne: "Slept not till three this morning . . . for I was all the time with thee besides me talking over the proress of our friendship, and turning the world into a thousand Shapes to enjoy it: got up much better for the conversation" (*A Journal*. WC 144-45).

Understanding how repeated references to proverbs are used render more obvious the different moulds in which the proverb occurs, as well as helping the reader to understand the meaning and to determine whether certain references pertain to proverbial lore. Three more proverbial expressions that recur in the texts will illustrate how those contexts in which proverbial expressions are repeated become more expressive if other references to the proverb are recalled. Explicitly alluded to in *Tristram Shandy*, 'If better were within better would come out' occurs twice in *A Sentimental Journey*: it is employed in a different manner each time, in order to reflect upon a different incident: the first and second references confirm a third, less manifest allusion:

There is, continued my father, a certain mien and motion of the body and all its parts, both in acting and speaking which argues a man *well within*; and I am not at all surprised that Gregory of Nazianzum, upon observing the hasty and untoward gestures of Julian, should foretel he would one day become an apostate.

(T.S.VI.V.FL.491)

Emphasized in the text, the words 'well within' highlight the reference to the proverb, i.e. the relationship between the individual's behaviour and his real character. A second allusion in *A Sentimental Journey* reflects upon the same theme: only just acquainted with La Fleur, Yorick, who forgets his passport, notices the former's concern over his plight and is, henceforth, assured of his servant's fidelity:

The master of the hotel retired three steps from me, as from an infected person, as I declared this, and poor La Fleur advanced three steps towards me, and with that sort of movement which a good soul makes to succour a distressed one--the fellow won my heart by it, and from that single *trait*; I knew his character as perfectly, and could rely upon it as

firmly, as if he had served me with fidelity for seven years.

(S.J. WC 68)

The reader familiar with the two previous allusions is more likely to detect a third more subtle allusion in *A Sentimental Journey*: the idea that pertains to the proverb is again recreated in order to reflect upon the correspondence between the individual's character and manifest attitudes. The italics in the text in the following quotation (i.e. 'tones and manners'), as in the two preceding examples (i.e. 'well within' and 'trait') confirm the allusion to the proverb:

She repeated her instructions three times over to me with the same good natured patience the third time as the first,--and if *tones and manners* have a meaning, which certainly they have, unless to hearts which shut them out,--she seemed really interested, that I should not lose my self.

(S.J. WC 51-52)

'Fancy many bolt bran and think it flour' is recreated by means of utilizing the figure of speech in the proverbial expression. In all three contexts in which the proverb occurs, 'fancy' is personalized and depicted as a deceiver that is, nevertheless, cherished, both as a solace and a source of comfort. As with the previous example, two manifest references confirm a third less manifest allusion. The reader will note how 'straws and bulrushes' and 'masts and bowsprits' are substituted for 'bran' and 'flour' (bolt bran/think it flour) in the first context; and how 'seduced and seducing slut' and 'pictures decked with angels of light', in the second context, refer to the fallacy that is created by the imagination:

. . . *Fancy sits musing upon the bank, and with her eyes following the stream, turns straws and bulrushes into masts and bowsprits*--And Desire, with vest held up to the knee in one hand, snatches at them, as they swim by her, with the other---- [My emphasis]

(T.S. VIII.V.FL.661)

Fancy had finished the whole head, and pleased herself as much with its fitting her goddess, as if she had dived into the TIBER for it-----*but thou art a seduced and seducing slut and albeit thou cheatest us seven times a day with thy pictures in the shapes of so many angels of light, 'tis a shame to break with thee.* [My emphasis]

(S.J. WC 17)

The third allusion also reflects upon the factual as opposed to the illusionary: a less manifest reference to the proverb, it nevertheless effectively depicts fancy as a refuge that shields the hardship of everyday life and offers a welcome, though temporary, respite for the individual:

"When my way is too tough for my feet, or too steep for my strength, I get off it, to *some smooth velvet path which fancy has scattered over with rose-buds of delights*, and having taken a few turns in it, come back strengthened and refreshed." [My emphasis]

(S.J. WC 87)

A second proverb that recurs three times, in *Tristram Shandy*, is also transformed by means of manipulating the figure of speech: truth is personalized and recreated in order to depict three different images that can be best described as situational metaphors which reflect upon the irrational attitudes of philosophers. The first allusion, referred to by Walter Shandy, the arch philosopher, occurs in Volume II:

. . .--In a word, he would say, error was error,--no matter where it fell,--whether in a fraction,--or a pound,--*'twas alike fatal to truth, and she was kept down at the bottom of her well as inevitably by a mistake in the dust of a butterfly's wing,--as in the disk of the sun, the moon, and all the stars of heaven put together.* [My emphasis]

(T.S.II.XIX.FL.170-71)

The image of truth in a well is recreated in 'The Tale of Slawkenbergius' in order to ridicule the arguments between the different factions of philosophers. In order that the reader may understand the satire, and hence the meaning, he must needs notice how the last two allusions vary upon the first reference. The second and third contexts recall the first: the italics, the article of identification 'the', and the possessive pronoun 'her' (getting down to the bottom of *the* well/where truth keeps *her* little court/ they were giving *her* a lift another way in so doing), suggest that the image occurred earlier, and prompt the reader to recall it:

It happened . . . I must not say *unluckily for Truth*, because *they were giving her a lift another way* in so doing, that the two universities of Strazburg were, during all this time, employing the whole depth of their knowledge. . .---in determining the point of Martin Luther's damnation---  
[My emphasis]

(T.S.IV. Slawkenbergius's Tale.FL.208-9)

The image of 'truth' as it laboriously tries to emerge from the well, with the philosophers providing little help, is further developed in a third reference to the proverb:

Whilst the unlearned, thro those conduits of intelligence, were all *busied in getting down to the bottom of the well, where TRUTH keeps her little court*--were the learned in their way as *busy in pumping her up* thro' the conduits of dialect induction . . they *concerned themselves not with facts they reasoned*. [My emphasis]

(T.S.IV.Slawkenberguis's Tale. FL.305-6)

By varying the idea, image or expression that is based upon toproverbial lore and that occurs earlier in the text, or in other texts, subsequent references recreate other contexts in which the proverb occurs, as well as other references to the proverbial expression. We have already seen how 'Daughter of Eve' and

'Groundless as the dreams of philosophy' which allude to 'The old Adam' and 'Fallacious as the breath of fame', recreate those contexts in *Tristram Shandy* where the proverbs were first referred to. Most repeated proverbs, e.g. 'Good riding at two anchors, men have told, for if one breaks the other may hold', 'As many shapes as Proteus', 'If better were within better would come out', 'Fancy may bolt bran and think it flour', encourage the reader to recall the proverb, to note how it is moulded and to juxtapose previous references to the context at hand. As we witness how proverbial expressions are moulded and remoulded, we not only relate the different parts of the texts to one another (many more proverbs recur two or more times: in the present survey we examined sixteen contexts) but also witness how proverbs are cherished as literary artifacts and not just a medium of expression: expression comes to itself with the repeated proverb and the reader is encouraged to realize how the literary form is transformed by Sterne.

Sterne moulds proverbs consciously for such different purposes as: description, narrative, commentary and satire. Formal devices such as 'italics', 'colons', 'brackets' and 'quotation marks', draw the reader's attention to the proverb referred to and emphasize how it is transformed. The more alert the reader is to the various devices and to the writer's own remarks that hint that a proverb is manipulated, the more attentive will he be to how the proverb is shaped and how it shapes the meaning of those contexts in which it occurs. While more devices can be detected in *Tristram Shandy* than in the other shorter works, italics, colons, brackets and other formal devices are quite common in all four texts: in *Tristram Shandy* there are around forty proverbs that are marked by some device or another, while a similar proportion--around ten per cent--is identified in the other works (the more interesting cases of proverbs that are marked by devices are cited below). Although a common feature in the different texts, even where the proverb is not employed, italics are, nevertheless, a frequent device that is effectively utilized in order to draw the reader's attention to proverbs. Italicized references to

proverbial expressions vary from single words that are emphasized in the text and that constitute clues to proverbs, to phrases and complete sentences. The first example, 'If better were within better would come out', occurs three times, once in *Tristram Shandy*, and twice in *A Sentimental Journey*. Italics draw attention to the words '*well within*', '*tones and manners*' and '*trait*', in the first, second and third contexts respectively, and help the reader to note the variations when referring to the proverb: "----there is, continued my father, a certain mien and motion of the body and all its parts, both in acting and speaking, which argues a man *well within* . . ." (T.S.VI.V.FL.497); "She repeated her instructions three times over to me with the same good natured patience the third time as the first and if *tones and manners* have a meaning which certainly they have, unless to hearts which shut them out--she seemed really interested, that I should not lose my self" (S.J. WC 51-52); ". . . poor La Fleur advanced three steps towards me . . . the fellow won my heart by it; and from that single *trait*, I knew his character as perfectly as if he had served me with fidelity for seven years" (S.J. WC 68). Other references to proverbs that are italicized consist of much longer phrases and sentences. The allusion to "Catch not at the shadow and lose the substance", in *A Sentimental Journey*, is extended and emphasized: "*Surely this is not walking in a vain shadow--nor does man disquiet himself in vain by it--*" (S.J. WC 87). A direct quotation with some variation, 'It is an ill wind that blows nobody (no man) good (to good)', occurs in *A Sentimental Journey*: "*Tis an ill wind*, said a boatsman, who caught it, *which blows nobody any good*" (S.J. WC 104).

Quotation marks, a second typographical device used to mark references to proverbs, occur less frequently than italics: 'The tale runs as it pleases the teller' first occurs in *Tristram Shandy* (Volume I) unmarked by any device: ". . . if you should think me somewhat sparing of my narrative on my first setting out,--bear with me,--and let me go on, and tell my story my own way . . . " (I.VI.FL. 9-10). The allusion which occurs later in the narrative is confirmed by means of the



quotation marks: "----So I don't take it amiss----All I wish is, that it may be a lesson to the world, 'to let people tell their stories their own way' . . . " (T.S.IX.XXV. FL.785). In alluding to 'To a grateful man, give money when he asks' in *A Sentimental Journey*, quotation marks are effectively utilized in order to identify the brief reference to the proverb: "that had I been laying out fifty louis d'or with her, I should have said--'The woman is grateful'" (S.J. WC 51).

Brackets are another typographic device for marking expressions that pertain to proverbial lore. The allusion to 'A good face is a letter of recommendation' in *A Sentimental Journey* is parenthesized: " . . . La Fleur's *prevenancy* (for there was a passport in his very look) soon set every servant in the kitchen at ease with them . . . " (S.J. WC 45). Brackets are also utilized when referring to 'Many small drops make a shower (flood)' in *Tristram Shandy*: " . . . but blood circulating in it to supply the phaenomenon with a succession of drops--(a stream being but a quicker succession of drops, that is included, said he) . . . " (T.S.IV.Slawkenbergius's Tale.FL.308-09). Colons are a fourth device, but occur less often than italics or quotation marks. The reference to 'The body is more (sooner) dressed than the soul', in *Tristram Shandy*, is preceded by a colon: "Ludovicus Sorbonensis . . . is deceived, the soul and body are joint-sharers in every thing: a man cannot get dressed, but his ideas get cloath'd at the same time; and if he dresses like a gentleman, every one of them stands presented to his imagination, genteelized along with him . . . " (T.S.IX.XIII.FL.764). In an allusion to 'Changeful as the moon' in *A Sentimental Journey*, the colon alerts the reader that a proverbial expression is being introduced into the context:

" . . . there is no regular reasoning upon the ebbs and flows of our humours; they may depend upon the same causes for aught I know, which influence the tides themselves--'twould oft be no discredit to us to suppose it was so: I'm sure at least for myself, that in many a case I should be more highly satisfied, to have it said by the world, I had had an affair with the

moon, where there was neither sin nor shame, than have it pass altogether as my own act and deed, wherein there was so much of both."

(S.J. WC 5)

In other instances Sterne's own comments indicate that a proverb is alluded to. Prior to referring to 'We soon believe what we desire' and 'Wish is father to the thought' in *Tristram Shandy*, Volume VIII, Sterne intercedes and uses parenthesis in order to mark the allusion, so that the reader is encouraged to relate the idea to his repository of popular sayings: ". . . Now my uncle Toby thinking more of the *part* where he had had the blister, than of Hilarion's metaphor--and our preconceptions having (you know) as great a power over the sounds of words as the shapes of things, he had imagined, that my father . . . ." (T.S.VIII.XXXII.FL.717). When referring to 'The common people look at the steeple' and 'Virtue lies in the middle (mean)' in *Tristram Shandy*, the interjectionary remark, 'for once', renders more manifest the writer's voice: "It is the lot of the few to trace out the true springs of this and such like revolutions--The vulgar look too high for them--Statesmen look too low--Truth (for once) lies in the middle . . . ." (T.S.IV. Slawkenbergius's Tale. FL.323). In alluding to 'The way to be safe is never to be secure (He that is secure is not safe)', the interjectionary remark, 'tis the only exception', alerts the reader to the proverb that is argued against, and indicates that, albeit negated, the idea is part of the common repertoire:

That time and distance or change of every thing which might alarm the little hearts of little men, create no uneasy suspence in mine--It scorns to doubt--and scorns to be doubted--tis the only exception--When Security is not the parent of Danger.

(*A Journal*. WC 144)

There are other cases where proverbs are emphasized in the text, for instance the allusion to 'It is hard to teach an old dog tricks (make an old dog stoop)', occurs in the text between inverted commas: " . . . nature has form'd the mind of man with the same happy backwardness and reticency against conviction, which is observed in old dogs,----'of not learning new tricks' " (T.S.III.XXXIV.FL.262). 'All is not gain that is put in the purse' occurs at the beginning of a chapter--it is also italicized and inserted between inverted commas: " '*All is not gain that is got into the purse*'----So that notwithstanding my father had the happiness of reading the oddest books in the universe, that it laid him open to some of the oddest and most whimsical distresses . . ." (T.S.III.XXX.FL.256). Referred to in 'The Tale of Slawkenbergius', 'To know what is what' is italicized: " . . . ever since I understood, quoth *Slawkenbergius*, any thing,----or rather *what was what*,--and could perceive that the point of long noses had been too loosely handled by all who had gone before;----have I . . . felt a strong impulse to gird up myself to this undertaking" (T.S.XXXVIII.FL.274). 'To go against one's stomach' is set off from the text by brackets: " . . . when I do get at 'em--assure yourselves, good folks,--(nor do I value whose squeamish stomach takes offence at it) I shall not be at all nice in the choice of my words . . . " (T.S.IV.XXXII.FL.401). Rendered in direct speech in a paragraph on its own, 'Show me the man (a liar), and I'll show you the law (a thief)' is inserted between inverted commas: " 'Shew me the man, who knows what life is, who dreads it, and I'll shew thee a prisoner who dreads his liberty' " (T.S.V.III. FL. 424). Italicized in the text, 'Set a thief to catch a thief' is also marked out by means of a pictorial device depicting a pointing hand: "----For this sermon I shall be hanged,--for I have stolen the greatest part of it. Doctor Paidagunes found me out. --*Set a thief to catch a thief*.-----" (T.S.VI.XI.FL.514). 'All things (everything) has (must have) an end', 'Nothing may long continue here' and 'All worldly things are transitory' occur as a cluster--the allusion that is rendered between inverted commas is italicized: "*Nothing in this*

*world, Trim, is made to last for ever*" (T.S.VIII.XIX.FL.684). 'The joys of the world dure but little' occurs between inverted commas: " 'How our pleasures slip from under us in this world' " (T.S.IX.XV.FL.767). 'So many men (heads) so many (wits)' is referred to by means of a brief allusion that is italicized: " Thus the whole circle of travellers may be reduced to the following *heads*: Idle Travellers, Inquisitive Travellers, Lying Travellers . . . " (S.J. WC 11). The allusion to 'Anything for a quiet life' is rendered in italics: "I submit as my Uncle Toby did, in drinking Water, upon the wound he received in his Groin--*Merely for quietness sake*" (A *Journal*.WC 156). The allusion to 'Up to the ears' is extended and inserted between inverted commas: "I should not be astonished, Eliza, if you was to declare, 'You was up to the ears in Love with Me' " (A *Journal*.WC 161-62). 'Blow the wind ne'er so fast it will lown at last' is rendered in a brief reference and emphasized by italics: " . . . there are circumstances in it, That will make my heart bleed and waste within me--*but if all blows over*--'tis enough--we will not recount our Sorrows, but to shed tears of Joy over them . . . " (A *Journal*. WC 168). 'Desires are nourished by delays' is explicitly alluded to and italicized in the text: " . . . in proportion as I am thus torn from your embraces--*I cling the closer to the Idea of you*--Your Figure is ever before my eyes . . . " (A *Journal*. WC 178-79).

Occasionally, the attentive reader will encounter ideas and expressions that recall and emulate proverbial expressions but that are far too distant to be considered proverbial. While recurring less often than the repeated proverb, or even the devices that mark proverbial expressions in context, pseudo-proverbial expressions further confirm the proverb as a feature of the texts and need to be briefly examined. While many such pseudo-proverbial expressions clearly point to the proverbs from which they are derived, others present less explicit cases. *Tristram Shandy*, the longest work, exhibits more incidents of pseudo-proverbial elements than the shorter works. The first example, a reiterant expression, presents an explicit example of the pseudo-proverb. In *Tristram Shandy* Volume

III, Tristram observes: "The father of mischief had he been hammering at it a month, could not have contrived a worse fashion for one in my father's situation . . ." (T.S.III.II.FL.188). The 'father of mischief' recalls the first part of 'The mother of mischief is no bigger (more) than a midge's wing', a proverb that occurs earlier in the narrative (in II.XIX.FL.170-71); the expression recurs as 'the father of confusion' in Volume III: " . . . let the father of confusion puzzle you, if he can or put a different idea either into your head, or your reader's head, if he knows how . . ." (T.S.III. XXXI. FL.257). In other instances it is essential to recall the context in which the original proverbial expression occurs in order to be able to detect the pseudo-proverbial element. 'To use one like a Jew' occurs in *Tristram Shandy* and *A Sentimental Journey*, and provides a pattern upon which a third allusion, which was too distant to be considered proverbial, is coined. In Volume IV of *Tristram Shandy*, Walter decides to send his son Bobby on the grand tour on the grounds that he would otherwise be making "an example of him as the first Shandy unwhirl'd about Europe in a post-chaise, and only because he was a heavy-lad-- would be using him ten times worse than a Turk. . . ." (T.S.IV.XXXI.FL.396). The proverb is alluded to in a second context that occurs in *A Sentimental Journey* : "Tis shutting the door of conversation absolutely in his face--and using him worse than a German . . ." (S.J. WC 57). Both references render a third context, where the pseudo-proverb occurs, more clear: "To use her [Venus] worse than a common strumpet, without the least provocation in nature . . ." (S.J. WC 29). While the first two allusions, i.e. worse than a Turk (German), closely emulate the original proverb, and substitute one race for another, the 'Turk' and the 'German' for the 'Jew', the third completely transforms the original expression and is far too distant to be cited as a reference to the proverb. As with the previous example, the reader familiar with the following allusion to 'Most things have two handles' is likely to notice another pseudo-expression that is derived from the proverb: "Everything in this world . . . has two handles;--not always, quoth my uncle Toby;---at least,

replied my father, every one has two hands,-----which comes to the same thing . . . " (T.S.II.VII.FL.118). Read with the allusion to the proverb in mind, the following reference is rendered more rewarding: "In short, *by siezing every handle, of what size or shape soever* which chance held out to me in this journey I turned my plain into a city . . ." [My emphasis] (T.S.VII.XLIII.FL.648). Other instances present less explicit cases than the two previous examples. 'Thick and threefold' is directly referred to in Volume III of *Tristram Shandy*: "My mother, you must know,----but I have fifty things more necessary to let you know first,--I have a hundred difficulties which I have promised to clear up, and a thousand distresses and domestic misadventures crouding in upon me thick and three-fold, one upon the neck of another . . ." (T.S.III.XXXVIII.FL.278). The following reference echoes the proverb but is again far too distant to be cited in the compilation: ". . . considering the confusion and distresses of our domestic misdaventures which are now coming thick upon the back of another . . . " (T.S.II.VII.FL.119). Another example occurs in *Tristram Shandy*, 'Of sufferance comes ease' is first cited in Volume IV:

---Make tea for yourself, brother Toby, said my father, taking down his hat--but how different from the sallies and agitations of voice and members which a common reader would imagine!

--For *he spake in the sweetest modulation--and took down his hat with the gentlest movement of limbs, that ever affliction harmonized and attuned together.* [My emphasis]

(T.S.IV.XVI.FL.348-49)

While clearly recalling the proverb, the second allusion presents a distant reference that hints at the idea of the proverb: "Gracious powers which erst have opened the lips of the dumb in his distress, and made the tongue of the stammerer speak plain . . . " (T.S.VI.XXV.FL.318). Another proverb which reflects upon the concept of

virtue, in *Tristram Shandy*, is literally recreated in *A Sentimental Journey*. The reference to 'Virtue is found in the middle (mean)', presents an explicit case in the former text: "It is the lot of the few to trace out the true springs of this and such like revolutions--The vulgar look too high for them--Statesmen look too low--Truth (for once) lies in the middle" (T.S.IV.Slawkenbergius's Tale. FL.323). The allusion which is rendered in literal terms, in *A Sentimental Journey*, leaves the reader uncertain as to whether the writer is serious about the meaning, or trying to evoke a comic effect. Although distantly alluded to, the proverb is, nevertheless, clearly in the writer's mind: "The monk, as I judged from the break in his tonsure, a few scattered white hairs upon his temples, being all that remained of it, might be about seventy, but from his eyes, and that sort of fire which was in them, seemed more tempered by courtesy than years, could be no more than sixty--Truth might lie between--He was certainly sixty-five" (S.J. WC 6). For other pseudo-proverbial expressions that are worth noting, see 'my ink burns my finger to try' (T.S.VII.XX.FL.605), an expressions which recalls: 'My fingers itch to be at it' (T.S. IV. Slawkenbergius's Tale. FL. 303-4) (T.S.IV.XXXII.FL.401). Another expression that recalls 'From the beginning to the end', 'from first to last' recurs three times in *Tristram Shandy* and *A Political Romance*, see (T.S.I.IV.FL.5) (T.S.VII.V.FL.583) (P.R.WC 203). See also (T.S.VI.XXII.FL.538) (T.S.VI.XXIII.FL.541), for references to the proverb in the texts. 'The more haste the less speed' is referred to in *Tristram Shandy*, Volume IV: "'So what with one thing, and what with another, as always falls out when a man is in the most haste,----'twas ten o'clock, which was half an hour later than his usual time, before my uncle *Toby* sallied out" (T.S.VI.XXIV.FL.544). A rather distant reference, the previous expression foreshadows the following direct reference to the proverb: "the most haste, the worst speed; was all the reflection I made upon the affair, the first time it happen'd . . ." (T.S.VII.VIII.FL.586-87). In a remote allusion to 'Hearts may agree though heads differ' cited in (S.J. WC 18), Yorick reflects: ". . .

but we must *feel*, not argue in these embarrassments--the sons and daughters of service part with Liberty but not with Nature in their contracts . . . " (S.J. WC 100-1). Also cited in *A Sentimental Journey* (S.J. WC 22-23), 'Discretion is the better part of valour' is distantly alluded to earlier in the narrative: "and in these hopes, by an intemperate confidence in the fortitude of his head, and the depth of his discretion, Mynheer might possibly overset both in his new vineyard" (S.J. WC 11-12). 'God set all upon seven' is cited in (T.S.II.XVII.The Sermon.FL.149-50), and recalled in another context in (T.S.VI.XIX.FL.530): "On the contrary, my father might as well have thought of extracting the seven cardinal virtues out of a long beard . . . ".

The different forms and moulds in which proverbs occur, how the repeated proverb is recreated by the writer, the devices employed in order to mark the proverb in the text, and the pseudo-proverbial expression, are all aspects of our topic which we have examined and which reveal how proverbial expressions are transformed. In the forthcoming analysis we shall explore the different ways in which proverbial lore is used in order to develop the different aspects of the narrative. A significant factor in forming the writer's style, proverbial expressions are equally significant in developing themes and characters and in creating incidents and episodes. Rather than the 'expression' as it occurs in the text, we shall be concerned with proverbial tradition as a repository of ideas and how it reflects upon the individual works. More general in scope than the previous analysis, the following chapters will bring us closer to an understanding of the proverb and how it figures in Sterne.



## Chapter 2

### *A Sentimental Journey*

The four modes in which proverbial expressions occur, the different forms they are cast in, the repeated proverb and pseudo-proverbial expression create a pattern in the texture of the different works that is both varied and repetitive. The reader familiar with the corpus of proverbs and recurrent proverbs will be better able to appreciate how proverbial expressions shape Sterne's style and constitute a feature of his prose. Rather than the form or the pattern the proverb is cast in, Chapters 2, 3, and 4 of the commentary will be concerned with how proverb lore is used in order to further the different ends of the narrative. Proverbial expressions are equally significant in developing themes and ideas, in creating incidents and episodes, as well as in depicting characters. Each of the three works (*A Sentimental Journey*, *A Journal to Eliza*, and *A Political Romance*), presents a different case which confirms the significance of the proverb in creating one or more aspects of the text. This chapter will be concerned with *A Sentimental Journey*: we shall witness how proverb lore is manipulated in order to develop the principal ideas in the narrative, how the proverbs cited reflect upon the journey as a quest undertaken in order to discover the world. I shall try to illustrate how proverbial expressions render the themes and ideas more coherent and help us relate the different contexts to the main theme of the journey. In the forthcoming discussion I shall examine more than seventy-five proverbial expressions in their different contexts, that is forty percent of the two hundred and five proverbs cited in the text. An analysis of those proverbs--and clusters of proverbs, that is those that express similar ideas--and the themes they reflect upon will highlight how proverb lore constitutes a source that is drawn upon in order to develop the principle and subordinate ideas in *A Sentimental Journey*. In the following survey, proverbial expressions that reflect upon varied themes, such as nature, communication, the imagination and love, will be examined. The proverb helps us relate the different ideas in the narrative to one another, and proverbial lore imposes unity and consistency upon the text. Following the main analysis of the proverb and how it is

utilized, I shall examine the relationship between *A Sentimental Journey* and its literary heritage: the affinities between the text and the picaresque novel and how the narrative confirms the ethics and values of the sentimental movement. Proverb lore reflects upon the protagonist's views and attitudes, not just as humanist or moralist, but also as folk hero and sentimental educator.

*A Sentimental Journey* is primarily a journey of the self as it sets out to discover the world. In fostering a better grasp upon the outside reality, and a more resourceful relationship with other individuals, we initiate a more authentic type of experience. The objects of art and civilization, and the natural world, are not cherished as the objectives of the journey: ". . . the value of travelling was not in stunning adventures or strenuous sightseeing or exquisite views exquisitely rendered back into prose; it was, instead, in the traveller's receptiveness to feelings, and the flair and subtlety with which he expressed them."<sup>1</sup> Hence, Yorick visits Calais, Montriul, Paris, Versailles, Rennes and Moulines, with no mention of any of the places of interest in them:

It is for this reason, Monsieur le Count, continued I, that I have not seen the Palais royal--nor the Luxembourg--nor the Facade of the Louvre--nor have attempted to swell the catalogues we have of pictures, statues, and churches--I conceive every fair being as a temple, and would rather enter in, and see the original drawings and loose sketches hung up in it, than the transfiguration of Raphael itself.

(S.J. WC 84)

Experience is rather sought, and defined, by the means of nurturing the fraternity that compassion and fellow-feeling engender: the ensuing harmony establishes the right relationship between individuals and renders the world itself worthy of the journey. The journey is, therefore, recreated as a process of discovering the world by means of rediscovering the self. Only the sensitive self that is receptive to the

resources of love around it, and that bespeaks an uncorrupted nature, is capable of perceiving the beauty that even the commonplace and the mundane is endowed with. 'Grateful in taste', and sensitive to the chances offered by a diverse world, the self that is capable of compassion establishes a real and enduring bond with other people. Rather than pursue a prescribed course of action, or live up to a certain moral or social code, it is our ability to nurture the humane in ourselves, and to acknowledge the humanity of our fellow human beings, that determines our success in our endeavour and whether or not we are transformed by our experience. In the following analysis we shall witness how the proverbs cited reflect upon the journey and its purpose, and why it is important to understand how the proverb is manipulated so that the reader can grasp the meaning of the different contexts.

From the moment Yorick sets out, the journey is marked out as a process of rediscovering the self: experience is cherished not for its novelty but for its quality. In examining the themes, ideas, and incidents and how proverb lore reflects upon them we shall, therefore, be concerned with the narrative as a quest by the sentimental traveller. When first embarking upon his journey, Yorick appropriately sets out to liberate himself from the limitations that the demanding ego imposes upon the individual. Nature is regarded as a liberating force and recreated as an ethos that is set in juxtaposition to materialism. Reaching out to his links with nature is a first step towards establishing a more resourceful and enduring relationship with the world. Proverb lore is called upon in order to illustrate how, when liberated from the incumbents of greed, the individual attains a peaceful coexistence with the world. 'As rises my good so rises my blood' and 'The more goods the more evils (greed)' the two proverbs cited at the beginning of the following quotation, refer to the craving for material objects and how this undermines the self's ability to nurture a more peaceful disposition towards the world. The allusion to three more proverbial expressions, the first of several

references to nature in the text, reflects upon the restraints that limit the individual and how upon achieving spontaneity the self becomes a much more live entity. 'God (Nature) is no botcher', 'Nature is the true law' and 'Nature passes nurture (art)', set 'natural law' against artificial norms and identify it as the ultimate principle in initiating a more harmonious mode of existence. The five proverbs cited in the following quotation reflect upon typical primitivist values and ethics which underwent a revival in the eighteenth century.<sup>2</sup> Adopted by some contemporary thinkers, most notably Rousseau, primitivism advocated 'nature' over 'art' in all spheres of thought and culture, and encouraged a return to a simpler mode of existence.<sup>3</sup> In referring to the relationship between material goods, greed, evil, and 'art', i.e. artificial norms, and juxtaposing them to the 'simple' and 'natural' way of life, Sterne recreates 'the natural' as an ideal and sets it against the frustrations and evil in the society:

--Just God! said I, kicking my portmanteau aside, what is there in this world's goods which should sharpen our spirits, and make so many kind-hearted brethren of us, fall out so cruelly as we do by the way?

When man is at peace with man, how much lighter than a feather is the heaviest of metals in his hand! he pulls out his purse, and holding it airily and uncompressed, looks round him, as if he sought for an object to share it with. --In doing this, I felt every vessel in my frame dilate--the arteries beat all chearily together, and every power which sustained life, performed it with so little friction, that 'twould have confounded the most *physical precieuse* in France: with all her materialism, she could scarce have called me a machine--

I'm confident, said I to myself, I should have overset her creed. The accession of that idea, carried nature, at that time, as high as she could go--I was at peace with the world before, and this finished the treaty with myself.

(S.J.WC 4)

The traveller's first encounter with another individual proves to be a disappointing experience for the sentimental traveller. Approached by a needy monk asking for charity for his order, Yorick fails to meet the standards he has set for himself and refuses to yield to his demands. Rather than implement his own code of ethics and listen to his heart, he falls upon a narrow moral code and ignores the bond that relates him to the monk:

As I pronounced the words *great claims*, he gave a slight glance with his eye downwards upon the sleeve of his tunic--I felt the full force of the appeal--I acknowledge it, said I--a coarse habit, and that but once in three years, with meagre diet--are no great matters; and the true point of pity is, as they can be earned in the world with so little industry, that your order should wish to procure them by pressing upon a fund which is the property of the lame, the blind, the aged, and the infirm--the captive who lies down counting over and over again the days of his afflictions, languishes also for his share of it; and had you been of the *order of mercy*, instead of the order of St Francis, poor as I am, continued I, pointing at my portmanteau, full cheerfully should it have been opened to you, for the ransom of the unfortunate--The monk made me a bow--but of all others, resumed I, the unfortunate of our own country, surely, have the first rights; and I have left thousands in distress upon our own shore--The monk gave a cordial wave with his hand--as much as to say, No doubt there is misery enough in every corner of the world, as well as within our convent--But we distinguish, said I, laying my hand upon the sleeve of his tunic, in return for his appeal--we distinguish, my good father! betwixt those who wish only to eat the bread of their own labour--and those who eat the bread of other people's, and have no other plan in life, but to get through it in sloth and ignorance, *for the love of God*.

(S.J.WC 7)

'Charity begins at home', 'To live by the sweat of one's brows', 'To live by the sweat of other men's brows' and 'He that will not labor must not eat', the four proverbial expressions referred to in the above quotation, enforce a rigid moral

code that denounces the needy and impoverished as a beggarly cast. A stringent value system that is impeccably applied can only alienate fellow human beings, and becomes a hallowed principle which fails to convince a generous soul. The figure of the departed monk reappears in order to reproach his abuser. Was not the denial enough without recourse to unkind language? And why did the gentle supplicant deserve this cruelty? Two proverbial expressions that reflect upon the injury which the callous cause, confirm the heart as a better guide to the self and a better judge of other people's conduct. 'To add insult to injury' and 'Injury is to be measured by malice' are alluded to in the following quotation in order to retract an ill-calculated and inappropriate stance and to confirm a more positive attitude that is repeatedly manifested throughout the journey:

I reflected, I had no right over the poor Franciscan, but to deny him; and that the punishment of that was enough to the disappointed without the addition of unkind language--I considered his grey hairs--his courteous figure seemed to re-enter, and gently ask me what injury he had done me?--and why I could use him thus?--I would have given twenty livres for an advocate--I have behaved very ill; said I within myself . . .

(S.J. WC 8)

Unsympathetic and uncompromising, the narrow-minded moralist allows for little compassion and even less understanding. While depicting a wholly different setting, Parisian society reflects upon the antithesis of the moralist's rigid code of ethics. Rather than principle, it is self-interest that shapes the individual's attitudes. An expression of the limited vision of the moralist, earlier in the narrative, 'pretence' becomes an adopted strategy by the calculating social climber and the opportunist. In order to be ever at ease, Yorick never fails to give pleasure to others. In one of his social encounters in Paris, for instance, he is introduced to Madame de V\*\*\*. A coquette who is past her prime, she is finally compelled to

turn deist. She is, however, cautioned by Yorick, her sympathetic adviser, not to underestimate the importance of religion in guarding against the risks her ravishing charms put her to: unless she is duly protected by religion a beauty like her cannot withstand the assault of admirers. Convinced of the truth of his advice, and conceding the powers of her physical advantages, Madame de V\*\*\* postpones the epoch of deism for a few more years. 'Win the gate and lightly have all the place after', the proverb alluded to in the following quotation, creates a metaphor which renders the pretentiousness of the socialite and the hypocrisy of the upper crust of the society even more explicit, and heightens the comic sense (Madame de V\*\*\* is hardly a citadel worth coveting). While the proverbs alluded to by Yorick in the encounter with the monk directly reflect upon the idea referred to in the context, i.e. charity, sloth, toil, and sustenance, the reference to proverb lore in the following quotation does not, in itself, recall the idea expressed, that of hypocrisy. Rather, the allusion to the proverb assists the reader to grasp the irony and hence the intention of the writer:

I told Madame de V\*\*\* it might be her principle; but I was sure it could not be her interest to level the outworks, without which I could not conceive how such a citadel as hers could be defended--that there was not a more dangerous thing in the world, than for a beauty to be a deist--that it was a debt I owed my creed, not to conceal it from her--that I had not been five minutes sat upon the sofa besides her, but I had begun to form designs--and what is it, but the sentiments of religion, and the persuasion they had existed in her breast, which could have checked them as they rose up?

(S.J. WC 111)

Alluded to when describing another social encounter, 'A word to a wise man is enough (few words to the wise suffice)', also emphasizes the affectedness and the exaggerated posturing which Yorick witnesses in Parisian society. The



Count de Faineant interrupts Yorick's dining and beckons him to a corner, in order to point out an error in the latter's attire:

I remember it was in this *Coterie*, in the middle of a discourse, in which I was shewing the necessity of a *first cause*, that the young Count de Faineant took me by the hand to the furthest corner of the room, to tell me my *solitaire* was pinned too strait about my neck--It should be *plus badinant*, said the Count, looking down upon his own--but a word, Mons. Yorick *to the wise*--

--And from the wise, Mons. le Count, replied I, making him a bow--*is enough*--

(S.J. WC 112)

In this quotation, as in the previous one, the manipulation of proverbs that express serious statements in order to describe frivolous attitudes enhances the irony and renders the hypocrisy even more explicit. Like 'Win the gate and lightly have all the place after', 'A word to a wise man is enough (few words to the wise suffice)' renders the pretence and hence the paradox between the exhibited attitudes and the reality depicted even more clear. Resourceful in his social skills, Yorick is assured of a well provided life in Paris:

For three weeks together, I was of every man's opinion I met.--*Pardi! ce Mons. Yorick a autant d'esprit que nous autres.*--*Il raisonne bien*, said another.----*C'est un bon enfant*, said a third.--And at this price I could have eaten and drank and been merry all the days of my life at Paris .

. .

(S.J. WC 112)

In forsaking all his views one after another, and securing the good will of all whom he associates with, Yorick sacrifices his independence and along with it his identity. Perfected under the guise of sociability, hypocrisy proves to be a repulsive option to the genuine self. The two proverbs cited in the following quotation comment

upon the real rather than the presumed attitudes of the social climber. The reference to 'To be of every man's opinion' is rendered clearer when read with 'Misreckoning (wrong reckoning) is no payment'--the second proverb cited in the context--in mind: the more hypocrisy, the less one holds to one's opinions, and the more servile one becomes to other people. Assured of an effortless though beggarly existence, the individual sacrifices his independence and along with it his identity. Tired of an idle life in Paris, Yorick longs for nature: 'the natural' is again recreated as an ethos which is set against 'artfulness' and identified as the more desirable alternative. The idea of nature's 'goodness' in the following quotation is juxtaposed with the corruption and deceit depicted in the Parisian high society:

For three weeks together, I was of every man's opinion I met.--*Pardi! ce Mons. Yorick a autant d'esprit que nous autres.*--*Il raisonne bien*, said another.----*C'est un bon enfant*, said a third.--And at this price I could have eaten and drank and been merry all the days of my life at Paris; 'twas a dishonest *reckoning*--I grew ashamed of it--it was the gain of a slave--every sentiment of honour revolted against it--the higher I got, the more I was forced upon my *beggarly system*--the better the *Coterie*--the more children of Art--I languished for those of Nature: and one night after a most vile prostitution of myself to half a dozen different people, I grew sick--went to bed--ordered La Fleur to get me horses in the morning to set out for Italy.

(S.J. WC 112)

An uncompromising moral code, and a purposeless life in Paris, having failed to convince Yorick, he sets about recreating his own reality. The role of individual consciousness in constructing perception and recreating a constructive attitude towards the world is designated as the more effective way of attaining a positive experience. Seven proverbial expressions are cited in less than two pages in order to reflect upon the nature of experience and the role of the individual in enhancing his own happiness: ('He that has eyes in his head will look about him',

'Life is a span', 'To have nothing but one's labour for one's pains', 'Never was strumpet fair', 'To the jaundiced eye all things look yellow', 'Where love is there is the eye' and 'Pity is akin to love'). The reader should note how the different ideas in the context, i.e. experience, perception and happiness, are rendered all the more clear when the proverbs referred to are noted. The allusions to, 'He that has eyes in his head will look about him' and 'Life is a span', for instance, reflect upon the role of the individual in grasping all that is interesting and unique in what he encounters, and in enhancing the resourcefulness of the universe:

--What a large volume of adventures may be grasped within this little span of life by him who interests his heart in everything, and who having eyes to see, what time and chance are perpetually holding out to him as he journeyeth on his way, misses nothing he can *fairly* lay his hands on.--

--If this won't turn out something--another will--no matter--'tis an assay upon human nature--I get my labour for my pains--'tis enough--the pleasure of the experiment has kept my senses, and the best part of my blood awake, and laid the gross to sleep.

I pity the man who can travel from *Dan* to *Beersheba*, and cry, 'Tis all barren--and so it is; and so is all the world to him who will not cultivate the fruits it offers. I declare, said I, clapping my hands chearily together, that was I in a desert, I would find out wherewith in it to call forth my affections--If I could not do better, I would fasten them upon some sweet myrtle, or seek some melancholy cypress to connect myself to--I would court their shade, and greet them kindly for their protection--I would cut my name upon them, and swear they were the loveliest trees throughout the desert: if their leaves withered, I would teach myself to mourn, and when they rejoiced, I would rejoice along with them.

(S.J. WC 28)

The perception of beauty in the universe, like the ability to grasp love and yield compassion, or to appreciate the plurality and diversity in the world, is a reciprocated act that is only accessible to the uncorrupted and generous of nature.

Like the strict moral code, reality cannot, in itself, shape experience or elicit happiness in the unreceptive self. Whether incarnated in the Venus of Medici, or manifested in nature, and no matter how perfect, or perfected, the heavenly will not appeal to the 'jaundiced eye'. Given that the journey is depicted as a quest by the sentimental self, the individual's attitude is designated as the determining factor in shaping experience. 'To the jaundiced eye all things look yellow' and 'Never was strumpet fair', the two proverbial expressions referred to in the following quotation, reflect upon the callous attitude of the insensitive self and how it is manifested in a negative form of experience and an 'unrewarding' vision. In reflecting upon nature, Sterne opts for the view which developed in the eighteenth century which laid greater stress on feeling and sensitivity rather than the intellect when interpreting nature. The following quotation lauds the 'natural' or innate instincts over the dictates of reason and forethought in shaping the individual's attitude in general and in determining his perception of nature in particular:<sup>4</sup>

The learned SMELFUNGUS travelled from Boulogne to Paris--from Paris to Rome--and so on--but he set out with spleen and jaundice, and every object he passed by was discoloured or distorted--He wrote an account of them, but 'twas nothing but the account of his miserable feelings.

(S.J. WC 28-29)

I met Smelfungus in the grand portico of the Pantheon--he was just coming out of it--*'Tis nothing but a huge cock pit\**, said he--I wish you had said nothing worse of the Venus of Medicis, replied I--for in passing through Florence, I had heard he had fallen foul upon the goddess, and used her worse than a common strumpet, without the least provocation in nature.

(S.J. WC 29)

The unsympathetic, therefore, exhibit an ineptness which is manifested in their disposition towards the world: an often repeated proverb in the works of Sterne, 'Pity is akin to love', is combined with 'Where love is there is the eye' in a subtle allusion in this context, in order to depict the sad predicament of the misanthrope:

Mundungus, with an immense fortune, made the whole tour; going on from Rome to Naples--from Naples to Venice--from Venice to Vienna--to Dresden, to Berlin, without one generous connection or pleasurable anecdote to tell of; but *he had travelled straight on, looking neither to his right hand or his left, lest Love or Pity should seduce him out of his road.*  
[My Emphasis]

(S.J. WC 29)

The heart is designated as the principle source of the felicitous and harmonious in the individual's experience: lest it is tempted to respond with compassion, or is persuaded to adopt a more positive attitude towards the world, the callous self will not be diverted to consider, or for that matter perceive, the chances that life holds out to it. 'To be in heaven' and 'It is fair in heaven', the two proverbial expressions cited in the following quotation, identify felicity and joy as endowments of heaven that are only available to the sensitive of nature. Had celestial joys been offered him, with no ability to reciprocate love, the unreceptive individual will not be able to attain happiness. 'Love is the true price (reward) of love', 'Love is the loadstone of love' and 'Love is bought for love' another three proverbial expressions that occur as a cluster, define experience as a 'reciprocated act' that fosters love and harmony between fellow human beings:

Peace be to them! if it is to be found; but heaven itself, was it possible to get there with such tempers, would want objects to give it--every gentle spirit would come flying upon the wings of Love to hail their

arrival--Nothing would the souls of Smelfungus and Mundungus hear of but fresh anthems of joy, fresh raptures of love, and fresh congratulations of their common felicity--I heartily pity them: they have brought up no faculties for this work; and was the happiest mansion in heaven to be allotted to Smelfungus and Mundungus, they would be so far from being happy, that the souls of Smelfungus and Mundungus would do penance there to all eternity.

(S.J. WC 29)

In attempting to nurture fellow feeling, Yorick reaches out to the common denominator between individuals as the real bond that fosters fraternity and compassion. Two incidents that recreate the ethos of the journey illustrate the genuine and humane in social relationships. Even a casual encounter with a young 'grisset', as depicted in a brief incident, renders sufficient evidence of the good will and generosity of temper that bespeaks a good nature and a sociable character. The reference to 'If better were within better would come out', which is emphasized in the context, confirms the correspondence between the attitude the grisset exhibits and her character: "She repeated her instructions three times over to me with the same good natured patience the third time as the first;--and if *tones and manners* have a meaning, which certainly they have, unless to hearts which shut them out--she seemed really interested, that I should not lose my self" (S.J. WC 51-52). In another incident La Fleur, who had set his heart upon taking the Sunday 'pour faire le gallant vis a vis the fille de chambre', asks his master to spare him for the day. Yorick who had planned to visit Madame de R\*\*\* had counted upon the company of his servant as an indispensable part of his 'accoutrement' and could ill spare him. In dealing with La Fleur as in his attitude towards other people, Yorick opts to listen to his heart:

. . . La Fleur, with infinite humility, but with a look of trust, as if I should not refuse him, begged I would grant him the day, pour faire le galant vis-a-vis de sa maitresse.

Now it was the very thing I intended to do myself vis a vis Madame de R\*\*\*\*--I had retained the remise on purpose for it, and it would not have mortified my vanity to have had a servant so well dressed as La Fleur was to have got up behind it: I never could have worse spared him.

But we must *feel*, not argue in these embarrassments--the sons and daughters of service part with Liberty, but not with Nature in their contracts; they are flesh and blood, and have their little vanities and wishes in the midst of the house of bondage, as well as their task-masters--no doubt they have set their self-denials at a price--and their expectations are so unreasonable, that I would often disappoint them, but that their condition puts it so much in my power to do it.

(S.J. WC 100-1)

'To be flesh and blood as others are', referred to in the previous quotation, emphasizes the bond of humanity which relates individuals to one another, and underlines the right of the less fortunate to the little pleasures of life. The incident ends upon a note of felicity and compassion in which Yorick alludes to 'Hang care (sorrow)' in order to reflect upon the precious moments of pleasure which heal the injuries and lighten the burden of the unprivileged: "Happy people! that once a week at least are sure to lay down all your cares together; and dance and sing and sport away the weight of grievance which bow down the spirit of other nations to the earth" (S.J. WC 101).

In every stage of the journey, the different experiences the protagonist undergoes remind us how the sensitive self is capable of recreating its reality. Strict codes of conduct, factual and even rational criteria, come secondary to the individual's role in structuring experience and perception. Recreated as a second pole that determines the experience of the individual, the self is set on almost the same level as objective reality and appropriately defined as an object of the

journey. We pursue the narrative in order to witness the different phases through which it develops. As we grasp its attitude towards the world we understand the experiences it undergoes: our readiness to understand how the self relates to and perceives the desert, the heavenly setting which is reminiscent of paradise, or Parisian society, determines whether or not we grasp the experience in question. As a process of rediscovering the self, *A Sentimental Journey* is concerned with the different modes of perceiving reality, and, therefore, depicts a different kind of experience from that of other narratives in which travel figures as a central theme. As the journey progresses we witness the self in its attempts to break away from the restraints that the social and moral code as well as its own nature impose upon it. Once he reaches France, Yorick dismisses material values as an impediment to the ability of the individual to develop a positive attitude towards the world. 'As rises my good so rises my blood' and 'The more goods the more evils (greed)', the two proverbial expressions examined earlier in the chapter, and the first cited in the text, underline the relationship between relinquishing material aspirations and the potential for self-enhancement. The perturbed attitude described in the first three lines is juxtaposed with the equilibrium which the self attains once it forfeits its interests in material goods, and which is articulated in the remaining part of the quotation:

--Just God! said I, kicking my portmanteau aside, what is there in this world's goods which should sharpen our spirits, and make so many kind-hearted brethren of us, fall out so cruelly as we do by the way?

When man is at peace with man, how much lighter than a feather is the heaviest of metals in his hand! he pulls out his purse, and holding it airily and uncompressed, looks round him, as if he sought for an object to share it with . . .

The accession of that idea, carried nature, at that time, as high as she could go--I was at peace with the world before, and this finished the



treaty with myself.

(S.J. WC 4)

Later in the narrative the release of the self from the encumbrances that the ego imposes upon it are articulated in a different manner. The allusion to three proverbial expressions, 'A gentle heart is tied with an easy thread', 'Among friends all things are common' and 'We are all Adam's children', in the incident of 'The Fille de Chambre', reflect upon the benevolent character how they tender fraternity and fellow-feeling towards other individuals. In a moment of peaceful coexistence, in which Yorick and the fille de chambre forget how very little they share in common and how they pertain to different cultures and social casts, both succeed in grasping the common denominator that relates them to each other. Liberated from the constricting effects of narrow social and cultural definitions, the individual attains a sense of personal happiness and a feeling of fulfilment and contentment:

'Tis sweet to feel by what fine-spun threads our affections are drawn together.

We set off a-fresh, and as she took her third step, the girl put her hand within my arm--I was just bidding her--but she did it of herself with that undeliberating simplicity, which shewed it was out of her head she had never seen me before. For my own part, I felt the conviction of consanguinity so strongly, that I could not help turning half round to look in her face, and see if I could trace out anything in it of a family likeness--Tut! said I, are we not all relations?

(S.J. WC 67)

The first proverb, 'A gentle heart is tied with an easy thread', reflects upon a basic idea that recurs in the narrative: uncorrupted nature, and the spontaneity with which it initiates love and affection. The ensuing concord and fraternity between 'the two strangers' which the second proverb, 'Among friends all things are common', refers to, renders the allusion to the third proverb in the quotation even

more clear: having identified the principles that enable the individual to nurture love and understanding, Sterne reaches out to the real bond that unites fellow human beings. 'We are all Adam's children', the third proverbial expression, identifies the common nature that relates people to one another and that only the healthy soul is capable of grasping and preserving.

In reflecting upon the relationship between the sexes, as in commenting upon the attitudes of individuals towards one another, Sterne appropriately emphasizes the ethos of the *Journey* as a quest by the sentimental protagonist. Affinity, and even physical attraction, are, therefore, an expression of the self's appreciation of the virtues of the other. The ensuing fraternity and friendship are identified as the ultimate bond that fosters love. While the beauty of the *fille de chambre*, that is, her 'handsome face', stands testimony to her good heart, and constitutes an incentive to self-improvement, the affection exhibited towards her is an expression of the appreciation of her unassuming simplicity and the frankness of her nature. Fraternity and friendship, therefore, transcend social divisions and other distinctions of wealth and status, and assist a young servant girl and a gentleman to reach out to a more affectionate and enduring relationship. Unity between the two is attained, not by means of a physical relationship, but by means of nurturing fellow-feeling and by grasping the essence of their respective natures as human beings. 'The joy of the heart makes the face fair', 'The face is the index of the heart (mind)', 'A fair face cannot have a crabbed heart' and 'Be what thou would seem to be', the four proverbs cited in the two following quotations, reflect upon the relationship between virtue and beauty and articulate the growing feeling of affection between the two strangers:

--And what have you to do, my dear, said I, with *The Wanderings of the Heart*, who scarce know yet you have one? nor till love has first told you it, or some faithless shepherd has made it ache, can'st thou ever be sure it is so.--*Le Dieu m'en garde!* said the girl.--With reason, said I; for if it is

a good one, 'tis a pity it should be stolen; 'tis a little treasure to thee, and gives a better air to your face, than if it was dressed out with pearls.

(S.J. WC 65)

. . . but be but as good as thou art handsome, and heaven will fill it. I had a parcel of crowns in my hand to pay for Shakespear; and as she had let go the purse intirely, I put a single one in; and tying up the ribband in a bow-knot, returned it to her.

(S.J. WC 65)

In his quest for sincerity in human relationships, and in emphasizing moral righteousness in individual attitudes, the sentimental humanist rejects rigid moral and social restrictions. In attempting to establish a better understanding of human nature, he is ever aware of the frailties of the self and the limitations that nature imposes upon the individual. The nature of man's predicament does not allow for absolute perfection in the relationship between individuals any more than it allows for complete righteousness or conformity. The heart which initiates an affinity between individuals also awakens the desires of the flesh. In a moment of weakness in which the traveller fails to resist temptation, the sentimental protagonist shrugs off the restraints that the rigid moral code imposes upon him and listens to his heart. An acknowledgement of the humanity and humanness of a sentimentalist who does not shrink from physical experience, surrendering to a fleeting temptation is only a debasement for the cold of heart, 'the clay cold heads'. The allusion to 'Blushing is virtue's colour (is a sign of grace)' confirms the finer sentiments that were referred to in the encounter with 'the fille de chambre' earlier in the narrative, and emphasizes her virtuous character. The quotation as a whole underlines the identity of Yorick as a humanist who is not ashamed of physical love:

It was a fine still evening, in the latter end of the month of May--the crimson window-curtains (which were of the same colour as those of the bed) were drawn close--the sun was setting, and reflected through them so warm a tint into the fair *fille de chambre*'s face--I thought she blushed--the idea of it made me blush myself--we were quite alone; and that super-induced a second blush before the first could get off.

There is a sort of a pleasing half-guilty blush, where the blood is more in fault than the man--'tis sent impetuous from the heart, and virtue flies after it--not to call it back, but to make the sensation of it more delicious to the nerves--'tis associated.--

But I'll not describe it.--I felt something at first within me which was not in strict unison with the lesson of virtue I had given her the night before--I sought five minutes for a card--I knew I had not one-----I took up a pen--I laid it down again--my hand trembled--the devil was in me.

(S.J. WC 92)

YES--and then--Ye whose clay cold heads and luke-warm hearts can argue down or mask your passions, tell me, what trespass is it that man should have them? or how his spirit stands answerable to the father of spirits, but for his conduct under them?

(S.J. WC 94)

Throughout the journey, the heart and the emotions, rather than the intellect and reason, are regarded as the principle factors by the means of which love, concord and most importantly understanding between individuals are achieved. In his encounter with the *fille de chambre* and the pliant monk--in relating to a stranger and in judging other people--the heart is identified as the discerning faculty, which guides the protagonist towards recreating a more authentic experience and exercising the right judgement. The following quotation reflects upon the incompatibility between the purely rational and objective attitude, on one hand, and the ability to tend those sentiments that initiate concord and understanding among individuals. 'Hearts may agree, though heads differ' and 'He that studies his content wants it', the two proverbs referred to in the following

quotation, set the rational and the emotional against one another and designate the heart as of more importance in initiating understanding:

When the situation is, what we would wish, nothing is so ill-timed as to hint at the circumstances which make it so: you thank Fortune, continued she--you had reason--the heart knew it, and was satisfied; and who but an English philosopher would have sent notices of it to the brain to reverse the judgment?

(S.J. WC 18)

Guided by the heart, the self creates an enduring bond with other individuals and establishes a fruitful and constructive rapport with the world. With the individual's attitude depicted as the determining factor in shaping experience and perception, the self tends to appreciate and concede to what most reflects its own preferences. The similarity between individuals, and the ensuing affinity and understanding, prove to be an asset to Yorick as he attempts to win people to his cause. Keen to win the approval of The Duke de C\*\*\*\*\* in order to avert the punishment of imprisonment, he is determined to make the best possible impression. By emulating the former's manners and adopting his attitudes, he can ensure the duke's sympathy and count upon his assistance. The reference to 'Sympathy (Similitude) of manners makes the conjunction of minds', reflects upon the similarity between people and how it shapes the individual's perceptions and judgement:

Then nothing would serve me, when I got within sight of Versailles, but putting words and sentences together, and conceiving attitudes and tones to wreath myself into Monsieur Le Duc de C\*\*\*\*\*'s good graces--This will do, said I--Just as well, retorted I again, as a coat carried up to him by an adventurous taylor, without taking his measure--Fool! continued I--see Monsieur Le Duc's face first--observe what character is written in it--take notice in what posture he stands to hear you--mark the turns and expressions of his body and limbs--And for the tone--the first sound which

comes from his lips will give it you--and from all these together you'll compound an address at once upon the spot, which cannot disgust the Duke--the ingredients are his own, and most likely to go down.

(S.J. WC 76)

A second proverbial expression 'Likeness causes liking (love)', also reflects upon the tendency to respond to what most confirms our own vision. Rather than purely objective criteria, the self's perception of other individuals, as well as other aspects of reality, is shaped by its own values and attitudes. The distortion of perception, like the obstruction of understanding, is, therefore, induced by the individual's attitudes as much as other social and moral norms:

The old French officer delivered this with an air of such candour and good sense, as coincided with my first favourable impressions of his character--I thought I loved the man; but I fear I mistook the object--'twas my own way of thinking--the difference was, I could not have expressed it half so well.

(S.J. WC 63)

In seeking to recreate a more positive experience, as in advocating tolerance and affection when relating to other people, Yorick is, therefore, aware of the limitations that his own nature imposes upon him. Even when not limited by our own values and preferences, that is our vision, the self often reverts to reconstructing its experience in order to render the negative and painful aspects of its reality more tolerable. The individual's attempts to create a more balanced and positive attitude towards reality is likely to lead to a distortion of perception. In depicting the state of the captive in prison and his attempts to cope with adversity, Sterne recreates a projected situation which juxtaposes two modes of perception and two different kinds of experience: the role of the mind in defining negative and positive experience is reflected upon by projecting the alternating vision of the

prisoner in the Bastille. 'A man is weal or woe as he thinks himself so' and 'Hate not the person but the vice', the two proverbs referred to in the following quotation, are utilized in order to create a situational metaphor depicting confinement in its more tolerable forms. By inducing the self to relate to its situation in a detached manner, the resentment, and hence the pain, of confinement will diminish, and the prisoner suffers less: "Call it simply a confinement and suppose 'tis some tyrant of a distemper--and not of a man which holds you in it---the evil vanishes." 'Hate not the person', i.e. the gaoler or the cause or perpetrator of the injustice, 'but the vice', the idea of confinement, suggests that the prisoner can recreate a less disheartening image of prison and this help to relieve his own suffering: the affliction is thereby more readily sustained--'A man is weal or woe as he thinks himself so':

I had some occasion (I forget what) to step into the court-yard, as I settled this account; and remember I walked downstairs in no small triumph with the conceit of my reasoning--Beshrew the *sombre* pencil! said I, vauntingly--for I envy not its powers, which paints the evils of life with so hard and deadly a colouring: the mind sits terrified at the objects she has magnified herself and blackened; reduce them to their proper size and hue she overlooks them--'Tis true, said I, correcting the proposition--the Bastile is not an evil to be despised--but strip it of its towers--fill up the fosse--unbarricade the doors--call it simply a confinement, and suppose 'tis some tyrant of a distemper--and not of a man which holds you in it--the evil vanishes, and you bear the other half without complaint.

(S.J. WC 70-71)

Three more proverbs that are referred to in the following quotations depict the plight of the prisoner and recreate a different image:

I beheld his body half wasted away with long expectation and confinement, and felt what kind of sickness of the heart it was which arises

from hope deferred. Upon looking nearer I saw him pale and feverish: in thirty years the western breeze had not once fanned his blood--he had seen no sun, no moon in all that time--nor had the voice of friend or kinsman breathed through his lattice--his children--

--But here my heart began to bleed--and I was forced to go on with another part of the portrait.

(S.J. WC 73)

. . .As I darkened the little light he had, he lifted up a hopeless eye towards the door, then cast it down, shook his head, and went on with his work of affliction. I heard his chains upon his legs, as he turned his body to lay his little stick upon the bundle--He gave a deep sigh--I saw the iron enter into his soul--I burst into tears--I could not sustain the picture of confinement which my fancy had drawn . . .

(S.J. WC 73)

'Hope deferred maketh the heart sick' and 'When the wind is in the west the weather is at its best', the two proverbs referred to in the first quotation, describe the deprived soul as it sinks into a state of decay: in thirty years the western breeze had not fanned the captive's blood--he had seen neither sun nor moon, nor heard the voice of kinsman or friend. The prisoner can now be neither helped nor healed, his spirit is broken and frail: the defeat of captivity which has gripped his innermost self has come to define the essence of his being--'The iron entered his soul'. The relative nature of experience and the varying perceptions of reality are, therefore, induced and sustained by means of describing the mental disposition of the individual. The temperament of the prisoner is to a large extent defined not by the reality he experiences but by the vision which he recreates in order to describe his situation. The tendency of the mind to transform the undesirable in its reality also reflects upon the capacity of the mind to distort perception and delude the self. While the healing power of the mind, and the imagination, is recognized in its constructive capacity, i.e. it sustains the self in difficult times, the protagonist is,



nevertheless, aware that it can also subvert his attempts to relate to reality. The reader who grasps the meaning of the five proverbial expressions cited in the three previous quotations will be better able to recreate the two opposing images and moods depicted and to understand the main idea of the context.

Identified as a healer and a deceiver, fancy, or the imagination, shapes the attitudes of the individual and colours his experiences: it distorts reality but also renders it more palatable and is, therefore, cherished for the diversion it allows the self. All five proverbial expressions cited in the two following quotations reflect upon the tendency of the self to create, and surrender to, delusion. 'Fancy is a fool', 'Fancy passes beauty', 'Fancy may bolt bran and think it flour', 'To deceive one's self is very easy' and 'On velvet', designate the imagination as the principle faculty which lures the individual from actuality. An intrinsic faculty of the mind, fancy interferes with the understanding before one is aware,--and much more often than one is ready to admit: ("I had not yet seen the face", "twas not material", "the drawing was instantly set about", "Fancy had finished the whole head", "Sweet paliability of man's spirit", "that can at once surrender itself to illusions"). 'Fancy may bolt bran and think it flour' and 'To deceive one's self is very easy' reflect upon the natural tendency of the self to transform reality: so long as the mind affords us the cushioned existence we so much crave for (On velvet), it will continue to wield its strength upon the individual. The power of the imagination to lure the mind is ever present, and the potency of fancy to triumph over actuality even when the circumstances are pleasant are all too clear-- 'Fancy passes beauty':

I had not yet seen her face--'twas not material; for the drawing was instantly set about, and long before we had got to the door of the Remise, *Fancy* had finished the whole head, and pleased herself as much with its fitting her goddess, as if she had dived into the TIBER for it----but thou art a seduced, and seducing slut; and albeit thou cheatest us seven times a day with thy pictures and images, yet with so many charms dost thou do it,

and thou deckest out thy pictures in the shapes of so many angels of light,  
'tis a shame to break with thee.

(S.J. WC 17)

Sweet pliability of man's spirit, that can at once surrender itself to  
illusions, which cheat expectation and sorrow of their weary moments!-----  
long--long since had ye numbered out my days, had I not trod so great a  
part of them upon this enchanted ground: when my way is too rough for  
my feet, or too steep for my strength, I get off it, to some smooth velvet  
path which fancy has scattered over with rose-buds of delights; and having  
taken a few turns in it, come back strengthened and refreshed . . .

(S.J. WC 87)

In defining the journey as a quest Sterne, therefore, 'polarizes' the concept of experience, and relegates the dominant role to the individual. He also raises several questions which he tries to answer in *A Sentimental Journey*. Although perception is to a large extent dependent upon the subject, the self is not wholly free to shape its experience. Beauty as perceived in the desert can hardly compensate for the bare and barren terrain, any more than the prisoner's mental disposition can annihilate the pains of confinement. Unredeemed reality will not be kept at bay forever. As the journey progresses we come to appreciate how the varying dispositions of the individual recreate a different vision but can hardly transform reality. While insisting upon the dialectic nature of experience, Sterne is aware of the limitations that reality imposes upon the individual. His interest in the ability of the self to structure experience reflects an interest in the extent to which the mind, the imagination and even language can define reality. Proverb lore is then deployed in order to define the relevant themes, experience, perception, and the imagination. The reader familiar with the proverbs will find the different contexts clearer and more coherent.

In his pursuit of love, as in his attempts to recreate the finer sentiments in the individual and to enhance fraternity among people, Sterne never loses sight of

the cruder aspects of man's nature, his frailty and his weakness. There is no attempt in the *Journey* to shut out unredeemed reality or to exclude the commonplace and the mediocre. Humanity is nurtured by means of acknowledging and rendering the individual more tolerant and accepting of the human condition. To complement our understanding of human nature is to fulfil the ultimate purpose of the journey: real understanding of and compassion towards the predicament of the individual. Individual human experience and attitudes are presented in a less uniform manner. Clemency, tolerance and humanity are represented not just in the character of a courteous monk or an innocent girl, but also in the sentiments an old man exhibits towards a dead beast and the frustration of a hapless victim. The episodes of 'The Dead Ass' and 'The Dwarf', reflect upon fraternity and compassion by presenting rather mediocre and unsophisticated types. The characters depicted recall those which Northrop Frye identifies, in *The Anatomy of Criticism*, as belonging to the low-mimetic mode: characters whom we recognize as of a lesser status than ourselves: we sympathize with them but tend to look down upon them and can even laugh at their predicament. In the following analysis we shall witness the protagonist reflects upon reality, not just as a humanist or intellectual, but also as a moralist and ironist. Even when he is serious, we are never sure whether Sterne is wholly sympathetic or just amused when describing the situation at hand. While encouraged to look for the moral in every situation, the reader is ever aware of the comic aspect of it. As we examine the proverbs referred to in each context, we will be better able to understand how proverb lore renders the voice of the narrator as a moralist clearer and how the proverb reflects upon both incidents as exempla that are meant to educate. The incidents of 'The Dead Ass' and 'The Dwarf' reflect upon human nature in its most simple and unassuming aspects--they demonstrate a moral value, and function as an exemplum, which remained a popular form until the eighteenth century. The reading public in the age of Sterne demanded and read biblical criticism, sermons

and exemplary texts which recreated Old and New Testament characters as models for the instruction of the reader.<sup>5</sup> Like the 'Sermon' in *Tristram Shandy*, the exempla in *A Sentimental Journey* further confirm Sterne's interest in and familiarity with this tradition. In the incident of 'The Dwarf' the reader is admonished to note the perseverance and devotion the old man exhibits: the suffering and patience he undergoes upon losing two sons, his commitment to fulfill his vow to go to St. Iago, despite the length of the journey, if the third is spared, the journey he undertakes, and ultimately his devoutness. 'Every man as his business lies', the proverb cited in the following quotation, refers to the sense of commitment the old man exhibits:

He said he had come last from Spain, where he had been from the furthest borders of Franconia; and had got so far on his return home, when his ass died. Every one seemed desirous to know what business could have taken so old and poor a man so far a journey from his own home.

It had pleased heaven, he said, to bless him with three sons, the finest lads in all Germany; but having in one week lost two of the eldest of them by the small-pox, and the youngest falling ill of the same distemper, he was afraid of being bereft of them all; and made a vow, if Heaven would not take him from him also, he would go in gratitude to St Iago in Spain.

(S.J. WC 40)

The love the old man bore towards his beast and the sense of loss he felt is likewise emphasized by means of referring to the proverbial 'Bread is a binder':

The mourner was sitting upon a stone bench at the door, with the ass's pannel and its bridle on one side, which he took up from time to time--then laid them down--looked at them, and shook his head. He then took his crust of bread out of his wallet again, as if to eat it; held it some time in his hand--then laid it upon the bit of his ass's bridle--looked wistfully at the little arrangement he had made--and then gave a sigh.

(S.J. WC 40)

He said, Heaven had accepted the conditions; that he had set out from his cottage with this poor creature, who had been a patient partner of his journey--that it had eat the same bread with him all the way, and was unto him as a friend.

(S.J. WC 40)

Similarly, in the incident of 'The Dwarf' proverb lore is called upon in order to reinforce the didactic elements in the narrative. In the second incident the narrator reflects upon compassion towards the less strong and the hapless, the advocacy of understanding between individuals, the commendation of those who are mild of nature, that is 'David' and the denouncement of the Goliath type. While compassion towards the less strong and consideration of their feeling are evoked by alluding to 'To add insult to injury', 'Bear and forbear' and 'Lend me your ears awhile' emphasize the natural tendency of the mild of nature to persevere and their advocacy of tolerance: "I was just then taking a pinch of snuff out of my monk's little horn-box--And how would thy meek and courteous spirit, my dear monk! so tempered to bear and forbear!--how sweetly would it have lent an ear to this poor soul's complaint" (S.J. WC 61):

. . . The dwarf suffered inexpressibly on all sides; but the thing which incommoded him most, was a tall corpulent German, near seven feet high, who stood directly betwixt him and all possibility of his seeing the stage or the actors. The poor dwarf did all he could to get a peep at what was going forwards, by seeking for some little opening betwixt the German's arm and his body, trying first one side, then the other; but the German stood square in the most unaccommodating posture that can be imagined--the dwarf might as well have been placed at the bottom of the deepest draw-well in Paris; so he civilly reached up his hand to the German's sleeve, and told him his distress--The German turned his head

back, looked down upon him as Goliath did upon David--and unfeelingly resumed his posture.

(S.J. WC 60)

By this time the dwarf was driven to extremes, and in his first transports, which are generally unreasonable, had told the German he would cut off his long queue with his knife--The German looked back coolly, and told him he was welcome if he could reach it.

An injury sharpened by insult, be it to who it will, makes every man of sentiment a party: I could have leaped out of the box to have redressed it.--The old French officer did it with much less confusion; for leaning a little over, and nodding to a sentinel, and pointing at the same time with his finger to the distress--the sentinel made his way up to it.--

(S.J. WC 61)

While the narrator succeeds in bringing us to adopt his own stance--we recognize the devout nature of an ordinary man, identify with the mild of nature, and denounce the callous and insensitive--we, nevertheless, relate to the characters as types. Rather than real-life personifications which represent individual traits that incite our sympathy, the characters in the two incidents are more like figures that embody ultimate values and ideals. We relate to them not on grounds of the personal traits that they exhibit but because of the values which they stand for. The manipulation of proverb lore further underlines the moral in the two exemplar-like narratives, as well as helping to recreate character types that represent universal values. Long associated with the didactic intention, proverbial expressions are regarded as an embodiment of the popular wisdom, and help to reinforce the moral exemplified by the two incidents. An embodiment of the collective consciousness, the proverb also represents the common denominator in values and attitudes and confirms the characters as types that reflect general traits. In recreating popular lore as a particular frame of reference, Sterne assists the reader to relate to the text in the right way, i.e. to recreate the two incidents as

exempla, that imply a moral, and perceive characters as models. Having encountered the moralist exert a more humane and more sympathetic attitude from the reader we shall now witness the ironist depict a less uniform image of human nature. In 'The Translation' and 'The Rose', as in 'The Act of Charity' and 'The Fragment', the humanist will reside somewhat into the background and the ironist's hand will depict a less attractive, and less consistent, image of human nature.

A sentimentalist writer and often a moralist, Sterne is no perfectionist: he makes no attempt to reconcile the inconsistencies he witnesses on the social scene and is keen to render the negative aspects he observes as well as the brighter aspects of the individual. His insistence on preserving the dual nature of experience, his acceptance of and amusement at the mediocrity of many a character and attitude, highlight his figure as ironist and confirm the dual nature of the journey. The two following incidents, 'The Translation' and 'The Rose', recreate the *Journey* as a text that reflects upon and also laughs at the human predicament. The comic elements witnessed in 'The Dwarf' and 'The Dead Ass' are even more explicit and the voice of the ironist is rendered more prominent. The reader familiar with the proverbs referred to will be better able to appreciate how the journey reflects upon the predicament of the individual in both its commendable and less attractive aspects. In the incident of 'The Rose' we shall witness how the narrative escalates between the comic and the serious modes: first the narrator refers to the funny revelations about the practices of the Abbé, and then establishes a serious tone in which he admonishes a more tolerant attitude towards vice. By abruptly reverting to the comic mode Sterne recreates a sense of anticlimax and further heightens the comic effect:

This, I think, is the rule for the novel, not the exception. The more elegantly sentimental the narrator's response, the more absurd the after-effects. It is Sterne's particular strength as a comic writer that no matter how wholeheartedly he pursues high feeling, unredeemed reality keeps

breaking in. So whatever the immediate propagandist issues for his contemporaries--for or against the sentimental education--it seems to me now to be genuinely impossible to read him as anything except a supreme, and supremely consistent, ironist.<sup>6</sup>

The incident of 'The Rose' begins with a comic note with the cry "Haussez les mains, Monsieur l'Abbé" and the revelations about the unexpected and indecent practices of the ecclesiastic. The old French officer then reflects upon "the refinements and grossierte" in each nation, the benefits of travel, and how we gain tolerance and understanding as we gain knowledge of other peoples. 'Every balance has its counterpoise' and 'He that travels far knows much', the first two proverbs referred to, summarize the ideas expressed:

. . .--And can it be supposed, said I, that an ecclesiastic would pick the grissets' pockets? The old French officer smiled, and whispering in my ear, opened a door of knowledge which I had no idea of----

Good God! said I, turning pale with astonishment--is it possible, that a people so smit with sentiment should at the same time be so unclean, and so unlike themselves--*Quelle grossierte!* added I.

(S.J. WC 62)

. . . Every nation, continued he, have their refinements and *grossiertes*, in which they take the lead, and lose it of one another by turns--that he had been in most countries, but never in one where he found not some delicacies, which others seemed to want. *Le POUR et le CONTRE se trouvent en chaque nation*; there is a balance, said he, of good and bad everywhere; and nothing but the knowing it is so can emancipate one half of the world from the prepossessions which it holds against the other--that the advantage of travel as it regarded the *scavoir vivre*, was by seeing a great deal both of men and manners; it taught us mutual toleration; and mutual toleration, concluded he, making me a bow, taught us mutual love.

(S.J. WC 62-63)



Alluded to in the following quotation, 'Likeness causes liking' reflects upon the affinity between individuals and the concordance of their attitudes and recalls 'Sympathy (similitude) of manners makes the conjunction of minds' which was referred to by Yorick as he contemplates how to influence the Duke de C\*\*\*\* (S.J. WC 63). Specified as a result rather than a cause of the affinity and the ensuing feeling of affiliation between people, understanding depends upon individual preferences and dispositions as much as other rational factors. Our judgement and, hence, our appreciation of the 'pro's' and 'con's' of other people's practices depend not only upon our culture or background but also upon our own mode of perception and attitude. Rather than perfect or absolute, our vision and our criteria for evaluation are essentially relative in nature. With the serious tone maintained, Yorick reflects upon his own attitude towards the French officer:

"The old French officer delivered this with an air of such candour and good sense, as coincided with my first favourable impressions of his character--*I thought I loved the man; but I fear I mistook the object--'twas my own way of thinking--the difference was, I could not have expressed it half so well*". [My Emphasis]

(S.J. WC 63)

A sympathetic attitude towards human nature, therefore, renders the self less critical of others. While appreciative of the intelligent and sensible, Yorick admonishes the reader to accept the unrefined and crude types he encounters. Cautioned to allow for the inconsistencies in individual attitudes and practices, and to tolerate the unrefined types in society, we are, nevertheless, unprepared for 'the most correct' Mme de Rambouliet's request to halt the carriage in order for her 'to pluck a rose', that is to pass water. Abrupt and casually expressed, the announcement of Madame de Rambouliet brings back the reader to the comic

mode. The allusion to 'To pluck a rose' summarizes the carefree attitude exhibited, and implements the sense of absurdity:

. . . Of all women, Madame de Rambouliet is the most correct; and I never wish to see one of more virtues and purity of heart--In our return back, Madame de Rambouliet desired me to pull the cord--I asked her, if she wanted anything--*Rien que pisser*, said Madame de Rambouliet--  
---

Grieve not, gentle traveller, to let Madame de Rambouliet p--ss on--And ye fair mystic nymphs! go each one *pluck your rose*, and scatter them in your path--for Madame de Rambouliet did no more--I handed Madame de Rambouliet out of the coach: and had I been the priest of the chaste CASTALIA, I could not have served at her fountain with a more respectful decorum.

(S.J. WC 63)

'The Rose' recreates proverbial tradition in both its capacities: as an embodiment of the popular wisdom, on one hand, and in order to echo the cruder residues in the popular consciousness, on the other. The four proverbs cited 'Every balance has its counterpoise', 'He that travels far knows much', 'Likeness causes liking' and 'To pluck a rose' emphasize the sanguine and the unrefined views expressed, and render the meaning of the context clearer. In setting the attitudes in question against one another and rendering the escalation from serious to ludicrous even more explicit, proverb lore reinforces the sense of anti-climax and further implements the comic tone, as well as rendering the voice of the ironist even more explicit. The reader familiar with the proverbs will be better able to understand how the inconsistency in the context works, and is, therefore, much less likely to miss the irony or get confused regarding the intention of the writer.

'The Translation' starts with a reflective, and serious, note in which Yorick pays tribute to Toby Shandy. The friendly disposition of the French officer and the reciprocated attitude on Yorick's part are accentuated by the note of familiarity

which the three proverbs referred to help to formulate. 'To go from bad to worse', the first proverb cited and one negated in the context, 'This seven years' and 'To use one like a Jew' recreate a casual and conversational tone with a somewhat comic tinge, and emphasize the cordial attitude and the feeling of fraternity. The first proverb, 'To go from bad to worse', affirms the sense of integrity the character of the stranger as witnessed by Yorick, and the last, 'To use one like a Jew', which occurs as 'To use one like a German', foreshadows the description of the callous German who appears in the incident of 'The Dwarf' later in the narrative, and serving to set his attitude against that of the considerate officer:

THERE was no body in the box I was let into but a kindly old French officer. I love the character, not only because I honour the man whose manners are softened by a profession which makes bad men worse; but that I once knew one--for he is no more--and why should I not rescue one page from violation by writing his name in it, and telling the world it was Captain Tobias Shandy, the dearest of my flock and friends, whose philanthropy I never think of at this long distance from his death--but my eyes gush out with tears . . .

(S.J. WC 56)

"The old officer was reading attentively a small pamphlet, it might be the book of the opera, with a large pair of spectacles. As soon as I sat down, he took his spectacles off, and putting them into a shagreen case, returned them and the book into his pocket together, I half rose up, and made him a bow".

Translate this into any civilized language in the world--the sense is this:

'Here's a poor stranger come into the box--he seems as if he knew nobody; and is never likely, was he to be seven years in Paris, if every man he comes near keeps his spectacles on his nose--'tis shutting the door of conversation absolutely in his face--and using him worse than a German.'

(S.J. WC 56-57)

The encounter between Yorick and the officer is followed by a comment upon 'sociality' and 'the short hand', that is the code which 'defines' and 'reveals' the attitudes of individuals towards one another:

There is not a secret so aiding to the progress of sociality, as to get master of this *short hand*, and be quick in rendering the several turns of looks and limbs, with all their inflections and delineations, into plain words. For my own part, by long habitude, I do it so mechanically, that when I walk the streets of London, I go translating all the way; and have more than once stood behind in the circle, where not three words have been said, and have brought off twenty different dialogues with me, which I could have fairly wrote down and sworn to.

(S.J. WC 57)

The narrative then reverts to the comic mode: rather than 'significant codification', that is the formulation of meaning by means of gestures and attitudes, we are reminded of the 'disruption of meaning': the failure of the social code in a casual social encounter is described in order to reflect upon a lack of communication. Having obstructed the way of the Marquesina di F\*\*\*\*\* out of the theatre, and failed in six attempts to enter himself, Yorick does not hesitate to avail himself of the seventh chance extended to him and makes a final attempt at 'entering': with no more heed of the social decorum or the proper etiquette, he gets into the carriage with the Marquesina:

I was going one evening to Martini's concert at Milan, and was just entering the door of the hall, when the Marquesina di F\*\*\* was coming out in a sort of a hurry--she was almost upon me before I saw her; so I gave a spring to one side to let her pass--She had done the same, and on the same side too; so we ran our heads together: she instantly got to the other side to get out: I was just as unfortunate as she had been; for I had sprung to that side, and opposed her passage again--We both flew together to the other side, and then back--and so on--it was ridiculous; we both blushed

intolerably; so I did at last the thing I should have done at first--I stood stock-still, and the Marquesina had no more difficulty. I had no power to go into the room, till I had made her so much reparation as to wait and follow her with my eye to the end of the passage . . . . Upon my word, Madame, said I, when I had handed her in, I made six different efforts to let you go out--And I made six efforts, replied she, to let you enter--I wish to heaven you would make a seventh, said I--With all my heart, said she, making room--Life is too short to be long about the forms of it--so I instantly stepped in, and she carried me home with her--And what became of the concert, St. Cecilia, who, I suppose, was at it, knows more than I.

I will only add, that the connection which arose out of that translation, gave me more pleasure than any one I had the honour to make in Italy.

(S.J. WC 57-58)

The irony in the previous quotation is rendered even more clear when read with the proverb referred to in mind. With the seventh attempt sealing the deal, Yorick decides that time is too brief to pay further attention to the etiquette ('Art is long, life is short') and hurries away with the Marquisina. The reference to a proverbial expression that makes a serious statement in order to describe a minor mishap, renders the inconsistency, the sense of disproportion in the context, even more manifest. The incoherence can be detected in the inflated expressions employed in order to formulate the context, and not just in the inability to communicate or interact. The exaggerated tone which the proverb cited recreates, and the comic tinge evoked by the cliché 'stock-still', as well as the possible licentious insinuations suggested by the newly formed liaison with the Marquesina di F\*\*\*\*\* further reinforce the sense of disproportion and implement the irony. In rendering the incoherence in the context even more clear, the two proverbial expressions cited serve to set the second occurrence in the theatre against the 'meaningful rapport' in dialogue and attitudes witnessed in the first part of 'The Translation'.

The traveller's interest in human nature, therefore, reaches beyond the concern of the sentimentalist. Two more incidents in the *Journey* that confirm the protagonist as 'moralist' and 'ironist' further reflect upon the negative aspects of human nature. The principal figure in "The Act of Charity", the beggar, and the main idea-flattery-are used in order to comment upon the malpractices that exist in the society. Described as of a low voice with a good expression, the beggar is also a flatterer who is both discreet and adept at using his weapon. He understands the potential effect of flattery upon human nature and implores the two ladies not 'to turn a deaf ear' to his entreaties: once he gains an audience he calls upon those principles which he most lacks, that is honesty and frankness of nature. The appearance of the ladies, he asserts, not only stands testimony to their beauty but also bespeaks a good heart and accounts for the credit in which they are held in other people's opinion. In invoking proverb lore, the allusion to 'The heart's letter is read in the eye' in the following quotation, recreates a tone of truthfulness, and renders the beggar's appeal more convincing. It also confirms the character of the beggar as a hypocrite who is adept at manipulating other individuals:

"Do not, my fair young ladies, said he, stop your good ears against me--Upon my word, honest man! said the younger, we have no change----- Then God bless you, said the poor man, and multiply those joys which you can give to others without change! . . . "

(S.J. WC 108)

My fair charitable! said he, addressing himself to the elder--What is it but your goodness and humanity which makes your bright eyes so sweet, that they outshine the morning even in this dark passage? And what was it which made the Marquis de Santerre and his brother say so much of you both as they just passed by?

The two ladies seemed much affected; and impulsively at the same time they both put their hands into their pocket, and each took out a twelve-sous piece.

The contest betwixt them and the poor suppliant was no more--it was continued betwixt themselves, which of the two should give the twelve-sous piece in charity--and to end the dispute, they both gave it together, and the man went away.

(S.J. WC 109)

'As truth gets hatred so flattery wins love', the proverb referred to in the end of the incident reinvokes proverbial wisdom in order to reflect upon flattery and the power it wields over the self:

I stepped hastily after him: it was the very man whose success in asking charity of the women before the door of the hotel had so puzzled me--and I found at once his secret, or at least the basis of it--'twas flattery.

Delicious essence! how refereshing art thou to nature! how strongly are all its powers and all its weaknesses on thy side! how sweetly dost thou mix with the blood, and help it through the most difficult and tortuous passages to the heart!

The poor man, as he was not straitened for time, had given it here in a larger dose: 'tis certain he had a way of bringing it into less form, for the many sudden cases he had to do with in the streets; but how he contrived to correct, sweeten, concentrate, and qualify it--I vex not my spirit with the inquiry--it is enough, the beggar gained two twelve-sous pieces--and they can best tell the rest, who have gained much greater matters by it.

(S.J. WC 109)

The incident of the beggar reflects upon the same theme recreated earlier in the narrative when depicting the aristocracy in Paris. Witnessed at opposite ends of the social scale, hypocrisy is recognized in affected gentility, pretentiousness and flattery. The means used by those who prey upon society are similar regardless of whether they reflect the manners of the aristocracy or the lower strata of the society. The reader familiar with the proverbial expressions cited will appreciate the subtle variations upon the meaning that the proverbs help to formulate. The hollow note of truthfulness in the beggar's appeal 'The heart's letter is read in the

eyes', like the deceit witnessed in the upper crusts of the Parisian society, is most explicit when the proverbs referred to and the different ways in which they modify the meaning are noticed, i.e. by enhancing the irony, or emphasizing the pretence.

Rather than depict any one attitude in particular, such as the unrefined, the pretentious or the hypocritical, 'The Fragment' presents the ultimate embodiment of the low mimetic type. The principle figure, the notarie, is depicted as a mediocre, impoverished character, and appropriately placed within a depraved setting, that is a bare house with 'a fume' of a woman for a wife. 'The Fragment' itself consists of a series of events that are loosely strung together with the sense of deprivation and banality defining the characters and relating the events to one another: a swearing woman, a destitute notarie, a boatsman, and a little girl in the night:

--And what would you do then, Monsieur? said she, rising hastily up--the notary's wife was a little fume of a woman, and the notary thought it well to avoid a hurricane by a mild reply--I would go, answered he, to bed.--You may go to the devil, answered the notary's wife.

(S.J. WC 103)

The allusion to 'It is an ill wind that blows nobody (no man) good (to good)' reflects upon the meagre luck of the boatsman whose good fortune blows a hat to him, and underlines the stifled sense of humour and the banality of the setting: ". . . the point of his cane catching hold of the loop of the sentinel's hat, hoisted it over the spikes of the balustrade clear into the Seine---'Tis an ill wind, said a boatsman, who caught it, which blows nobody any good" (S.J. WC 104). Another two proverbial expressions, 'I escaped the thunder and fell into the lightning' and 'He knows not which way to turn himself', are manipulated so as to recreate the blatant 'cant' that bespeaks an unsophisticated mind and suggests a cruder manner of utilizing proverb lore. The emotional outbursts of the notarie, like the pre-planned summons to the bed of the dying man, evoke an inflated feeling that is



inappropriate to the situation described, and further underline the sense of presumptuousness and hence the mediocrity of the characters:

The poor notary crossed the bridge, and passing along the Rue de Dauphine into the fauxbourgs of St Germain, lamented himself as he walked along in this manner:

Luckless man! that I am, said the notary, to be the sport of hurricanes all my days--to be born to have the storm of ill language levelled against me and my profession wherever I go--to be forced into marriage by the thunder of the church to a tempest of a woman--to be driven forth out of my house by domestic winds, and despoiled of my castor by pontific ones--to be here, bare headed, in a windy night, at the mercy of the ebbs and flows of accidents--where am I to lay my head?--miserable man! what wind in the two-and-thirty points of the whole compass can blow unto thee, as it does to the rest of thy fellow-creatures, good!

(S.J. WC 104)

Two more proverbial expressions which are argued against induce a sober mood and recall the voice of the humanist. 'He has good blood if he had but groats to him' and 'A gentleman without money (living) is like a pudding without suet' reflect upon the changing fortunes of the dying man: "An old personage, who had heretofore been a gentleman, and unless decay of fortune taints the blood along with it was a gentleman at the time, lay supporting his head upon his hand in his bed; a little table with a taper burning was set close beside it, and close by the table was placed a chair--the notary sat him down in it . . ." (S.J. WC 105). The mode then reverts to the comic, the notarie is instructed to persevere in completing his assignment: his profits, he is assured, will compensate for his labour, the allusion to 'The gains will quit the pains' suggests the unlikely gains the notarie will reap and underlining the sense of absurdity and banality. Like the incident of the dying man, 'The Fragment' as a whole, presents an affected tone and feeling, and recreates a sense of disproportion, that is inconsistency between the situation

described and the attitudes expressed. Rather than incite our sympathy the context encourages us to look down upon the characters:

. . . I could not die in peace unless I left it as a legacy to the world; the profits arising out of it, I bequeath to you for the pains of taking it from me--It is a story so uncommon, it must be read by all mankind--it will make the fortunes of your house--the notary dipped his pen into his ink-horn--

--It is a story, Monsieur le Notaire, said the gentleman, which will rouse up every affection in nature--it will kill the humane, and touch the heart of cruelty herself with pity--

--The notary was inflamed with a desire to begin, and put his pen a third time into his ink-horn--and the old gentleman turning a little more towards the notary, began to dictate his story in these words-----

(S.J. WC 105-6)

The coincidences the protagonist experiences, the different types he encounters, and attitudes and views, all suggest affinities with another aspect of the literary heritage--the picaresque tradition. In undertaking a journey to discover the world, Yorick goes through varied experiences and meets different people. The different roles the protagonist plays, as sentimental traveller, moralist, ironist and socialite, and everything he undergoes, as well as his attitudes and views, recreate his reality and establish his vision of human nature. To understand the theme or the situation at hand is to understand a different aspect of the character of the protagonist and to learn about the predicament of the individual as Yorick perceives it. As with typical picaresque narratives, the figure of the traveller constitutes a link that relates the various incidents, inset stories and encounters to one another in an episodic structure that lacks a tight plot. Interested in the commonplace and the unrefined as well as the sophisticated types he encounters on the social scene, Yorick's predicament is strikingly reminiscent of that of the picaresque hero. Many of the characters he depicts, for example Mme de

Rambouliet, The Marquesina de F\*\*\*\*\*, the notarie, and the beggar, recall the uncultivated types that figure as stock characters in the picaresque tradition. As in the picaresque narrative, the protagonist's experience highlights the adverse aspects of human nature. A principal object of the journey is to encourage a less selfish and more sympathetic disposition towards the individual and the society: we are urged to show compassion towards other people and encouraged to recognize the equality between individuals and their fraternity. Understanding and sympathetic, Yorick accepts the frailties of the human self, but is never perturbed or frightened away by reality. He figures as the emotionally detached observer, and the unassuming protagonist who reflects upon bawdiness, misfortune and hypocrisy with a sense of amusement at the human condition and a sense of resignation to its predicament. Albeit cultured and socially adept, his views are shaped by popular wisdom and suggest the character of the folk hero as much as that of the erudite gentleman. Proverbial lore embodies the force of the collective consciousness and reflects the norms of the common folk in both values and attitudes. The protagonist appropriately calls upon proverbial tradition in order to describe and reflect upon the experiences he undergoes. The skill with which he manipulates popular tradition highlights a significant aspect of his identity and confirms his vision as pertaining to the common folk:

It [*A Sentimental Journey*] may in fact be regarded as yet another offshoot from the picaresque stock which bore such varied fruit throughout the seventeenth and eighteenth centuries and which remains unpredictably alive to the present day. Yorick is not (after all) the first amorous traveller to be met with in European fiction; nor is he the first protagonist of a novel to be accompanied by a resourceful servant whose character is admirably suited to his own. The fact that the name 'La Fleur' is that of a servant in a well-known play by Philippe Nericault (Destouches)--*Le Glorieux*--is itself suggestive. Sterne is not the first wanderer to describe the hardships and the strokes of good fortune that have come his way, or to entertain us with

wise reflections, inset stories, doubles entendres, and accounts of remarkable coincidences. He is not the first eighteenth-century novelist to describe an encounter with a strange lady in the bedroom of an inn.<sup>7</sup>

*A Sentimental Journey* also confirms the values and ethics of the sentimental movement. As a literary movement, sentimentalism constituted a response to the economic and social changes that occurred in the eighteenth century. Together with the rise of commerce and trade and the emergence of an increasingly specialized society, the eighteenth century witnessed an increasing preoccupation with contemporary social vices, such as indifference, selfishness, deceit, the loss of individual independence and the lack of integrity. While accepting the new economic changes and the prosperity they brought, luminaries of the eighteenth century and the sentimental movement such as Francis Hutcheson, Lord Shaftesbury, Adam Smith, Diderot and Rousseau attacked the personal and ethical alienation of the individual in an increasingly specialized society made of cunning and mercenary role-players. In a 'bloody awful' differentiated economy, argued Diderot 'the necessitous man', "often wasted his life taking up positions and carrying them out" (Diderot. Trans. 1966, p.120)".<sup>8</sup> Artificiality, argued Rousseau, became a way of life in a world in which it "became the interest of men to appear what they really were not."<sup>9</sup> In attempting to balance the adverse effects of the changes in society and individual attitudes, the ethics of sensibility tried to cultivate a better appreciation of the communal bond. Rather than abstract humanity, the sentimental writers advocated more flexible, humane and polite kinds of human interaction.<sup>10</sup> In allowing the heart a greater share in governing the individual's behaviour, and cultivating a balance between personal emotion and the social conscience sentimentalism attempted to reinforce group harmony and stability.<sup>11</sup> In place of the definition of man solely on the basis of his political or professional position, military prowess, manly independence, or the idealization of

man as citizen, the rise of sentimentalism signalled the recognition of feminine feeling and the place of women in society, the exaltation of private friendships, and the domestic hearth. In redefining the place of the individual and specifically women in society, the sentimentalists also established "the emotional and intellectual foundations for recognizably modern social relationships".<sup>12</sup> Far from being an insipid genre which attempted to dethrone reason or self-control, the intention of the language and literature of sensibility is to delineate the operations of human sympathy so as to reinforce sociability and communal virtue.<sup>13</sup> Rather than empathy, emotion or lack of self-command, the man or woman of humanity is above all a finely tuned and sharply discriminating ethical instrument.<sup>14</sup> No one is likely to describe human emotion in less emphatic terms than Adam Smith: his 'Theory of Moral Sentiment' both highlights the basic tenets of the sentimental movement and dispels many of the misconceptions associated with it. The man of the most virtue, for Adam Smith, never indulges in emotion for its own sake, or relinquishes his self-control in a crude outpouring of emotions. Similarly, the term 'sensibility' is adopted in order "to describe the individual's natural tendency to respond to the feeling of others" (Smith, ed. 1976, p.34).<sup>15</sup> In expounding the practical aspect of his theory he "condemns those whining moralists who attempted to stretch men's sensibility beyond the just standards of nature and propriety' and identifies the ideal situations where sensibility is likely to be most effective: " . . . in everyday face-to-face exchanges that take place in small-scale groupings where the 'propensity to sympathize' is at its strongest and the 'free communication of sentiments and opinions' could conceivably result in the most 'delightful harmony' possible in human society (p.337)." Even here, Adam Smith insists that the sympathetic pleasure and the harmony which ensued had a firm basis in the polite civility and self-control of group members.<sup>16</sup>

To turn to the literature of sensibility, a typical sentimental novel such as Rousseau's *La Nouvelle Héloïse*, consists primarily of intimate exchanges between the principal characters, Julie and St Preux and Lord Bomston, and delineates the containment, modification and ultimate transcendence of passion through the civilizing art of conversation.<sup>17</sup> Rather than subvert reason or encourage pathos, the object of the sentimentalist is to encourage the reader to adopt a more 'rational' and more humane attitude towards society. Hence, Yorick in *A Sentimental Journey* rejects the idea of withdrawal: rather than a life of seclusion in prison he opts for liberty as the healthier and more rewarding option. 'To him that has lost his taste sweet is sour', 'An ill stomach makes all the meat bitter', 'A bean in liberty is better than a comfit in prison', 'Lean liberty is better than fat slavery', 'Hope deferred maketh the heart sick', 'When the wind is in the west the weather is at its best' and 'The iron entered into his soul' put forward the views of the prisoner and underline the 'moral' implied as well as confirm the sentimentalist code of ethics as a more healthy option. Similarly, the skill with which the writer depicts the exchange with the monk, the callous attitude Yorick exhibits towards him, and the subdued response of the former, urge compassion towards the less fortunate in the society and admonish the character and the reader against acquiescence in selfishness and indifference. Rather than persuade the character to display guilt or emotion, the encounter with the monk is intended to reflect upon the attitude of the insensitive rationalist and the alienation it is likely to result in. The reference to 'To add insult to injury' and 'Injury is to be measured by malice' recreates part of the common denominator, i.e. proverbial lore, and calls upon the reader's system of belief in order to render the moral exemplified in the context even more convincing. Similarly, the consideration the old French officer exhibits towards Yorick in 'The Translation', realizes the ideal situation in which harmony, according to Adam Smith, is likely to originate, i.e. in small-scale groupings where 'the propensity to sympathize' is at its strongest: "Translate this into any civilized

language in the world--the sense is this: 'Here's a poor stranger come into the box--he seems as if he knew nobody; and is never likely, was he to be seven years, in Paris, if every man he comes near keeps his spectacles on his nose--'tis shutting the door of conversation absolutely in his face . . . ' " (S.J. WC 57). This incident is followed by Sterne's own reflections upon 'sociality' and how meaning is formulated by means of gestures and attitudes rather than speech. The sentimental protagonist also figures as an ironist who is capable of subverting those values which he is trying to perpetrate, such as self-control, decency, and propriety. The reference to 'To pluck a rose', i.e. 'To pass water', which follows the discourse upon sociality, exhibits a crude attitude and violates the moral illustrated in the beginning of the incident. In another incident, 'To be of every man's opinion' and 'Misreckoning is no payment' are manipulated in order to reflect upon the mentality of the 'mercenary role player' that is most common in the upper strata of the society. Sentimental heroes such as Yorick, therefore, figure as ideals whose function is didactic as well as mimetic and whose exploits and misfortunes are deliberately devised in order to heighten the sympathetic response of the reader and encourage him to adopt a certain code of conduct. The mistakes and adjustments Yorick makes, his consideration of the feelings of other individuals, and his rejection of the vices in the society, depict the vision, and progress, of a role model who pertains to the community and who expects to be judged by a code of ethics which respects the individuals in it. His reactions and views are deliberately designed in order to reinforce group harmony and understanding and to discourage behaviour patterns that are likely to lead to discord in the community. An embodiment of the common denominator in both values and attitudes, the proverbs referred to emphasize the identity of the protagonist as a role model and an ideal who reflects the norms of the society and who can figure as an example to the reader. As an expression of popular wisdom, the proverb renders the argument against deceit, hypocrisy, and selfishness more forceful and convincing and further

emphasizes the code of ethics exemplified by the sentimental protagonist. Proverbial lore also constitutes a frame of reference to which the attitudes of the protagonist and the characters are referred: the reader who participates in the narrative as judge and evaluates the protagonist's progress is encouraged to adopt the sentimentalist's code of ethics when it is supported by the force of tradition. It is interesting to note that the thinkers of the sentimental movement awarded the prerogative of undertaking the sentimental education to the privileged members in the community--those who possessed the means to lead a relatively relaxed life as well as the education and the time to devote to it: "Such a task could only be carried out by those whose leisure, education and means suited them for the benevolent role. Sentimental writers such Sterne, Drysdale, Blair, Fordyce and Mackenzie consistently urged the prerogative of social rank."<sup>19</sup> Yorick is depicted in the narrative as the erudite gentleman who is versed in tradition and who is, therefore, qualified to undertake the responsibility. Proverbial lore confirms the character of the protagonist as a cultured and accomplished figure who is capable of assuming the identity of a role model and educator.

In the present survey of the proverb and how it figures in *A Sentimental Journey* I have examined more than seventy-five proverbial expressions, that is, more than a third of the proverbs cited in the text, in their respective contexts. A proportion of those proverbs,--thirty proverbial expressions, i.e. fifteen percent,--directly reflect upon the principle themes in the narrative. The following are some of the proverbs which were examined earlier in the chapter and which summarize the main themes of the text. 'As rises my good so rises my blood', 'The more goods the more evils (greed)', 'God (Nature) is no botcher', 'Nature is the true law', 'Nature passes nurture (art)', 'Nature will have her course', 'Charity begins at home', 'To live by the sweat of one's (other men's) brows', 'He that will not labour must not eat', 'Fancy passes beauty', 'Fancy may bolt bran and think it flour', 'Hearts may agree, though heads differ', 'He that studies his content lacks it', 'To



the jaundiced eye all things look yellow', 'Where love is there is the eye', 'Love is the true price (reward) of love', 'Likeness causes liking' and 'To pluck a rose', reflect upon selfishness, greed, sensibility, nature, perception and the imagination. Proverbial lore confirms the relationship between the different aspects of the narrative: contexts that reflect upon hypocrisy, flattery, and opportunism, or, perception, experience and the imagination, are rendered more clear and identified as pertaining to a general theme, such as vice in the society, or the individual's attitude towards reality, when the relevance of the proverb to the context is established. Understanding how the different themes are developed by means of manipulating proverbs, assists the reader to detect a unity in the text that is otherwise imperceptible. Proverbial expressions that are manipulated in order to reflect upon the different contexts, i.e. the frivolous pursuits of the socialite in Paris, e.g. 'Win the game and lightly have all the place after' and 'A word to a wise man is enough (few words to the wise suffice)', or the tactics of the flatterer in 'The Act of Charity', e.g. 'The heart's letter is read in the eye', help to implement the intention of the writer, e.g. by enhancing the irony, and render the meaning even more clear. In recalling other contexts in the narrative in which the proverb occurs, proverbial lore also imposes consistency upon the text. Hence, the correspondence between the manifest attitude and the real character of the individual is illustrated when describing the beautiful grisset, and La Fleur later in the narrative, by means of referring to 'If better were within better would come out': "She repeated her instructions three times over to me with the same good natured patience the third time as the first;--and if *tones and manners* have a meaning, which certainly they have, unless to hearts which shut them out--she seemed really interested, that I should not lose my self" (S.J. WC 51-52); ". . . poor La Fleur advanced three steps towards me, and with that sort of movement which a good soul makes to succour a distressed one--the fellow won my heart by it; and from that single trait, I knew his character as perfectly, and could rely upon

it as firmly, as if he had served me with fidelity for seven years. . . ." (S.J. WC 68). Similarly, the attitude of the German Goliath, who occurs in the incident of 'The Dwarf', is anticipated in 'The Translation' by means of substituting 'German' for 'Jew' when referring to 'To use one like a Jew': 'Here's a poor stranger come into the box--he seems as if he knew nobody; and is never likely, was he to be seven years in Paris, if every man he comes near keeps his spectacles on his nose--'tis shutting the door of conversation absolutely in his face--and using him worse than a German' (S.J. WC 57). Many proverbial expressions that occur in the course of reflection and commentary, render more clear the voice of the protagonist and serve to underline his opinions and views, both as sentimental humanist, moralist and ironist. As part of the common denominator, and an embodiment of popular wisdom, the proverb confirms the identity of the protagonist as a figure who pertains to the common folk, and lends credence to his role as a moralist who is concerned with redeeming the ills he witnesses in the society. In highlighting the predicament of the protagonist and the different aspects of his character as model, erudite gentleman, humanist and folk hero, the corpus of proverbial expressions in *A Sentimental Journey* recreates the narrative as a mimetic and didactic text, and assists the reader better to understand a rich and complex work of narrative fiction.

## Footnotes

1. A. Alvarez, Introd., *A Sentimental Journey Through France and Italy by Mr Yorick*, by Laurence Sterne, ed. Graham Petrie (London and New York: Penguin, 1967), p. 11.

2. M. H. Abrams, "Primitivism and Progress," *A Glossary of Literary Terms* (New York: Holt, Rinehart and Winston, 1971), p. 137.

3. It is important to point out that while England and France exhibited a preoccupation with the effects of modernism, i.e. the changing social and moral values, and the growing corruption and deceit in the society in the eighteenth century, both English and French literature had a symbiotic relationship during the time of Sterne. The sentimental movement developed at about the same time in both countries and the French sentimental novel was greatly influenced by Richardson and Sterne--towards the end of the century in England, Rousseau and Riccoboni became important models. Notable landmarks such as Marivaux's *La Vie de Marianne* (1736-42) and the novels of Crébillon fils, such as *Les Égaréments du Cœur et de L'esprit* (1736) were translated into English. The latter work is referred to in *A Sentimental Journey*. See, Janet Todd, *Sensibility: An Introduction* (London: Methuen & Co., 1986), p. 154.

4. Ronald Grimsley, *Jean-Jacques Rousseau* (Sussex: The Harvester Press, 1983), p. 61.

5. Thomas R. Preston, "Biblical Criticism, Literature, and the Eighteenth-Century Reader," in *Books and Their Readers in Eighteenth-Century England*, ed. Isabella Rivers (Leicester: Leicester University Press, 1982), p. 109.

6. Alvarez, p.13.

7. Ian Jack, ed., *A Sentimental Journey Through France and Italy by Mr Yorick*, with *A Journal to Eliza*, and *A Political Romance*, by Laurence Sterne (Oxford and New York: Oxford University Press, 1984), p. xix.

8. Denis Diderot, *Rameau's Nephew and D'Alembert's Dream*, trans. L.W. Tancock (Harmondsworth: Penguin, 1966) [first published 1832].
9. John Dwyer, "The Sentimental Ethic," *Encyclopedia of Literature and Criticism*, eds. Martin Coyle, Peter Garside, Malcolm Kelsall and John Peck (London and New York: Routledge and Kegan Paul, 1990), p. 1031.
10. *ibid.*, p. 1030.
11. *ibid.*, pp. 1030-31.
12. *ibid.*, p. 1030.
13. *ibid.*, p. 1034.
14. *ibid.*, p. 1033.
15. Adam Smith, *The Theory of Moral Sentiments*, eds. D.D. Raphael and A. L. Macfie (Oxford: Oxford University Press, 1976) [first published 1759].
16. Dwyer, p. 1032.
17. *ibid.*, p. 1034.
18. *ibid.*, p. 1040.

## Chapter 3

### *A Journal To Eliza*

A treatise about love, hope and faith, *A Journal to Eliza*, contains a high proportion of proverbial expressions. With ninety proverbs in less than half the length of the text of *A Sentimental Journey*, Sterne calls upon proverb lore extensively. Suited to the epistolary style of the text, the proverb underlines the conversational tone of the *Journal* and assists the reader hear the voice of Yorick as he addresses himself to Eliza in a spoken monologue. An example of a two-sided creation of the familiar letter, the *Journal* turns on a complex interplay between the natural and the fictive, reflection and creation, history 'outside' and artifice 'within'.<sup>1</sup> The different entries inform us, in chronological order, about the daily life of Yorick and the circumstances of his beloved Eliza. A closer study of the text will bring the reader better to appreciate the *Journal* as a literary work. It deals with many more issues than the reader might first notice and constitutes a literary work in its own right. Articulating a lover's discourse, it also develops a plethora of themes: the writer's perception of nature, trust in providence, faith, hope, perseverance, the voyage out, the domain of the ego, reflections of the self and the other, and the portrait of Eliza are the main themes which will be developed in the present discussion.

As the self sets off in search of love and contentment in order to compensate for its feeling of loneliness and for the love of which it is deprived, it calls upon its own resources and attempts to nurture its capacity for faith and perseverance. Sustained only by hope and an unwavering faith in the eventual redemption, it recreates different microcosms that reflect its vision of the universe and that epitomize its experience. Nature is one such microcosm, while the self and its domain, the other as reflected in the image of the beloved, and England, the abode of peace and tranquility, are other instances of the universes recreated by Yorick which demand our attention.<sup>2</sup> In attempting to understand the lover's discourse between Yorick and Eliza we shall, therefore, examine the principal themes in the text. While some of the contexts we shall analyse present more

proverbs than others, all serve to highlight the main ideas in the *Journal*. In each case we shall attempt to show how the proverbs located reflect upon, articulate and sum up the different themes and ideas. It is interesting to note how Sterne formulates meaning in the *Journal* upon different levels. The same context, in other words, articulates different ideas, and reflects upon different themes. In the forthcoming discussion, for instance, we shall witness how Yorick's flights of fantasy, as he envisages the self with the beloved, not only underline his love for Eliza and his longing for her, but also refer to his sense of faith and his trust in the clemency of providence. We shall also witness how meaning in the *Journal* is formulated by means of calling upon subtle allusions and hints that transform the context and recreate the required impression without intruding upon Yorick's address to Eliza. 'To take wind and tide with one' and 'The wings of the morning', referred to in the following discussion about nature, are only two examples. The *Journal*, therefore, not only presents a plethora of proverbs and repeated proverbs that constitute clusters which highlight and articulate the ideas with which Sterne deals, but also constitutes a treatise upon themes with a long literary tradition behind it. The use of the proverb in articulating ideas and themes, as well as the style--the beautifully poised and balanced quality of the prose<sup>3</sup> that is manifest in most of the quotations which I shall examine--will demand our attention in the present chapter as we consider the lovers' discourse between Yorick and Eliza.

The love that Yorick and Eliza bear to one another, the affiliation and the affinity between them, and the mutual need of their entwined souls for one another are articulated by means of calling upon the natural world. An embodiment and a reflection of the relationship between Yorick and Eliza, the natural world and natural phenomena, in the *Journal*, also figure as symbols of the living link that binds the two lovers. The first tribute to Eliza in the text employs imagery that depicts change, constancy and radiance. Like the alternation of day and night, and the birth of the new day, their love is rejuvenescent, ever alive and always young.

'As sooth as the sun uprises' refers to the light with which the love of Eliza empowers the vision: each morning incites a song which pays a tribute to the love Yorick tenders towards her. The assured sense of healthy confidence that bodes of the bright days that are to come with the beloved, in the following context, is set against the indescribable heavy sombreness of the terrain which Eliza left behind upon her departure:

. . . inclosed her likewise the Journal kept from the day we parted, to this--so from hence continue it till the time we meet again--Eliza does the same, so we shall have mutual testimonies to deliver hereafter to each other, *That the Sun has not more constantly rose and set upon the earth, than We have thought of and remember'd, what is more chearing than Light itself--eternal Sun-shine! Eliza!--dark to me is all this world without thee! and most heavily will every hour pass over my head,* till that is come which brings thee, dear Woman back to Albion. dined with Hall &c--at the brawn's head-- . . . [My Emphasis]

(A Journal.WC 135)

In a more elevated and joyful note, Yorick describes a homely domain in anticipation of the long awaited and much coveted reunion with Eliza in order to celebrate the return of the golden age. As Yorick contemplates the regenerative fertility of the earth, the love of Eliza is reflected upon and compared to the energy the earth is imbued with:

*July 2<sup>d</sup>--But I am in the Vale of Coxwoud and wish You saw in how princely a manner I live in it--tis a Land of Plenty--* I sit down alone to Venison, fish or Wild foul--or a couple of dishes of fowls--with Curds, and strawberrys and Cream, and all the simple clean plenty which a rich Vally can produce--with a Bottle of wine on my right hand (as in Bond street) to drink your health--I have a hundred hens and chickens about my yard--and not a parishoner catches a hare a rabbit or a Trout,--but he brings it as an Offering--*In short tis a golden Vally--and will be the golden Age*



*when You govern the rural feast, my Bramine, and are the Mistress of my table and spread it with elegance and that natural grace and bounty with which heaven has disti[n]guish'd You.* [My Emphasis]

(A *Journal*.WC 174)

The rhythm of the day and the night symbolizes the constancy of the love of Yorick: the lapse of darkness and the rise of the new dawn hail the ever alive tenderness the two lovers nurture towards one another, and bring to the future a note of hope and serenity. As Yorick thinks of Eliza before retiring he also pays tribute to his soul:

. . . Let this persuasion, my dear Eliza! stick close to thee in all thy tryals--as it shall in those thy faithful Bramin is put to--till the mark'd hour of deliverance comes. I'm going to sleep upon this religious Elixir--may the Infusion of it distil into the gentlest of hearts--for that Eliza! is thine--sweet, dear, faithful Girl, most kindly does thy Yorick greet thee with the wishes of a good night. and--of Millions yet to come-- . . .

(A *Journal*.WC 150-51)

The natural in the *Journal* is cherished as a basic and flawless criterion that is only surpassed by the holy word. The prospect of desertion by, or separation from, Eliza marks the annihilation of the natural world. The possibility of betrayal leaves the loving heart with nothing to turn to in this world: only the hereafter can promise redemption to the ostracized soul. The loss of Eliza is, therefore, compared to a paradise lost. A blind eye is turned onto a once meaningful universe and a bountiful world that is rich in its diversity is irreparably obliterated. The injured soul turns to another source which is beyond deceit and beyond decay. The reference to 'True (sooth) as gospel' refers to the one remaining solace for the solitary abider who has lost his mate:

. . . what heavenly Consolation would drop from your Lips and how pathetically you would enforce your Truth and Love upon my heart to free it from every Aching doubt--Doubt! did I say--but I have none--and as soon would I doubt the Scripture I have preach'd on--as question thy promisses, or Suppose one Thought in thy heart during thy absence from me, unworthy of my Eliza.--for if thou art false, my Bramine--the whole world--and Nature itself are lyars--and--I will trust to nothing on this side of heaven--but turn aside from all Commerce with expectation, and go quietly on my way alone towards a State where no disappointments can follow me--you are grieved when I talk thus; it implies what does not exist in either of us--so cross it out, if thou wilt--or leave it as a part of the picture of a heart that *again* Languishes for Possession--and is disturbed at every Idea of its Uncertainty--So heaven bless thee--and ballance thy passions better than I have power to regulate mine . . .

(A *Journal*.WC 175)

The affection and tenderness which Eliza instils in Yorick nourishes the soul and imbues the self with vitality: activated and willing, the self reciprocates love for love and enhances the energy that surrounds it. A second proverb, 'No root, no fruit', calls upon nature in order to reflect upon the idea of love and rejuvenation. In as much as the natural world reflects the love that fills the universe of Yorick and Eliza with vitality, the language of love draws upon nature as a source in order to articulate the relationship between the two lovers. In finding Eliza, the self comes into its own: its potency is enhanced and it stands on the edge of happiness. Regenerative and aspirant, the self flourishes and achieves fulfilment. Severed From Eliza and deprived of love and tenderness, the self is left to wither. The death of the soul and the ensuing desolation that is a result of the dearth of the heart is compared to a waste land. The allusion to 'No root, no fruit', the proverb cited in the following quotation, reflects upon the themes of love, rejuvenation, and felicity and juxtaposes them with deprivation and decay:

. . . O My Eliza, had I ever truly loved another (which I never did)  
Thou hast long ago, cut the Root of all Affection in me--and planted and  
waterd and nourish'd it, to bear fruit only for thyself--Continue to give me  
proofs I have had and shall preserve the same rights over thee my Eliza!  
and if I ever murmur at the sufferings of Life, after that, Let me be numberd  
with the ungrateful. . .

(*A Journal*.WC 148)

Much of the *Journal* is about constancy: the consistent occurrences of natural phenomena, the eternity of Yorick's love to Eliza, and of course the portrait of Eliza which is consecrated and rendered immortal in the *Journal*. In their constancy and consistency, the laws that govern and lend meaning to the minute microcosm of the two lovers are compared to those that rule the larger macrocosm. Theirs is a world that is set apart from the social reality and that is bound together by eternal laws. 'Time wears away love (fancies)', 'Times change and we with them', 'Far from eye, far from heart' and 'There is change of all things', the four proverbial expressions that occur as a cluster, articulate a main theme in the *Journal* and indicate how the love tendered towards Eliza will not wear out by time, distance or lapse of interest:

. . . That Time and distance, or change of every thing which might  
alarm the little hearts of little men, create no uneasy suspence in mine--It  
scorns to doubt--and scorns to be doubted--tis the only exception--When  
Security is not the parent of Danger.

(*A Journal*.WC 144)

Argued against later in the text, the first two proverbial expressions, i.e. 'Time wears away love (fancies)' and 'Times change and we with them', vary upon the theme of constancy. Epitomizing the values Yorick and Eliza incarnate, the portrait of Eliza betells of reciprocated sincerity and loyalty, and asserts the values that her person and Yorick's love stand for:

June 4. Hussy!--I have employ'd a full hour upon your sweet sentimental Picture--and a couple of hours upon yourself--and with as much kind friendship, as the hour You left me--I deny it--Time lessens no Affections which honour and merit have planted . . .

(*A Journal*.WC 158)

The idea of constancy and the eternal values embodied in the minor microcosm of the lovers, and the larger macrocosm, are only rendered meaningful when seen in relation to the existence of a just and clement providence. Yorick's belief in the watchful eye of providence and the benevolence of fate, like his certainty in the eventual reunion, invests the world with meaning and endows natural phenomena with significance. Without faith in the prospect of change and eventual redemption, without belief in the justice of providence and the imminence of the coming deliverance, the timed motion of the constellation and their manifestations, like the alternation of the hours of light and darkness and the day and the night, cease to reflect upon the themes of continuity and constancy. Without hope in the impending return of the cherished idol, the regular and regulated rhythm perceived in natural phenomena reverts to a repetitious and endless cycle that effaces the vision and that renders perception impossible. Despair of the return of the beloved and the fulfilment of the pact of love between the fraternizing souls spread a shroud of darkness upon the world and substitute an eternal inferno of suffocating voidness for the natural world. With no prospect for change or chance of redemption, the ever young and tender salutation to the natural world is annihilated: repetitiousness is substituted for constancy and harmony, and pattern and meaning are effaced: despair robs diversity of its meaning. The norms that establish the rhetoric of regularity, continuity, and constancy are therefore the same as those governing the individual's perception of alternation and change. Like the blind eye, the passive soul that cannot look

forward to salvation or redemption is able neither to perceive constancy, nor for that matter to change. Rather than a rejuvenescent phenomena that stands for hope and a new birth, the cycle of nature--the ultimate prototype that allows the individual to understand the concepts of change and stability--becomes an all engulfing charade that presents no escape and allows no deliverance for the individual. Without the company of Eliza, the world remains an unfamiliar and estranging place:

. . . every thing in this world seems in Masquerade, but thee dear Woman--and therefore I am sick of all the world b[ut] thee--one Evening *so spent*, as the *[S]aturday's which preceeded our Separation--would sicken all the Conversation of the world--I relish no Converse since . . .*

(A Journal.WC 153)

In clinging to the memories and tokens of Eliza and hoping to be reunited with her, Yorick preserves his love of life and invests his universe with meaning. The idea of expectancy and aspiration which shapes the lover's vision and determines his perception of the world underlies the idea of rejuvenescence in the *Journal*. The love and affection Eliza and Yorick bear one another is dictated by their hearts and determined by nature. Without love both are cut off from their respective selves. In as much as their happiness lies in their ability to be true to one another, their love for, and fidelity to one another, is essential for their mutual survival. When one is ill, the other is the effective and only helpmate who can provide a remedy, and when one is dejected, the beloved is a source of hope, a consolation and a solace. Both Yorick and Eliza are the perfect articulation of all that is healthy and positive in one another's being. As counterparts who resemble one another more than any other two people, they are the perfect complement for one another; as predestined mates who cannot escape their fate, they are only at peace when they are together. Eliza is, therefore, Yorick's 'better half'--in seeking

and finding its mate the soul comes back to itself. The allusion to 'My better half' in the third quotation further underlines the congruity in preferences and attitudes, as well as the need of the two lovers for one another, "O Eliza! how did thy Bramine mourn the want to thee to tye up his wounds, and comfort his dejected heart--still something bids me hope--and hope, I will--and it shall be the last pleasurable Sensation I part with" (*A Journal*.WC 140):

April 21. The Loss of Eliza, and attention to that one Idea, brought on a fever--a consequence, I have for some time, foreseen--but had not a sufficient Stock of cold philosophy to remedy--to satisfy my friends, call'd in a Physician--Alas! the only Physician, who carries the Balm of my Life along with her,--is Eliza . . .

(*A Journal*.WC 139)

. . . and bring the Mind back to where mine is retreating--that is Eliza! to itself--to thee (who art my second self) to retirement, reflection & Books--When The Stream of Things, dear Bramine, Brings Us both together to this Haven--will not your heart take up its rest for ever?--and will not your head Leave the world to those who can make a better thing of it--if there are any who know how.--Heaven take thee Eliza! under it's Wing--adieu! adieu.----

(*A Journal*.WC 154-55)

With their fate prescribed and their etched course in life converging, the two lovers are as indispensable for, as they are desirable of, one another: both are destined to suffer until the eventual reunion. A comfort and a blessing, their love presents a haven of rest and security that can hold no dangers nor pose any risks. The unceasing craving for the cherished and coveted idol is determined by the yearning of the deprived soul for a more secure existence. No matter how inviting the universe or becoming the circumstances, the self remains threatened until it finds its counterpart. Reunion with the beloved, on the other hand, marks the

attainment of the ultimate degree of perfection--harmony with the self and equilibrium with the world. In conforming to the dictates of their own natures, the two lovers come home to a haven of tranquility and contentment. The course prescribed for Yorick, the contingency of his happiness upon the homecoming to the beloved, and the utmost urgency of persevering until the phase of turmoil is transcended and paradise regained, is articulated by reference to: 'To shipwreck in the haven (harbor)':

August 1. what a sad Story thou hast told me of thy Sufferings and Despondences, from S<sup>t</sup> Iago, till thy meeting with the Dutch Ship--twas a sympathy above Tears--I trembled every Nerve as I went from line to line--and every moment the Account comes across me--I suffer all I felt, over and over again--will providence suffer all this anguish without end--and without pity?--*'it no can be'*--I am tried my dear Bramine in the furnace of Affliction as much as thou--by the time we meet, We shall be fit only for each other--and should cast away upon any other Harbour. . .

(A Journal.WC 186)

Bound to tolerate adversity and to fight in order to regain one another, the two lovers must feel the best course for their survival. In their perseverance and their constancy, in their placid moments and their pliant moods, as in the difficult times they encounter, both are guided by their need for proximity and the absolute necessity of survival:

. . . I look now forwards with Impatience for the day thou art to get to Madras--and from hence shall I want to hasten thee to Bombay--where heaven will make all things Conspire to lay the Basis of thy health and future happiness--be true my dear girl, to thy self--and the rights of Self preservation which Nature has given thee!--persevere--be firm--be pliant be placid--be courteous--but still be true to thy self--and never give up your

Life,--or suffer the disquieting altercations, or small outrages you may undergo in this momentous point . . .

(*A Journal*.WC 148-49)

Wrenched from its counterpart, the soul is left to face the tumultousness of the life of the solitary abider on its own. Tenacious and persevering as it may be, it still suffers acutely from estrangement in the wilderness. 'Once to have been happy is misery enough (Remembrance of past pleasures augments present pains)', refers to the situation of Yorick before and after his separation from Eliza, and underlines the pain that recollection of the times spent with Eliza inflict upon the ostracized soul:

. . . I gave a thousand pensive penetrating Looks at the Arm chair thou so often graced on these quiet, sentimental Repasts--and Sighed and laid down my knife and fork,--and took out my handkerchiff, clap'd it across my face, and wept like a child--I shall read the same affecting Account of many a sad Dinner which Eliza has had no power to taste of, from the same feelings and recollections, how She and her Bramin have eat their bread in peace and Love together.

(*A Journal*.WC 137)

Proverb lore is again called upon in order to articulate the agony of a heart worn out by expectation and wearied by memories of contentment and happiness, and to reflect upon the solitary soul as it struggles to stand up in the face of adversity. 'Hope deferred maketh the heart sick' and 'Misfortunes never (seldom) come alone (single)' are manipulated in order to develop further the theme of suffering in the *Journal*:

--And now Eliza! Let me talk to thee--But What can I say, What can I write--But the Yearnings of heart wasted with looking and wishing for thy Return--Return--Return! my dear Eliza! May heaven smooth the



Way for thee to send thee safely to us, and sojourn] for Ever . . .

(*A Journal*.WC 188)

I am so ill to day, my dear, I can only tell you so--I wish I was put into a Ship for Bombay--I wish I may otherwise hold out till the hour We might otherwise have met--I have too many evils upon me at once--and yet I will not faint under them--Come!--Come to me soon my Eliza and save me!

(*A Journal*.WC 147)

The estrangement of the loving heart only renders more chronic its yearning for its mate. The allusion to 'Desires are nourished by delays', which is emphasized in the text, reflects upon the theme of estrangement and longing. Like 'Once to have been happy is misery enough (Remembrance of past pleasures augments present pains)', the proverb depicts the state of the lonesome soul as it goes its own way in search of its beloved:

. . . a Wife to receive and make Treaties with--an estate to sell--a Parish to superintend--and a disquieted heart perpetually to reason with, are eternal calls upon me--and yet I have you more in my mind than ever--and in proportion as I am thus torn from your embraces--*I cling the closer to the Idea of you*--Your figure is ever before my eyes--the sound of your voice vibrates with its sweetest tones the live long day in my ear--I can see and hear nothing but my Eliza. remember this, when You think my Journal too short, and compare it not with thine . . .

(*A Journal*.WC 178-79)

Supported by nothing but the tenderness of a loving heart and an unwavering faith in the mercy of providence, Yorick seeks succour for his departed soul. The extent of the turmoil and unhappiness sustained is measured by the degree of the need of Yorick for Eliza, and the worth he sets upon her. In an allusion to 'The worth of a

thing is best known by the want of it', Yorick reflects upon his dependency upon his beloved and the extent to which she is wanted:

--How I now feel the want of thee! my dear Bramine--my generous unworldly honest Creature--I shall die for want of thee for a thousand reasons--every emergency and every Sorrow each day brings along with it--tells me what a Treasure I am bereft off,--whilst I want thy friendship and Love to keep my head up from sinking . . .

(*A Journal*.WC 181)

Deprived of its other half the separated soul is guided by a compassionate and clement diety. Early in the *Journal* Yorick asserts his confidence in the justice of providence. Heaven tends to the plight of the solitary lover and lends Yorick strength as he attempts to traverse the lonely and unfamiliar terrain on his own. 'God shapes the back for the burthen', the second proverb cited in the text, is slightly varied upon in the context in order to emphasize the idea of faith and the trust tendered in the watchful eye of providence:

worn out with fevers of all kinds but most, by that fever of the heart with which I'm eternally wasting, and shall waste till I see Eliza again--dreadful Suffering of 15 Months!--it may be more--great Controulr of Events! surely thou wilt proportion this, to my Strength, and to that of my Eliza.

(*A Journal*.WC 136)

With an omnipotent power watching over the trials and directing the course of the two lovers, providence guides them along a prescribed course and towards a certain end. While their course in life is prescribed by fate, the reward is designated by heaven. Yorick's certainty that the deprivation and suffering of the two parted souls is only temporary and is prescribed to end and that the ultimate

reward, i.e. the reunion of the two lovers is approaching, is articulated by referring to 'There's a divinity that shapes our ends':

. . . One Evening *so spent*, as the [*S*]aturday's which preceeded our Separation--would sicken all the Conversation of the world--I relish no Converse since--when will the like return?--tis hidden from us both, for the wisest ends--and the hour will come my Eliza! when We shall be convinced, that every event has been order'd for the best for Us--Our fruit is not ripend--

(*A Journal*.WC 153)

The suffering that Yorick and Eliza undergo is never seen as purposeless. An all pervading presence maintains and lends support to the bereaved souls and attends to their wounds and injuries. The trust tendered in providence shapes Yorick's vision and determines his perception of the universe as well as endows the world in which he lives with significance. Faith in a more clement fate rests upon the idea of the acceptance of suffering as much as upon the idea of hope. The idea of acceptance and surrender in the *Journal* underlies that of tranquility and contentment. Harmony with the self and with the world is inevitably linked to the theme of purposeful surrender to the trials of life and the assured expectancy of the eventual reward. Faith in the certainty of redemption and the transitoriness of suffering draws the vision away from the present with its pain, and brings it to encompass the pleasures that are to come and hence induce Yorick to acquiesce in tolerating the burden of separation and to persevere under the strain of deprivation. The references to 'Blow the wind ne'er so fast it will lown at last' and 'The remembrance of past sorrows are joyful', point to the inevitability of the easing of pain and the end of the phase of suffering, and reflect upon the projected pleasures and joys that Yorick envisages with Eliza. In accepting the inevitability of suffering and the need for compliance and submission, the soul regains the

incentive and the fortitude necessary to fight for its survival. As Yorick projects forwards in time and sees the present with its pains in retrospect, his suffering is kept at bay and the tormented soul regains its confidence and poise: the burden of the solitary lover is lightened. Both proverbs render clear the assured sense of hope and the note of optimism tendered by Yorick in the future. The pain and suffering must needs end in order to be recalled and contemplated by a serene and contented soul:

. . . set out for Crasy Castle to morrow morning--where I stay ten days--take my sentimental Voyage--and this Journal with me, as certain as the two first Wheels of my Chariot--I cannot go on without them--I long to see Yours--I shall read it a thousand times over If I get it before your Arrival--What would I now give for it--tho' I know there are *circumstances* in it, That will make my heart bleed and waste within me--*but if all blows over*--tis enough--we will not recount our Sorrows, but to shed tears of Joy over them--O Eliza! Eliza!--Heaven nor any Being it created, ever so possessd a Man's heart--as thou possessest mine--use it kindly--Hussy--that is, eternally be true to it.--

(A Journal.WC 168)

As Yorick tends the self and the beloved in moments of pain and suffering he recalls the hardships which he and Eliza transcended together, and the diminishing track in the lonely and desolate terrain which divides the entwined souls. The inevitable transitoriness of the phase of suffering and the gradual demise of the sombreness it casts upon the lives of the two lovers, can only bode well for the two lovers and give promise of the happy scenes that await them. The reference to 'The worst goes foremost', which identifies the phase of suffering as a transitory stage, resounds with a note of hope and encouragement in order to instil a little more patience and persistence in the expectant soul:

. . . 7. continue poorly, my dear!--but my blood warms, every moment I think of our future Scenes.--so must grow strong, upon the Idea--what shall I do upon the Reality?--O God!--

8th employ'd in writing to my Dear all day--and in projecting happiness for her--tho in misery myself. O! I have undergone Eliza!--but the worst is over--(I hope)--so adieu to those Evils, and let me hail the happiness to come.

(A Journal.WC 152)

A fourth proverb, 'Two (three) hungry (ill) meals make the third (fourth) a glutton', in the following quotation, also reflects upon the projected pleasures that Yorick envisages with Eliza and establishes the relationship between patience and perseverance, as well as the related principal of abstinence and the sustaining of deprivation, on one hand, and the idea of expectancy and future fulfilment, on the other:

. . . Surely 'tis not impossible, but [I] may be made happy as my Eliza, by so[me] transcript from her, by that time--If not I shall hope--and hope, every week, and every hour of it, for Tidings of Comfort--we taste not of it *now*, my dear Bramine--but we will make full meals upon it hereafter.--Cards from 7 or 8 of our Grandies to dine with them before I leave Town--shall go like a Lamb to the Slaughter--"*Man delights not me--nor Woman'*

(A Journal.WC 152)

The ideas of suffering, perseverance and expectancy--acquiescence in the tolerance of pain and the expectancy of eventual fulfilment--are therefore reiterated in the text by means of calling upon the themes of deprivation and sorrow as opposed to satiation and fulfilment. Necessitated and compelling, the circumstances that separated Yorick and Eliza will nevertheless come to an end. A just providence will reward patience and perseverance and compensate for past misery and deprivation. All four proverbial expressions are manipulated in order to reflect

upon the same idea: 'Blow the wind ne'er so fast it will lown at last', 'The remembrance of past sorrows are joyful', 'The worst goes foremost' and 'Two (three) hungry (ill) meals make the third a glutton', articulate the idea of suffering, turmoil and eventual redemption, and reflect upon the idea of repose after toil. Hence, while not synonymous in meaning, the four proverbial expressions constitute a cluster in the text: they serve to articulate and emphasize the same idea. While 'The worst goes foremost' and 'The remembrance of past sorrows are joyful' articulate the ideas of hope and aspiration by making direct statements, the other two proverbs manipulate metaphoric language, i.e. the proverbs utilize concepts that pertain to deprivation, satiation, and tumultuous weather and the ensuing clarity and calm in order to make a statement. It is interesting to note how a fifth proverb which is alluded to in the following quotation is also utilized in order to tend the wearied self towards a more patient attitude. 'To take a pain for a pleasure' incites the beleaguered soul to adopt the known remedy that has always been a cure for the deprived and the needy:

. . . sunk my heart with an infamous Account of Draper and his detested Character at Bombay--For What a Wretch art thou thou hazarding thy life, my dear friend, and what thanks is his nature capable of returning?--thou wilt be repaid with Injuries and Insults! Still there is a blessing in store for the meek and gentle, and Eliza will not be disinherited of it: her Bramine is kept alive by this hope only--otherwise he is so sunk both in Spririts and looks, Eliza would scarce know him again. dined alone again to day; and begin to feel a pleasure in this kind of resigned Misery arising from this Situation, of heart unsupported by aught but its own tenderness-- . . .

(*A Journal*.WC 137)

Similarly, 'The die is cast', which occurs later in the text, reflects upon the same theme. The proverb refers to the happiness and joy that await the two lovers, the imminence of the hour of redemption, and underline Yorick's faith and his trust in

the delegations of providence. Yorick and Eliza are soon to incarnate the image of felicity that is cast by the hand of providence. The proverb which articulates the future state of the two lovers as projected by Yorick also reflects upon the joy with which Eliza will soon imbue Yorick's life. The real transformation in Yorick's vision, which is actually under way, is precipitated by divine will and only awaits the arrival of the beloved. The allusion to 'The die is cast', i.e. "time and chance are busy throwing this die", in the following quotation recalls the allusion to a second proverb, 'There's a time for all things (Everything has its time)', which is referred to earlier in the text:

. . . whilst thou art true to thyself and thy Bramin--he thinks thee worth a world--and would give a World was he master of it, for the undisturbed possession of thee--Time and Chance are busy throwing this Die for me--a fortunate Cast, or two, at the most, makes our fortune--it gives us each other--and then for the World--I will not give a pinch of Snuff.--

(*A Journal*.WC 182)

17. At Court--every thing in this world seems in Masquerade, but thee dear Woman--and therefore I am sick of all the world b[ut] thee--one Evening *so spent*, as the [S]aturday's which preceded our Separation--would sicken all the Conversation of the world--I relish no Converse since--when will the like return?--tis hidden from us both, for the wisest ends--and the hour will come my Eliza! when We shall be convinced, that every event has been order'd for the best for Us--Our fruit is not ripend--the accidents of time and Seasons will ripen every Thing *together* for Us--a little better to day--or could not have wrote this. dear Bramine rest thy Sweet Soul in peace!

(*A Journal*.WC 153)

The allusion to 'While there's life, there's hope', which occurs early in the *Journal*, reflects upon the themes of hope and aspiration, and presents an elocution

of the needs of a frail and demanding spirit. The love of Eliza and the serene note of hope in the forthcoming reunion constitute a primary incentive for Yorick in his attempts to face the cruel test of time: "O Eliza! how did thy Bramine mourn the want of thee to tye up his wounds, and comfort his dejected heart--still something bids me hope--and hope, I will--and it shall be the last pleasurable Sensation I part with" (*A Journal*.WC 140). Another proverb 'Hope keeps man alive', reflects upon the much needed and ever welcome sense of repose that hope instils in the wearied spirit:

. . . Still there is a blessing in store for the meek and gentle, and Eliza will not be disinherited of it: her Bramin is kept alive by this hope only--otherwise he is so sunk both in Spirits and looks, Eliza would scarce know him again. dined alone again to day; and begin to feel a pleasure in this kind of resigned Misery arising from this Situation, of heart unsupported by aught but its own tenderness-- . . .

(*A Journal*.WC 137-38)

. . . your gentle sweet face opposite to mine, and saying 'what I write will be cordially read'--possibly you may be precisely engaged at this very hour, the same way--and telling me some interesting Story about your health, Your sufferings--your heartaches--and other Sensations which friendship--absence and Uncertainty create within You. for my own part, my dear Eliza, I am a prey to every thing in its turn--and was it not for that sweet clew of hope which is perpetual[ly] opening me a Way which is to lead me to thee thro' all this Labyrinth--was it not for this, my Eliza! how could I find rest for this bewilderd heart of mine?

(*A Journal*.WC 170)

The beautifully poised and balanced quality of the prose in the first short quotation, which is characteristic of the style of the *Journal* as a whole, adds to the serene note of trust and confidence expressed, and renders the allusion to the proverb more clear. Similarly, the two previous contexts indicate how hope sustains the



forlorn lover and how it enlivens the sombreness of a lonesome soul that yearns for its mate.

Eliza is, therefore, the main reason that impels Yorick to fight for survival: reunion with her is the ultimate objective and separation from her constitutes the penultimate sanction. It is interesting to note how the last two proverbial expressions cited remind the reader how Yorick draws strength from his own tradition: hope has long been a salve for lovers and is likely to assist him if he is patient enough and perseveres. In evoking proverb lore, Yorick is therefore seeking reassurance: it is attested by proverb lore, which is an expression of the collective consciousness, that hope has sustained many a deprived lover and should also work for him. The references to the two proverbial expressions also extend a common ground that allows the reader to recall his feelings in similar situations and to project his own experiences onto the context. As part of oral tradition, the conversational tone imparted by the two proverbial expressions underline the epistolary style of the text and hence encourage the familiarity between the reader and writer, and render the context more convincing.

The idea of hope and expectancy of the eventual redemption, the homecoming back to England and to the beloved, is a principal theme in the *Journal*. A transitory stage in which the lovers are tried and transformed by their experience, the period of estrangement from the beloved, is recreated as a purgatory and a voyage out. A time of deprivation, it is devoted to self-assessment and improvement, to the contemplation of the virtues of the beloved and to reflection upon the self. Better acquainted with himself Yorick becomes more aware of his strength and enhances his sense of benevolence: he is thereby more deserving of his Eliza. Albeit bitter, the phase of estrangement from the beloved and hence from the self is regarded as both inevitable and rewarding. The idea of suffering and the ensuing redemption of the self, i.e. the emergence of the individual with a keener vision and a more accepting attitude of the demands made

upon the individual is articulated by means of referring to 'Afflictions are sent to us by God for our good'. The idea of suffering is, therefore, related to the idea of submission to and compliance with divine will and the regaining of the appraised object upon more deserving grounds. A basic theme in the *Journal*, the idea of acquiescence and the toleration of pain, is seen as essential in order for the individual to overcome adversity and to regain former happiness. As the self sustains the conflicting demands that are made upon it, as it attempts to overcome its dilemmas and learns to tolerate its deprivations, it becomes more capable of projecting forwards for future happiness. Acquiescence and submission to the trials of life and the ability to tolerate and persevere under the strain of separation are derived from and further strengthen the individual's faith and belief:

August 1. what a sad Story thou hast told me of thy Sufferings and Despondences, from St Iago, till thy meeting with the Dutch Ship--twas a sympathy above Tears--I trembled every Nerve as I went from line to line--and every moment the Account comes across me--I suffer all I felt, over and over again--will providence suffer all this anguish without end--and without pity?--'*it no can be*'--I am tried my dear Bramine in the furnace of Affliction as much as thou--by the time we meet, We shall be fit only for each other--and should cast away upon any other Harbour . . .

(*A Journal*.WC 186)

With heaven functioning as the principal precipitator of events, the bond binding the two lovers is both eternal and insoluble. Bound by loyalty to transient and earthly matters, i.e. Mr Draper, Elizabeth Lumely, and other encumbering concerns, the two lovers are bound by a much stronger bond to one another. Heaven, the forger of their love and affection for one another and the main precipitator of the trials they are undergoing, has pledged to terminate the adversity of separation. In willingly submitting to the turmoil that the conflicting

demands, both secular and heavenly, providence is putting them through, Yorick and Eliza are recreated as vessels of divine justice. The suffering and the trials the lovers undergo are both inevitable and prescribed. The idea of faith and belief in providence underlies the idea of purgatory: without belief in providence there is no purgatory, just eternal suffering with no hope of redemption. In as much as hope endows the universe with meaning, and lends natural phenomena significance, belief in a benevolent providence renders deprivation and alienation rewarding. Given patience and perseverance, both Yorick and Eliza will be reunited with one another and hence redeemed. The end of the phase of suffering, the emergence from purgatory, and the regaining of the lovers' paradise, therefore, amount to the fulfilling of a heavenly pact: "Why did I suffer thee to go from me?--surely thou hast more than once call'd thyself, my Eliza, to the same Account.--'twil cost us both dear! but it could not be otherwise--We have submitted--we shall be rewarded" (*A Journal*.WC 139).

Nature is again called upon in order to reflect upon the lover's predicament. Like the winter season, the phase of deprivation brings an epoch of scarcity and toil. As they await the turn of the seasons the two lovers withdraw into a state of solitariness and are obliged to abstain in anticipation of the advent of the time of plenty. Like the cycle of the seasons, the phases of life are prescribed by heaven. In each and every phase, when turmoil overtakes the individual, when the self is estranged, or in the much cherished times when the self is shielded, e.g. in the times of intimacy and comfort, Yorick, who never forfeits his perseverance and patience, nurtures the self's awareness. The individual's links with his own being, and the lineaments that bind him to nature as a whole are thereby maintained and further reinforced. The following quotation indicates how the abstaining self leans upon solitariness and draws upon its own resources in order to be able to cope:

. . . Impatient to set out for my Solitude--there the Mind, Eliza! gains strength, and learns to lean upon herself,--and seeks refuge in its own Constancy and Virtue--in the world it seeks or accepts of a few treacherous supports--the feign'd Compassion of one--the flattery of a second--the Civilities of a third--the friendship of a fourth--they all decieve--and bring the Mind back to where mine is retreating--that is Eliza! to itself--to thee (who art my second self) to retirement, reflection & Books-- . . .

(A *Journal*.WC 154)

Patient and hopeful, Yorick yields to the all-prevailing laws of nature and develops a more accepting attitude towards adversity and the pain that it brings upon the self. The concept of suffering as related to the phases of life and the seasons, and the idea of deprivation, scarcity and pain, on one hand, and plenty and fulfilment, on the other, are articulated by alluding to 'There is a time for all things (Everything has its time)':

One Evening *so spent*, as the [*S*]aturday's which preceeded our Separation--would sicken all the Conversation of the world--I relish no Converse since--when will the like return?--tis hidden from us both, for the wisest ends--and the hour will come my Eliza! when We shall be convinced, that every event has been order'd for the best for Us--Our fruit is not ripend--the accidents of time and Seasons will ripen every Thing *together* for Us--a little better to day--or could not have wrote this. dear Bramine rest thy Sweet Soul in peace!

(A *Journal*.WC 153)

Yorick's faith in the justice of providence extends a merciful hand to a perturbed and often tormented soul and imbues the self with serenity and hope. Trust in providence and acquiescence in its dispensations, in the *Journal*, lies at the heart of the ethic of content and is recreated as a means of attaining happiness and achieving the coveted ideal. A cornerstone of his projections and aspirations, the trust Yorick maintains in future redemption is recreated as a moral that preserves

his love of life. Although his idol is not yet within reach, Yorick is wholly trustful of his fate and yields to the dictates of his predicament. The eye of providence is ever watchful--it smooths the lovers' way and directs their course towards a designated end. The trust Yorick maintains in providence, his submission to the prescriptions of fate, and the assured note of hope and confidence in the forthcoming happiness is articulated by means of referring to two proverbial expressions, 'God provides for him that trusts' and 'A Castle of Comfort':

. . . I hope before I meet thee Eliza on the Beach, to have every thing plann'd; that depends on me properly--and for what depends upon him who orders every Event for us, to him I leave and trust it--We shall be happy at last. I know--tis the Corner Stone of all my Castles--and tis all I bargain for.

(*A Journal*. WC 173-74)

The idea of faith and acquiescence in the dispensations of fate is, therefore, a corollary to the idea of contentment and the maintenance of the equilibrium of the individual. Remedies to the self, faith and hope are also a means to the attainment of peace and the perpetuation of the individual's happiness. The following quotation reflects upon the allusion to the two proverbial expressions referred to in the previous quotation. The assured sense of faith that emanates from a firmly ground belief in the benevolence of providence, its clemency and the wisdom of its dispensations is rooted in religious conviction, and is articulated earlier in the *Journal*:

. . . O Eliza! 'tis too much--and if thou conquerest these, and all the other difficulties of so tremendous an alienation from thy Country, thy Children and thy friends, *tis the hand of Providence which watches over thee for most merciful purposes--Let this persuasion my dear Eliza! stick close to thee in all thy tryals--as it shall in those thy faithful Bramin is put to--till the mark'd hour of deliverance comes. I'm going to sleep upon this*

*religious Elixir--may the Infusion of it distil into the gentlest of hearts--for that Eliza! is thine--sweet, dear, faithful Girl, most kindly does thy Yorick greet thee with the wishes of a good night. and--of Millions yet to come--*  
[My Emphasis]

(A Journal.WC 150-51)

Very shortly afterwards in the text the relationship between Eliza's love and the prospects of reunion and Yorick's thrift are further underlined. Deprived of the solace of the heart, Yorick's health and his spirits falter--his perseverance and fortitude grow with the prospect of meeting Eliza:

May 3<sup>rd</sup> Sunday What can be the matter with me! Some thing is wrong, Eliza! in every part of me--I do not gain strength; nor have I the feelings of health returning back to me; even my best moments seem merely the efforts of my mind to get well again, because I cannot reconcile myself to the thoughts of never seeing thee Eliza more.--for something is out of tune in every Chord of me--still with thee to nurse and sooth me, I should soon do well . . .

(A Journal.WC 151)

At no point does Yorick's faith falter concerning the clemency of providence. In several references to the support of heaven, Yorick notes how it interferes in order to assist the two lovers. The reader should note how the meaning is formulated, in the following contexts, by means of manipulating subtle allusions and unobtrusive hints and insinuations that create the required impression. The two proverbs referred to, i.e. 'To take wind and tide with one' and 'The wings of the morning', render clearer the meaning of those contexts in which they appear. In the following quotations, the forces of nature are deployed in order to assist the two lovers and bring about their reunion. Providence, which is depicted as an ally, is ready to collude in order to contribute to the comfort of Eliza. Its machinery is deployed in order to facilitate the task of Yorick, i.e. the superintending of Eliza

which he takes over, and to hasten his mission of 'reconnaissance' in order to see how his Eliza fares:

. . . --By this time M<sup>r</sup> James tells me, You will have got as far from me, as the Maderas--and that in two months more, you will have doubled the Cape of good hope--I shall trace thy track every day in the Map--and not allow one hour for contrary Winds, or Currents--every engine of nature shall work together for us--Tis the Language of Love--and I can speak no other. And so, good night, to thee, and may the gentlest delusions of love impose upon thy dreams, as I forbode they will, this night, on those of thy Bramine.

(*A Journal*.WC 139)

With the tenets of reality waived, the 'winds and currents' are subdued in order to reassure an anxious lover and guarantee the safety of his beloved. In the same manner, a smiling heaven that has befriended the divided souls devises the most comfortable means, and delegates the winds and tides to roll out a flying carpet in order to lift Eliza to her beloved. The allusion to 'To take wind and tide with one' refers to the recreation of the forces of nature as confederating powers that will hasten to the aid of the lovers: ". . . But when thou returnest back to England, all shall be set right.--so heaven waft thee to us upon the wings of Mercy--that is, as speedily as the winds and tides can do thee this friendly office" (*A Journal*.WC 143). The forces of nature, in this particular case, are recreated in order to assist the outcome of events, as in fairy tales. In the same manner a just heaven changes in order to extend a canopy over the beloved's head in order to protect her from misfortune: ". . . may the same just Heaven my Eliza, be that eternal Canopy which shall shelter thy head from evil till we meet--Adieu, adieu, adieu.--" (*A Journal*.WC 159). On another occasion still, the fresh sprigs of a youthful nature are ready to announce, in the sweetness of their breath, tidings of the beloved. The

release of the confined soul and the beginning of the time of joviality can, however, only materialize in England, the abode of peace and tranquility:

. . . Send me such an Account of thy self Eliza, by the first sweet Gale--but tis impossible You should from Bombay--twil be as fatal to You, as it has been to thousands of your Sex--England and Retirement in it, can only save you--Come!--Come away--

(*A Journal*.WC 161)

In another context the lover galvanizes nature in order to assist virtue regain its place and its domain, i.e. in England. Deployed by a sympathetic nature, the wings of the morning are ready to come to the aid of Yorick, boding good fortune to the lover and underlining the eagerness with which the beloved is awaited:

. . . fortitude and perseverance gain almost impossibilities--and *Skin* for *Skin*, saith *Job*, nay all that a Man has, will he give for his Life--oh My Eliza! That I could take the Wings of the Morning, and fly to aid thee in this virtuous Struggle . . .

(*A Journal*.WC 149)

In attempting to gain a better understanding of itself and to better sustain the plight of separation, as in attempting to nurture its inner resources, i.e. its capacity for patience, tolerance and perseverance, the self dissociates itself from society and withdraws within its innermost being. While not adversaries, the community, the socialites and society as a whole are aliens--'pandamoniums' that do not assist the individual better understand himself. As the pilgrim progresses towards a more detached and a more accepting attitude towards adversity, as he gains in strength and as his faith in providence grows, his own microcosm recedes from the social reality and moves towards a larger independence. Contained within its own unbounded domain, the realm which the solitary lover presides over bears



less and less upon social reality. The reality depicted in the *Journal* is not so much a tangible reality as much as the reality of the individual's psyche. Wholly concerned with the self and its concerns, the microcosm to which Yorick belongs recedes once social reality with its divisions, restrictions and the inevitable ensuing conflicts, imposes itself upon the individual. The love of Eliza endows the world with actuality: society and company often fail to sustain their reality, i.e. their meaning, for Yorick, when he is deprived of the company of Eliza. Often, whenever persuasion intercedes in order to draw the individual to society, Yorick refers to the compulsion required in order for him to comply. His will and his interests must be bent in order for him to fulfil encumbering social obligations. While he goes 'like a lamb to the slaughter', his soul maintains its flight to its beloved and to its own domain:

. . . [I] may be made happy as my Eliza, by so[me] transcript from her, by that time--If not I shall hope--and hope, every week, and every hour of it, for Tidings of Comfort--we taste not of it *now*, my dear Bramine--but we will make full meals upon it hereafter.--Cards from 7 or 8 of our Grandies to dine with them before I leave Town--shall go like a Lamb to the Slaughter--'*Man delights not me--nor Woman*'.

(A *Journal*.WC 152)

Nevertheless, in setting Yorick against society, Sterne does not relegate to society any alienating influence. Society and the social scene often extend compassion, friendship, and fraternity to the beleaguered soul. 'To love one like a brother' is referred to in order to describe the sympathy, friendship and fraternity that render the universe of Yorick more hospitable:

. . . I see you will dye without her--save yourself for her--how shall I look her in the face? What can I say to her, when on her return, I have to tell her, That her Yorick is no more!--Tell her my dear friend, said I, That I

will meet her in a better world--and that I have left this, because I could not live without her; tell Eliza, my dear friend added I--That I died broken hearted--and that you were a Witness to it--as I said this, She burst into the most pathetick flood of Tears--that ever kindly nature shed you never beheld so affecting a Scene--! 'twas too much for Nature! Oh! she is good--I love her as my Sister!--and could Eliza have been a witness, hers would have melted down to Death and scarce have been brought back, from an Extacy so celestial, and savouring of another world. . .

(A *Journal*.WC 147)

It is in attempting to define himself and to search for his identity that the dichotomy between man and society occurs. By solitariness and contemplation and ultimately by distancing himself from society Yorick seeks to nurture his soul. Rather than company Yorick yearns for seclusion: 'Solitude is the best nurse of wisdom' reflects upon the intention of Yorick to retire in order to maintain contact with himself:

. . . Impatient to set out for my Solitude--there the Mind, Eliza! gains strength, and learns to lean upon herself,--and seeks refuge in its own Constancy and Virtue--in the world it seeks or accepts of a few treacherous supports--the feign'd Compassion of one--the flattery of a second--The Civilities of a third--the friendship of a fourth--they all decieve--and bring the Mind back to where mine is retreating--that is Eliza! to itself--to thee (who art my second self) to retirement, reflection & Books . . .

(A *Journal*.WC 154)

The *Journal* is about the different reflections of the self--with each entry we get a different account of Yorick's attitudes, his different states of mind, and the emotions he experiences. Eliza is Yorick's 'better half', his counterpart, his solace and his heart's content. In hoping, he hopes to be reunited with her, his most cherished recollections are those of her, and his ideals find the most perfect embodiment in her virtues. Their interests and pursuits, their preferences and inclinations, all suggest one soul and two selves that are entwined in feeling and

fraternity. Yorick and Eliza therefore partake of the same nature. Depicted as Yorick's 'better half', she is an authentic and a more refined image of her Bramin. There is unity in love, concordance in their points of view as well as fellowship between their two selves. A solace and a salve, as well as an epitome of the best in Yorick, i.e. his sincerity, his devotion and his aspirations, Eliza presents the most refined reflection of her admirer: "I weep for You both, said she (in a whisper) for Eliza's Anguish is as sharp as yours--her heart as tender--her constancy as great--heaven join Your hands I'm sure together! . . ." (*A Journal*.WC 138). The idea of liking and how it is initiated is articulated by means of citing two proverbial expressions, 'Self-love is a mote in every man's eye', and 'Likeness causes liking'. Yorick is in love with Eliza: the affinity tendered towards her is real and not just a projected attitude. His love for her is both a result of and a testimony to the resemblance between them and not an expression of self-love or narcissistic attitudes. The allusions to the proverbs in the following quotation reflect upon the similarity between the two lovers and the real love and interest they tender towards each another:

. . . You must teach me fortitude my dear Bramine--for with all the tender qualities which make you the most precious of Women--and most wanting of all other Women of a kind protector--yet you have a passive kind of sweet Courage which bears You up--more than any one Virtue I can summon up in my own Case--We were made with Tempers for each other, Eliza! and You are blessed with such a certain turn of Mind and reflection--that if Self love does not blind me--I resemble no Being in the world so nearly as I do You--do you wonder tha[t] I have such friendship for you?--for my own part, I should not be astonish'd, Eliza, if you was to declare, 'You was up to the ears in Love with Me'.

(*A Journal*.WC 161-62)

The feeling of familiarity between Yorick and Eliza emanates from the resemblance between their two characters and, furthermore, the esteem and understanding between them. 'I know him well (as well as if I had gone through him with a lighted link)' refers to the interest that familiarity initiates among individuals:

. . . O Eliza! Eliza! ever best and blessed of all thy Sex! blessed in thyself and in thy Virtues--and blessed and endearing to all who know thee--to Me, Eliza, most so; because I *know more* of thee than any other--This is the true philtre by which Thou hast charm'd me and wilt for ever charm and hold me thine, whilst Virtue and faith hold this world together.

(*A Journal*.WC 144)

The *Journal* is, therefore, about one's self seeking, even craving to find, its other half--its mate. There is a tendency of the self to yield to emotions: to lose its feelings of egotism and surrender its identity to another individual who most resembles it. Yorick surrenders his egotism and his identity upon encountering his beloved: the defences and barriers that protect the self and set it apart from other individuals fall apart. The dichotomy between the self and the other, the tensions and the divisions cease to exist. Both lovers' faith in and receptiveness to each other's feelings and their natural readiness to reciprocate love, give the heart a precedence in governing the self. The interests and attitudes of the lovers are dictated by their hearts rather than by reason. The logistics of reason cease to apply when the heart and the emotions govern the human self and its inclinations. The allusion to 'Cold Comfort' emphasizes the relationship between the heart and the emotions as the determinant forces that govern the individual. Designated as the more effective means to attaining happiness, the heart is set against cold and inept reasoning. The real determinant of health, the love of Eliza is juxtaposed to the ineffectiveness of logic and designated as the force that creates happiness:

April 21. The Loss of Eliza, and attention to that one Idea, brought on a fever--a consequence, I have for some time, foreseen--but had not a sufficient Stock of cold philosophy to remedy--to satisfy my friends, call'd in a Physician--Alas! alas! the only Physician, and who carries the Balm of my Life along with her,--is Eliza.--why did I suffer thee to go from me?--surely thou hast more than once call'd thyself, my Eliza, to the same Account.--twil cost us both dear! but it could not be otherwise--We have submitted--we shall be rewarded

(A *Journal*.WC 139)

There is, therefore, a juxtaposition in the *Journal* between love, the heart, emotions and nature, on one hand, and reason, the intellect and rhetoric on the other. The real remedies to the afflictions of man come from nature and from the heart rather than from artificial and intellectual means. The comforting effect of Eliza's love are juxtaposed with artificial means which are administered by man and which are regarded as the less effective. 'There nature will not work, farewell physic!' which is referred to earlier in the *Journal*, reflects upon the trust tendered in nature: " . . .I'll lose my life first, said I,--and trust to Nature, to Time--or at worst--to Death,--so I put an end with some Indignation to the Conference; and determined to bear all the torments I underwent . . ." (A *Journal*.WC 141). 'Sorrow makes silence her best orator' and 'As wise as a man of Gotham', both of which occur within the following passage, reflect upon the same theme. Silent and resigned, the image of Eliza suffuses Yorick's heart with the warmth that initiates understanding and produces sympathy and love. The allusions to the two previous proverbs and to 'Cold comfort' juxtapose silent understanding with calculated and ineffective reasoning:

April 25. after a tolerable night, I am able, Eliza, to sit up and hold a discourse with the sweet Picture thou hast left behind thee of thyself, and tell it how much I had dreaded the catastrophe, of never seeing its dear Original more in this world--never did that Look of sweet resignation

appear so eloquent as now; it has said more to my heart--and cheard it up more effectually above little fears and *may be's* --Than all the Lectures of philosophy I have strength to apply to it, in my present Debility of mind and body.--as for the latter--my men of Science, will set it properly a going again--tho' upon what principals--the Wise Men of Gotham know as much as they--If they *act right*--What is it to me, how *wrong they think*; for finding my machine a much less tormenting one to me than before, I became reconciled to my Situation . . .

(*A Journal*.WC 143)

It is interesting to note how the premises of reason are subordinated to the decrees of nature and the heart, and how both testify to Yorick's adroitness in clinging to his Eliza. With the eighteenth century having witnessed an upsurge in commercial activities, concepts relating to trade and commerce and more suited to mercantile terminology are incorporated in the language of love and assimilated in order to emphasize the high regard Yorick has for Eliza and the esteem in which he holds her:

. . . no pleasure or Interest in either Society or Diversions--What a change, my dear Girl, hast thou made in me!--but the Truth is, thou hast only turn'd the tide of my passions a new way--they flow, Eliza to thee--and ebb from every other Object in this world--and Reason tells me they do right--for my heart has rated thee at a Price, that all the world is not rich enough to purchase thee from me . . .

(*A Journal*.WC 136)

While the previous quotation reflects upon the concepts of value and worth, the allusion to the proverb 'The worth of a thing is as it is esteemed (valued)' sums up the argument against mercantile values, which were spreading at the time: the norms governing interest and profit are subordinated to those governing personal tastes and individual preferences.

The insubstantial existence which Yorick and Eliza lead further underlines the similarity between their vision and being. Eliza who accompanies Yorick and presides over his life also constitutes an extension of his being and a second self to him. The love Yorick has for Eliza and his preoccupation with her are suggestive of the seduction of addiction. In submitting to it and yielding to a necessity, Yorick acknowledges a reality of the self. While there is no diminishing of her love and no escaping from it, there is no compulsion in it and no being apart from it. Her charms, her spell and her powers sedate his spirit and lure it, hence releasing it from its fetters. In her company Yorick is transported into a free being. Seducing and endearing, the beloved remains an enticing and beguiling presence:

. . . --Yet write I must, and what to do with You, whilst I write--I declare I know not--I want to have you ever before my Imagination--and cannot keep You out of my heart or head--In short thou enterst my Library, Eliza! (as thou one day shalt) without tapping--or sending for--by thy own Right of ever being close to thy Bramine--now I must shut you out out sometimes--or meet you Eliza! with an empty purse upon the Beach--pity my entanglements from other passions--my Wife with me every moment of the Summer--think what restraint upon a Fancy that should Sport and be in all points at its ease. . .

(*A Journal*. WC 157-58)

In its strength and the hold it has over Yorick, Eliza's love is both bewitching and possessing--in its warmth and its intensity it saturates the soul and subdues the self. Yorick is ungrudgingly chained to a beloved whose powers are unrelenting and from whom there is no escape:

. . . Thou hast bewitch'd me with powers, my dear Girl, from which no power shall unlose me--and if fate can put this Journal of my Love into thy hands, before we meet, I know with what warmth it will inflame the

kindest of hearts, to receive me. peace be with thee, my Eliza, till that happy moment!--

(*A Journal*.WC 150)

Furthermore, as an endearing, entertaining presence, Eliza is a soothing and enlightening companion and also a gaurdian spirit of Yorick:

June 5!

I sit down to write this day, in good earnest--so read on Eliza! quietly besides me--I'll not give you a Look -----except one of kindness.-- dear Girl! if thou lookest so bewitching once more--I'll turn thee out of my Study--You may bid me defiance, Eliza.--

(*A Journal*.WC 159)

The person of Eliza as beloved is recreated as Yorick's second self. Her reality emanates from his love and her being enhances his own sense of well being. The sensations Eliza's love induce answer for the throb of her lover's heart and enhance his own understanding and perceptiveness. In its intensity and unlimited capacity for love, esteem and understanding, the love of Yorick and Eliza enables them to shrug off the materialism that is so characteristic of their world and so repulsive to both lover and beloved. The world they inhabit derives its existence from the reality of the self:

. . . Your figure is ever before my eyes--the sound of your voice vibrates with its sweetest tones the live long day in my ear--I can see and hear nothing but my Eliza. remember this, when You think my Journal too short, and compare it not with thine, which tho' it will exceed it in length, can do no more than equal it in Love and truth of esteem--for esteem thee I do beyond all the powers of eloquence to tell thee how much--and I love thee my dear Girl, and prefer thy love to me, more than the whole world--

(*A Journal*.WC 178-79)



In transcending the boundaries between himself and Eliza, Yorick subverts the materialism which is so alien to him. Together with Eliza, he reaches out for a realm which by definition pertains to the soul and which can, therefore, accommodate and bind together the separated lovers. In this autonomous realm, the usual circumscriptions associated with divisions, limitations and self-centeredness cease to exist. Whilst the lovers preserve their individuality, they communicate and confer, unhampered by divisions and unrestricted by differences. In the selflessness and clarity of their natures, they are drawn to and find repose with one another. Their unison is described as a unison of souls and is always rendered in the text in poetic terms:

I shall be sublimated to an etherial Substance by the time my Eliza sees me--she must be sublimated and uncorporated too, to be able to see me--but I was always transparent and a Being easy to be seen thro', or Eliza had never loved me nor had Eliza been of any other *Cast* herself, could her Bramine have held *Communion* with her . . .

(*A Journal*.WC 145)

An enlightening and illuminating presence, Eliza glides smoothly around Yorick, guides him and lights up his ways. While her being is derived from the essence of her lover's being, she represents an extension of his reality and defines his identity. Rendered wholesome and complete by his beloved, Yorick need fear no deceptiveness, suffer any want or denial, nor crave for any comfort. The following tribute to Eliza occurs towards the end of the *Journal*:

. . . every Moment will I have thee present--and sooth my sufferings with the looks my fancy shall cloath thee in.--Thou shalt lye down and rise up with me--about my bed and about my paths, and shalt see out all my Ways.--

(*A Journal*.WC 187)

A sympathetic nature and a clement providence render the course of the two lovers all the more smooth and less tortuous, and heaven bends in order to look after the souls of the two lovers. 'To be under another's (mother's) wings' reiterates the concern of heaven and underlines Yorick's intent upon Eliza. Partaking of one another's being and of the reality around them, i.e. 'the stream of things', their natures circumscribe the boundaries of their universe and define their mode of existence. Totally contented in their minute realm, the two lovers are more self-sufficient than the dwellers of much larger abodes. 'Content lodges oftener in cottages than palaces' and 'Love lives in cottages as well as in courts' reflect upon the themes of contentment and happiness that are reiterated in *The Journal* :

. . . When The Stream of Things, dear Bramine, Brings Us both together to this Haven--will not your heart take up its rest for ever? and will not your head Leave the world to those who can make a better thing of it--if there are any who know how.--Heaven take thee Eliza! under it's Wing--adieu! adieu.-----

(*A Journal*.WC 154-55)

. . .--I declare my dear Bramine I am so secured and wrapt up in this Belief, That I would not part with the Imagination, of how happy I am to be with thee, for all the Offers of present Interest or Happiness the whole world could tempt me with; in the loneliest Cottage that Love and Humility ever dwelt in, with thee along with me, I could possess more refined Content, Than in the most glittering Court; and with thy Love and fidelity, taste truer joys, my Eliza! and make thee also partake of more, than all the senseless parade of this silly world could compensate to either of us . . .

(*A Journal*.WC 146)

Yorick and Eliza reside in a wholly autonomous realm that is concerned with the psyche. The domain of the ego and the revealing insight of the self that is

unaware depict a realm that is wholly governed by the emotions and that is filled with love, sympathy and compassion. More than any other aspect of the human self, the realm of the unconscious lays bare the reality of the soul. The unguarded revelations of the self, like the yearnings of a throbbing and tender heart, offer a glimpse into this exclusive world. The universe in which Yorick and Eliza dwell in their hours of retirement is wholly concerned with the self and its needs. Reflecting upon the widest possible latitude of the self, it opens up to reveal the very foundations of the psyche and the structuring basis of the personalities of the two lovers. In the unconscious and uncontrolled moments of the soul, in the domain of fantasies and dreams, the lineaments that bind the two fraternizing souls and the core of the relationship between the two lovers are exposed. The flight of their souls to one another in their sleep reveals a bond that transcends their conscious wills. The self which suffers from a sense of loss and insecurity upon denial of proximity with the beloved, seeks solace in and thrives on conferring with its counterpart in its dreams. As the individual endures the pain of deprivation and alienation, as the strain exerted upon the self increases and becomes harder to sustain, the realm of dreams, a fantastic and inviting abode, opens up in order to allow the lovers' reunion and provide for the self a source of release. The tender self which yields to its enticing cure is healed and gains the space necessary for its freedom and happiness and hence for its survival:

. . . I shall after that, I find dream all night of thee, for all the day have I done nothing but think of thee--something tells, that thou hast this day, been employd exactly in the same Way. good night, fair Soul--and may the sweet God of sleep close gently thy eyelids --and govern and direct thy Slumbers--adieu--adieu!

April 28. I was not decieved Eliza! by my presentiment that I should find thee out in my dreams; for I have been with thee almost the whole night, alternately soothing thee, or telling thee my sorrows--I have rose up comforted and strengthend.

Bad dreams, on the other hand, are indicators of fear and conflicts. The extent of Yorick's love is such that real torment and agony lies in the possibility of betrayal or of eternal separation--that Eliza should forsake Yorick or prove false and hence doom him to eternal misery and a life of hopelessness. The dissipation and weakness which Yorick suffered from often triggered off unlikely thoughts of desertion by the beloved. As his weary self rests to reclaim its repose and lets go of its controls, its conflicts and phobias sometimes take over and the self sprouts its latent cravings and fears:

O What a tormenting night have my dreams led me about You Eliza--M<sup>rs</sup> Draper a Widow!--with a hand at Liberty to give!--gave it to another!--She told me--I must acquiesce,--it could not be otherwise--Acquies[c]e! cried I, waking in agonies--God be prais'd cried I--tis a dream--fell asleep after--dreamd You was married to the Captain of the Ship--I waked in a fever--but 'twas the Fever in my blood which brought on this painful chain of Idea--for I am ill to day--and for want of more cheary Ideas, I torment my Eliza with these--whose Sensibility will suffer, If Yorick could dream but of her Infidelity! and I suffer Eliza in my turn, and think my self at present little better than an old Woman or a Dreamer of Dreams in the Scripture Language. . .

(A Journal.WC 170-71)

Eliza and Yorick are counterparts in their waking hours and in their sleep. If Yorick dreams he is unfaithful to Eliza, Eliza will dream she is unfaithful to Yorick. Like twin souls, both perceive and relate to life in the same way. As individuals both lose their respective identities to one another: they make the same choices and exhibit the same conduct--their reality coincides and they dwell in their own unique universe. Parted by distance and cirmcumstances, their souls, which can only abide with one another, actually find their way to each other in their

sleep. As Yorick reflects upon his love for Eliza, the divisions and circumscriptions separating their two selves are obliterated:

. . . adieu! my sweet Eliza! for this night--thy Yorick is going to waste himself on a restless bed, where he will turn from side to Side a thousand times--and dream by Intervals of things terrible and impossible--That Eliza is false to Yorick, or Yorick is false to Eliza----

(*A Journal*.WC 140)

The Observation will draw a Sigh, Eliza, from thy feeling heart--and yet, so thy heart would wish to have it--tis fit in truth we suffer equally--nor can it be otherwise--when the Causes of Anguish in two hearts are so proportion'd, as in ours.--Surely--Surely--Thou art mine Eliza! for dear have I bought thee!

(*A Journal*.WC 145)

Often the domain of the subconscious indicates erotic tendencies. Yorick has been ill and low in spirits: his suffering is rendered less tormenting as he dreams of proximity with Eliza. Sublimation as a form of release soothes and allows some vent for the self: "Twas a prophetic Spirit, which dictated the Account of Corporal Trim's uneasy night when the fair Beguin ran in his head,--for every night and almost every Slumber of mine, since the day We parted, is a repe[ti]tion of the same description--dear Eliza! I am very ill . . . " (*A Journal*.WC 139). In a later context, the agitation ensuing from the separation of two loving individuals is referred to by means of alluding to 'Desire has no rest':

--Time goes on slowly--every thing stands still--hours seem days and days seem Years whilst you lengthen the Distance between us--from Madras to Bombay--I shall think it shortening---and then desire and expectation will be upon the rack again--come--come--

(*A Journal*.WC 174)

Dreams are, therefore, a solace and a blessing. They heal and support the two lovers in their hours of sleep and compensate for the happiness of which they are deprived. In the domain of the subconscious, the felicity of the two lovers, the innermost springs of their emotions, their love for and intent upon one another are sustained and preserved. The *Journal* is, therefore, about human nature: the self and how it reacts towards, and interacts with, other individuals. It is also about the self and its attitude towards the world. Harmony with the self and the world emanates from proximity with Eliza. The realm of the subconscious is an indication of the reality of the ego: the self undisguised and unhampered by the dictates of society, morality, or other obligations. 'The worth of a thing is best known by the want of it' reflects upon the yearning of the desolate heart to a more secure existence:

--How I now feel the want of thee! my dear Bramine--my generous unworldly honest Creature--I shall die for want of thee for a thousand reasons--every emergency and every Sorrow each day brings along with it--tells me what a Treasure I am bereft of,--whilst I want thy friendship and Love to keep my head up from sinking . . .

(*A Journal*.WC 181)

As Yorick was ill and suffering from consumption, it was likely he might never see Eliza again. The *Journal* freezes the present moment: it captures the happy emotions and fleeting memories and renders the tumultuous circumstances in Yorick's life less agonizing and easier to deal with. In imposing form upon the chaos in Yorick's life, art provides a haven of security from the hurried events and the uncertainty of the circumstances he is facing. The reassuring portrait of Eliza provides Yorick with everlasting felicity: a pleasure that neither illness, distance

nor time can deprive him of. Art subverts the premises of time and shields reality from change and oblivion, and consequently the felicitous moment that is frozen will last for as long as the *Journal* itself lasts. In capturing the happy moments, the memories and the emotions, art in the form of the *Journal* assists Yorick break through the encroaching weight of time and provides him with an everlasting moment of security: in art his love to Eliza and the sincerity of his emotions will be preserved. Like the *Journal* itself, the portrait of Eliza consecrates eternal values and stands for constancy. The following quotation reflects upon the idea of eternity as opposed to the transience of life:

I have brought your name *Eliza!* and Picture into my work--where they will remain--when You and I are at rest for ever--Some Annotator or explainer of my works in this place will take occasion, to speak of the Friendship which Subsisted so long and faithfully betwixt Yorick and the Lady he speaks of--Her Name he will tell the world was Draper . . .

(*A Journal*.WC 166)

The most perfect object of art in the *Journal* is the portrait of Eliza: consecrated in Yorick's heart it stands for faith, truth, virtue and grace. With hardly any description of Eliza's physical appearance, her portrait presents an incarnation of the basic values in life:

. . . the turn of Sentiment, with which I left your Character possess'd--must improve, hourly upon You--Truth, fidelity, honour and Love mix'd up with Delicacy, garrantee one another--and a taste so improved as Yours, by so delicious fare, can never degenerate--I shall find

you, my Bramine, if possible, more valuable and lovely, than when You first caught my esteem and kindness for You . . .

(A *Journal*.WC 169)

An epitomy of perfection, it constitutes a prototype which no art can strive to match and which other individuals attempt to emulate. Sheba and Yorick's associates become mere semblances when compared to the portrait of the beloved. In a sense, art, i.e. representation in the *Journal*, supercedes reality: it becomes a model against which other human beings are judged. Albeit a representation, Eliza's image can present no deficiencies and is only surpassed by the original--the person of Eliza herself. The values the portrait stand for endow actuality with meaning and embody the ideals which are emulated in real life. As art, the portrait of Eliza will be ever alive and always young. It possesses the plurality that nature manifests, bespeaks constancy, and articulates a strong statement of Yorick's love. Eloquent and articulate, it constitutes an ever fresh reflection of the beloved and pays tribute to its creator as an ardent worshipper. Regenerative in itself, it draws its reality to a large extent from the admiring eye of the beholder. With each entry in the *Journal*, the reader gets a different description of the character of the beloved: a fresh protestation of the love tendered towards Eliza, it also comprises a unique exposition of Yorick's emotions. Like the never tiring note of love every time Yorick bids Eliza good night, the sunrise which constitutes a tribute to Yorick's love of life, and the recurring phenomena of the day and night, Yorick's often iterated testimonies of love are always highly articulate. 'The older the worse', the proverb referred to in the following quotation sums up the values of constancy, sincerity and devotion which the image of Eliza stands for:

Thou shalt lye down and rise up with me--about my bed and about my paths, and shalt see out all my Ways.--adieu--adieu--and remember one eternal truth, My dear Bramine, which is not the worse, because I have told



it thee a thousand times before--That I am thine--and thine only, and for ever.

L.Sterne

(*A Journal*.WC 187)

The portrait of Eliza in relation to the idea of the virtuality of representation is dealt with when reflecting upon semblances and how the image is likely to perpetrate artfulness and illusion. The love of Yorick for Eliza, his vision, and his depiction of his beloved are wholly devoid of distortion. Rather than 'artful', Yorick's attitude towards Eliza, like his protestations of love and innocence upon his unexpected illness, speaks of candour and honesty. As with his usual speech and customary conduct Yorick is truthful in disclosing the secret of his tormenting malady to Eliza. In acquiescing to Eliza as an idol, as in forging his pledges of love and in recounting news of the illness that befell him, Yorick is ever devoid of deceit. 'Truth's tale is simple (Truth is plain)', and 'Full of courtesy full of craft', the proverbs referred to in the following quotation, vindicate the tormented lover and set the tactics of the honest against the attitude of the pretentious:

Tis needless to tell Eliza, that nothing but the purest consciousness of Virtue, could have tempted Eliza's friend to have told her this Story--Thou art too good my Eliza to love aught but Virtue--and too discerning not to distinguish the open Character which bears it, from the artful and double one which affects it--This, by the way, would make no bad anecdote in T. Shandy's Life--however I thought at least it would amuse you, in a Country where *less Matters* serve.--

(*A Journal*.WC 142)

The same theme is reiterated later in the *Journal* when Yorick observes, ". . . but I was always transparent and a Being easy to be seen thro', or Eliza had never loved

me nor had Eliza been of any other *Cast* herself, could her Brame have held *Communion* with her . . ." (*A Journal*.WC 145).

Of an untainted character and image, Eliza can permit no artfulness nor allow for any deceit. Ever faithful Yorick often emphasizes the sincerity of his emotions. His expostulations of love and friendship are repeatedly echoed throughout his reminiscences and meditations in the *Journal*. 'A friend is never known till a man has need' and 'Time reveals (discloses) all things', referred to as Yorick protests his devotion to his idol soon after the uncomely revelations about his health, articulate the same idea:

My Illness will keep me three weeks longer in town.--but a journey in less time would be hazardous, unless a short one across the Desert which I should set out upon to morrow, could I carry a Medicine with me which I was sure would prolong one Month of Your Life--or should it happen-----

but why make Suppositions?--when Situations happen--tis time enough to shew thee That thy Brame is the truest and most friendly of mortal Spirits, and capable of doing more for his Eliza, than his pen will suffer him to promise.

(*A Journal*.WC 144)

Later in the text, 'Pity is akin to love' and 'Small sorrows (griefs) speak, great ones are silent' reflect upon the commiseration between the two lovers. The love of Eliza, as articulated in the lovers' discourse in the *Journal*, is manifest in different forms. The two following contexts reflect upon sympathy and compassion as further testimonies of the love of Yorick:

. . . spent the whole evening, and till dinner the next day, in reading over and over again the most interesting Account--and the most endearing one, that ever tried the tenderness of man--I read and wept--and wept and read till I was blind--then grew sick, and went to bed--and in an hour call'd again for the Candle--to read it once more--as for my dear Girls pains and

her dangers I cannot write about them--because I cannot write my feelings or express them any how to my mind--O Eliza! but I will talk them over with thee with a sympathy that shall woo thee, so much better than I have ever done--That we will both be gainers in the end--*'Ill love thee for the dangers thou hast past*--and thy Affection shall go hand in hand with me, because I'll pity thee--as no man ever pitied Woman--but Love like mine is never satisfied--else your second Letter from Iago--is a Letter so warm, so simple, so tender! I defy the world to produce such another . . .

(A *Journal*.WC 185)

August 1. what a sad Story thou hast told me of thy Sufferings and Despondences, from St Iago, till thy meeting with the Dutch Ship--twas a sympathy above Tears--I trembled every Nerve as I went from line to line--and every moment the Account comes across me--I suffer all I felt, over and over again . . .

(A *Journal*.WC 186)

Ever at the disposal of his beloved, Yorick hastens to her service, yearns for her and cannot bring himself to part with her company. In his imagination he turns the world into a thousand 'Shapes' and conjures situations in order to bring repose to his wearied soul. In an allusion to 'As many shapes as Proteus', he expresses his love and affection:

April 26. Slept not till three this morning--was in too delicious Society to think of it; for I was all the time with thee besides me, talking over the proress of our friendship, and turning the world into a thousand Shapes to enjoy it. got up much better for the Conversation--found myself improved in body and mind and recruited beyond any thing I lookd for . . .

(A *Journal*.WC 144-45)

The portrait of Eliza, therefore, guards against change and the assault of time. Eloquent and articulate, it cheers up Yorick and holds up the figure of the beloved as consoler and helpmate, as well as setting constancy and eternity against transience and decay. The sentiments nurtured by Yorick and Eliza at varied times

and articulated in the different elocutions in the *Journal* are embodied in the portrait of Eliza. It is, therefore, appropriate that Yorick should protest against the principals of oblivion and decay that time brings. To meditate over the 'sweet sentimental picture' of Eliza is to contemplate an epitome of virtue as well as constancy and continuity:

June 4. Hussy!--I have employ'd a full hour upon your sweet sentimental Picture--and a couple of hours upon yourself--and with as much kind friendship, as the hour You left me--I deny it--Time lessens no Affections which honour and merit have planted--I would give more, and hazard more now for your happiness than in any one period, since I first learn'd to esteem you--is it so with thee my friend? has absence weakend my Interest--has time worn out any Impression--or is Yoricks Name less Musical in Eliza's ears?--my heart smites me, for asking the question--tis Treason against thee Eliza and Truth--Ye are dear Sisters, and your Brother Bramin Can never live to see a Separation amongst us.--

(*A Journal*.WC 158)

The themes with which the lover's discourse in the *Journal* is concerned are varied and diverse. In the present chapter we have dealt with a plethora of ideas. A structuring principal that defines the vision of Yorick, faith endows natural phenomena with the power of rejuvenation. The alternation of day and night brings with it a new dawn and a note of hope in the future. Without hope the phenomena of nature become indistinct. Time stands still, and perception and understanding are obliterated. In nurturing the lovers' happiness and enhancing their sense of well being, and in epitomising the best in Yorick's love--its constancy and eternity, e.g. its everlasting youth and its potency for rejuvenation--nature in the *Journal* is depicted as a reflection and an extension of the being of the two lovers. So long as Eliza abides with him Yorick feels the pulsating throb of life: he is at one with himself and the world. It is the reality of the self in its different states

that is being scrutinized, in its moments of need and deprivation, in its threatening moments, and in its happy recollections and moments of joy. The reality of the world is determined by the love of Yorick for Eliza and his relationship with her: her presence, her happiness, her proximity, and her love colour Yorick's attitude towards the world: his friends and society come second to his love for Eliza. Yorick's and Eliza's unity is a unity of souls: he finds her in his dreams and confers with her in his sleep. He expects her proximity at all times and the idea of her deserting him is equal to his own soul deserting him. The realm of dreams opens up onto a separate world and reveals a wholly new microcosm which highlights the different aspects of the self: its needs, its craving and its inclinations. In attempting to understand the self and the other, Yorick therefore looks inwards: he seeks experience and understanding by means of scrutinizing the self, rather than society. Instead of a pilgrimage into the world, his pilgrimage is one into the self and its domain. Like *A Sentimental Journey*, *A Journal to Eliza* depicts the pilgrim's progress: in *A Sentimental Journey*, Yorick acquires a better code of conduct and a better moral code, and comes to terms with the real attributes of his humanity. In the *Journal* he admonishes the self to be patient, to maintain trust in providence, and to nurture its faith. Rather than seek knowledge by means of seeking experience or interacting with other people, the self goes through a process of purification and is admonished to persevere: Yorick falls upon the resources of the self and tries to nurture them. A solitary and testing experience as it is, the voyage out without Eliza is the beginning of a new phase in life that leads to self-scrutiny and assessment and hence to self-improvement. Nature, the ultimate norm which artificial norms strive to match, is only supereded by the portrait of Eliza. Her portrait constitutes the most perfect object of art. Animated and alive it is a prototype which makes other individuals fade beside it. Other individuals derive their actuality from the values Eliza's portrait stands for. The love of Yorick and Eliza for each other is their best means of self-preservation. A shrouded domain,

the simple microcosm that only belongs to the two lovers is protected from the turmoil of the outer world. Within its boundaries, the self is liberated from conflict, fear and menace: its secluded realm signals the resolution of conflicts and the end of the journey of the wandering heart. Sheltered and shaded, it permits for the freedom of the soul to the same degree that it provides for its security and nourishment and is, therefore, as much liberating for, as it is protective of, the individual.

In the present study of the proverb in *A Journal to Eliza*, more than fifty proverbs have been examined. Proverbial clichés, i.e. hackneyed expressions such as proverbial similes and metaphors, have not been discussed. Such expressions serve to underline the conversational tone of the text, and are, therefore, wholly suited to the epistolary style of the *Journal*. 'To weep like a child', 'I am out of tune', 'Not worth a straw (rush)', 'For good and all', 'Up to the ears', 'To a cow's thumb (hair's breadth)' and 'As melancholy as a cat', were designated as clichés depending upon how they figure in the context. Proverbial expressions, I have tried to show, serve to highlight and sum up the principal ideas and themes in the text. Proverbs that function like 'clusters', reflect upon the main ideas and assist the reader to keep them in mind. Those that articulate the theme of 'constancy', for instance, are 'Sooth as the sun uprises', 'Times change and we with them', 'Time wears away love (fancies)', 'Far from eye, far from heart', 'There is change of all things', and 'The older the worse'. 'To take a pain for a pleasure', 'The worst goes foremost', 'Blow the wind ne'er so fast it will lown at last', and 'Two (three) hungry (ill) meals make the third (fourth) a glutton' reflect upon the related ideas of hope, patience and aspiration. The reader will note that proverbial expressions that articulate different statements and which are manipulated in order to reflect upon different ideas assist the reader recall a specific theme whenever it recurs in the text. The reader alerted to the use of the proverb and how it figures in the text will, therefore, be better able to appreciate the *Journal*. The manipulation of

proverb lore, testifies to the craftsmanship of Sterne at the levels of both language and themes. With four repeated occurrences and ninety proverbs in a text the length of the *Journal*, proverb lore constitutes an even more significant aspect of Sterne's writing than in any of his other works. In analysing the lover's discourse between Yorick and Eliza, I hope to have succeeded in shedding some light upon the *Journal*, and how the proverb figures in it.

## Footnotes

1. Bruce Redford, *The Converse of the Pen, Acts of Intimacy in the Eighteenth Century Familiar Letter* (Chicago: The University of Chicago Press, 1986), p. 13.
2. For a brilliant discussion of the idea of microcosms in the eighteenth century familiar letter, see Redford, *The Converse of the Pen*, chp. 2.
3. See, A. Alvarez, Introd., *A Sentimental Journey Through France and Italy*, by Laurence Sterne, ed. Graham Petrie (London and New York: Penguin, 1967), p. 14.



## Chapter 4

### *A Political Romance*

As far as the manipulation of proverb lore in the works of Sterne is concerned, *A Political Romance* constitutes a case apart. With just twelve proverbs cited, the text has a lower ratio of proverbial expressions than either *A Sentimental Journey* or *A Journal to Eliza*. *A Political Romance* also presents a high proportion of clichés--six of the proverbs located constitute hackneyed expressions. 'To a cow's thumb (hair's breadth)' (P.R.WC 205), 'By hum's and ha's' (P.R.WC 206), 'To use one like a dog' (P.R.WC 210, 212), 'Not worth a straw (rush)' (P.R.WC 210), 'To go from bad to worse' (P.R.WC 212), and 'From the beginning to the end' (P.R.WC 218) occur as clichés in the text. Interestingly, nine out of the twelve proverbs cited reflect upon Trim the sexton. Hence, 'Fat paunches have lean pates' refers to the sexton's stupidity and serves to confirm the reader's impression of his character: "*Trim*, you must know, by foul Feeding, and playing the good Fellow at the Parson's, was grown somewhat gross about the lower Parts, *if not higher*" (P.R.WC 206). 'To set (fall) together by the ears' designates Trim as an agitator: "*Trim*, says one, are you not ashamed of yourself, to make all this Rout and Disturbance in the Town, and set the Neighbours together by the Ears, about an old-worn-out-Pair-of-cast-Breeches, not worth Half a Crown?" (P.R.WC 208). The clichés used by or when referring to Trim, serve to amplify the satire in the narrative, by means of accentuating the air of vulgarity that surrounds the character. 'To use one like a dog' and 'Not worth a straw (rush)' underline the shrill note of complaint in the following quotation:

But, it seems, it is not half an Hour ago since *Trim* sallied forth again; and, having borrowed a Sow-Gelder's Horn, with hard Blowing he got the whole Town round him, and endeavoured to raise a Disturbance, and fight the whole Battle over again:--That he had been used in the last Fray worse than a Dog;--not by *John* the Parish-Clerk,--for I shou'd not, quoth *Trim*, have valued him a Rush single Hands:--But all the Town sided

with him, and twelve Men in *Buckram* set upon me all at once, and kept me in Play at Sword's Point for three Hours together.

(P.R.WC 210)

Similarly, 'I am not the first and shall not be the last' (P.R.WC 203), 'By hum's and ha's' (P.R.WC 206), 'To use one like a dog' (P.R.WC 212), 'The matter itself will lie for neither of us' (P.R.WC 212), and 'To go from bad to worse' (P.R.WC 212)--all highlight the figure of the ridiculous sexton. The sole proverb, not occurring as a cliché, that refers to another character, 'Lend me your ears awhile', is utilized in the course of praising the parson: "out of Regard to his Flock, more than the necessary Care due to himself,--he was resolv'd not to lie at the Mercy of what Resentment might vent, or Malice lend an Ear to" (P.R.WC 201). Apart from proverbs that reflect upon Trim, proverb lore would, therefore, seem to bear little upon the text of *A Political Romance*. Of the twelve proverbs cited, however, one proverbial expression, which is only implicit in the text and which also occurs in *Tristram Shandy*, remains of the utmost significance in shaping the reader's understanding of Sterne's ecclesiastical drama. In order for us to appreciate how the leading characters in the *Romance* are depicted, we must consider the relevance of 'Trim tram, like master like man' to the text. In the following discussion of proverb lore in the *Romance*, we shall briefly consider the relevance of this one proverb to *Tristram Shandy*, and to the characters of the two Trims: Toby's servant and the sexton. We shall also examine the historical background against which the *Romance* is set, and especially the struggle between leading dignitaries in the church to divide church spoils.

The reader of Laurence Sterne's works must have noticed that the sexton in *A Political Romance* and Uncle Toby's servant in *Tristram Shandy* share the name of Trim. The fact of the shared name is remarkable, both because Sterne's characters are few, and because the "real" name of Toby's servant is not Trim at all,

but James Butler. Why, then, has Sterne chosen the same name for the aimiable servant in *Tristram Shandy* and the greedy sexton in the *Romance*, and what is the significance of nicknaming the Corporal? Critics have considered the question without finding a satisfactory answer. The Florida edition of *Tristram Shandy* notes that "Sterne used the name, Trim, oddly enough, for the villian of the *Political Romance*" but fails to provide a satisfactory answer. The Florida annotators suggest that the sexton's name derives from the familiar political sense of the word "trimmer"--"one who trims between opposite parties in politics etc".<sup>1</sup> Scarcely more useful is the second suggestion--that the Corporal's name connotes being fit, neat and competent-- that is a good name for a servant or a soldier.<sup>2</sup> Both possibilities, however, do not assist us understand the question of the shared name. The nagging sense that there must be some connection between the Trims is indicated by Iain McGilchrist who, after discussing the Corporal, calls the sexton the "luckless Trim (no relation)".<sup>3</sup>

The name Trim derives from the proverb 'Trim tram, like master like man'. The third edition of John Ray's *A Compleat Collection of English Proverbs*, published in 1737, suggests the continuing familiarity of the proverb in the mid-eighteenth century,-- Ray quotes the proverb as: 'Trim, *tram*, like master like man'. The relevance of this proverb to the characterization of Corporal Trim is obvious. Sterne suggests the proverbial origin of the Corporal's name when he introduces his figure to the reader:

. . . this servant of my uncle *Toby's*, who went by the name of *Trim*, had been a Corporal in my uncle's own company,-----his real name was *James Butler*,-----but having got the nickname of *Trim* in the regiment, my uncle *Toby*, unless when he happened to be very angry with him, would never call him by any other name.

The poor fellow had been disabled for the service . . . my uncle *Toby* took him for his servant, and of excellent use was he, attending my uncle

*Toby* in the camp and in his quarters . . . and indeed, from first to last, waited upon him and served him with great fidelity and affection.

My uncle *Toby* loved the man . . . and what attached him more to him still, was the similitude of their knowledge. . . .

(T.S.V.Fl.109)

Knowledge of the proverbial origin of the Corporal's name, therefore, reinforces the reader's impression of the character of Toby's servant. That knowledge, however, also helps us more fully to comprehend how the contemporary reader of *A Political Romance* would have understood Sterne's portrayal of the leading characters in his ecclesiastical drama. Understanding how the proverb 'Trim tram, like master like man' reflects upon the narrative also highlights the reasons that lead to the suppression of the *Romance*.

Sterne wrote *A Political Romance* in January 1759. His work deals with the furious quarrel arising from two separate but linked episodes in York ecclesiastical politics during the previous decade. In outline, these concerned the attempts by two archbishops to increase their powers of patronage, the consequent contests between the archbishops and the Dean of York Minster relating to the limits of archiepiscopal and decanal powers, and the efforts of other ecclesiastical functionaries, notably the lawyer Dr Francis Topham, to increase their own share of church spoils.<sup>4</sup> The first stage of the quarrel relates to the years 1749 to 1751, when Dr Topham protested against a supposed breach of faith by John Fountayne, the new Dean of York Minster, who granted him neither the Commissariship of the Dean and Chapter Court, nor the lesser post of Commissary of Pickering and Pocklington to which he aspired. The latter post Fountayne actually gave to Laurence Sterne, at least in part as a reward for the assistance Sterne had given the Dean in the latter's contest for power with the then-archbishop of York, Dr Mathew Hutton, who was in turn supported by Topham. The struggle between Fountayne and Hutton ended, in this respect, to the former's advantage.<sup>5</sup>

In 1757, Hutton was succeeded in York by John Gilbert. Like his predecessor, Gilbert made it his immediate concern to examine the prerogatives of his office. Among the most sought-after posts within the archbishop's gift was the Registrarship of the Exchequer and Prerogative Court. On enquiry, Gilbert discovered that Archbishop Hutton had removed this post from his own (i.e. Gilbert's) control by granting a reversionary patent--that is, a patent given during the lifetime of the present holder which would become effective on the present holder's death. Gilbert's response was to grant a further reversionary patent himself.<sup>6</sup> A particularly interested spectator of Gilbert's activities was Francis Topham, who saw the possibility of consolidating his own and his family's position, by having his own patent as Commissary of the Exchequer and Prerogative Court rewritten to include his son's life as well as his own. Topham approached Fountayne to secure his agreement. Fountayne was not co-operative. The matter came to Gilbert's attention and the Archbishop informed Topham that he would not be a party to removing from his successors this piece of patronage. His own similar act he considered exceptional, and he excused it as merely compensating for the loss of patronage he had himself suffered by Hutton's issuing of the first reversionary patent. Topham was furious. He spoke openly against both the Archbishop and the Dean, charging them with bad faith, and once more recalling Fountayne's allegedly broken promise, almost a decade earlier, concerning the Commissariship of Pickering and Pocklington. In December 1758, he published *A Letter Address'd to the Reverend the Dean of York* detailing his grievances. This provoked *An answer to a letter address'd to the Dean of York*, from Fountayne. Topham responded in turn with a *Reply to the Answer*, published in mid-January 1759.<sup>7</sup>

Sterne completed *A Political Romance* in January 1759. In the narrative, he renders the See of York as a country parish, with the Archbishop (or, rather, two archbishops--Hutton and Gilbert) represented as the Parson of the Parish, Dean

Fountayne as John the Parish Clerk, and Francis Topham as Trim the Sexton and Dog-Whipper. Sterne seems to make very clear his attitude to the principals in his story. The Parish Clerk is described as follows:

. . . John the Parish-Clerk, who bore an exceeding good Character as a Man of Truth, and who having, moreover, a pretty Freehold of about eighteen Pounds a Year in the Township, was a leading Man in it; and, upon the whole, was such a one of whom it might be said,--That he rather did Honour to his Office,--than that his Office did Honour to him.

(P.R.WC 201)

Similarly, the Parson's character was unblemished: "he had ever been held by the World in the Estimation of a Man of Honour and Integrity" (P.R.WC 210). Trim's character, on the contrary, "was as well known, if not in the World, yet, at least, in all the Parish, to be that of a little, dirty, pimping, pettifogging, ambidextrous Fellow,--who neither cared what he did or said of any, provided he could get a Penny by it" (P.R.WC 201).

The opposition between Parson and Sexton is not, however, as absolute as the previous quotations might make it appear. By naming the latter Trim, Sterne also prompts the reader to consider the correspondence between the two. This is suggested visually in the text when Trim appears as a parodic version of the Parson "y'clad in a good creditable cast coat, large hat and wig, which the Parson had just given him":

. . . he had left his old ragged Coat, Hat and Wig, in the Stable, and was come forth strutting across the Church-yard, y'clad in a good creditable cast Coat, large Hat and Wig, which the Parson had just given him.----Ho! Ho! Hollo! *John* cries *Trim*, in an insolent Bravo, as loud as ever he could bawl--See here, my Lad! how fine I am.-----The more Shame for you, answered *John*, seriously.--Do you think, *Trim*, says he, such Finery, gain'd by such Services, becomes you, or can wear well?--Fye upon it, *Trim*;--I

could not have expected this from you, considering what Friendship you pretended, and how kind I have ever been to you:--How many Shillings and Sixpences I have generously lent you in your Distresses?

(P.R.WC 205)

And a real correspondence there is, for in attempting to rewrite his patent as Commissary of the Exchequer and Prerogative Court in favour of his son, Topham had been exactly following the lead of the previous and present archbishops of York.<sup>8</sup>

The exact reasons why *A Political Romance* should have been suppressed have never been explained wholly satisfactorily. We know that Archbishop Gilbert, wintering in London, summoned John Fountayne and Francis Topham to the capital. On Fountayne's return to York, all copies of Sterne's work were removed from the printer's with the intention that they all be burned.<sup>9</sup> Was Archbishop Gilbert merely concerned with upholding the dignity of the Church at York to seek to end an unseemly quarrel by suppression of the *Romance*, with its satire most directly aimed at Francis Topham? A stronger reason was that, for all the overt praise Sterne's superiors in the church received from him, they recognized that they came out of the *Romance* very badly, as the 'master(s)' whose examples the 'man' Topham all too obviously followed.<sup>10</sup>

The proverb 'Trim tram, like master like man' has, then, multiple value in assisting our understanding of the *Romance*. In using the name Trim for two such apparently different characters as the ridiculous Sexton and Toby's aimable servant, Sterne prompts the reader to consider the correspondence between 'master' and 'man' in both works. Both Trims constitute role models that reflect the attitude of their masters or superiors. Proverb lore also highlights Sterne's attitude to the ecclesiastical politics of York: it reveals a more ambiguous attitude towards Archbishops Hutton and Gilbert, and to Dean Fountayne, than is otherwise revealed on the surface of Sterne's work. The parson's and the clerk's share of



abuse in the *Romance* is no less than Trim's. All three characters are depicted as unscrupulous, greedy, and vulgar. While it argues against those passages in the text which commend the parson and the parish clerk as well as points the satire at the leading figures in the *Romance*, proverb lore also suggests the reasons that led to the suppression of the most ambitious literary work Sterne had written thus far in his career.<sup>11</sup>

## Footnotes

1. Melvyn New, Richard A. Davies and W. G. Day, eds., *The Life and Opinions of Tristram Shandy, Gentleman*, by Laurence Sterne (Gainesville: Florida University Press, 1983), III, p. 95.
2. *ibid.*
3. Iain McGilchrist, *Against Criticism* (London: Faber, 1982), p. 166.
4. I. Ross and N. Nassar, "Trim (-tram), like Master, like Man: Servant and Sexton in Sterne's *Tristram Shandy* and *A Political Romance*", *Notes and Queries*, 36, No. 1 (1989), p. 64.
5. *ibid.*, pp. 63-64.
6. *ibid.*
7. *ibid.*
8. *ibid.*
9. *ibid.*, p. 65.
10. *ibid.*
11. *ibid.*

## **Lists of Proverbs**

## *A Sentimental Journey*

## VOLUME I

1. As rises my good so rises my blood.  
(WC 4)
- 1a. The more goods the more evils (greed).  
(WC 4)
2. God (Nature) is no botcher.  
(WC 4)
3. Nature is the true law.  
(WC 4)
4. Nature passes nurture (art).  
(WC 4)
5. Changeful as the moon.  
(WC 5)
6. Charity grows cold.  
(WC 6-7)
7. A pitiful look asks enough.  
(WC 7)
8. Charity begins at home.  
(WC 7)
9. To live by the sweat of one's brows.  
(WC 7)
- 9a. To live by the sweat of other men's brows.  
(WC 7)
10. He that will not labor must not eat.  
(WC 7)
11. The third time throws best (is all the best).  
(WC 8)
- 11a. All things thrive at thrice (There are three things of all things).  
(WC 8)
12. To add insult to injury.  
(WC 8)

13. Injury is to be measured by malice.  
(WC 8)
14. He that follows nature is never out of his way.  
(WC 8)
- [3(2)]. Nature is the true law.  
(WC 9)
15. Nature will have her course.  
(WC 9)
16. Everyone shall bear his own burden.  
(WC 9)
17. So many men (heads) so many minds (wits).  
(WC 11)
18. Hope for the best.  
(WC 11-12)
19. More by chance (luck) than any good cunning.  
(WC 11-12)
20. He that is wise in his own conceit is a fool.  
(WC 12)
21. Travellers change climates, not conditions.  
(WC 12)
22. Good words help sick minds.  
(WC 14)
23. Take it or leave it.  
(WC 14)
24. Meddle with your match.  
(WC 15)
25. To look like a Jew.  
(WC 15)
26. Suspicion has double eyes.  
(WC 15)

27. Nothing enters into a closed hand.  
(WC 15)
28. The truth, the whole truth, and nothing but the truth.  
(WC 16)
29. Whose conscience is cumbered and stands not clean, of another man's  
deeds the worse will he deem.  
(WC 16)
30. Who is in fault (guilty) suspects everybody.  
(WC 16)
- 30a. He that commits a fault thinks everyone speaks of it.  
(WC 16)
31. Fancy is a fool.  
(WC 17)
32. Fancy passes beauty.  
(WC 17)
33. Fancy may bolt bran and think it flour.  
(WC 17)
34. To glitter like angels.  
(WC 17)
- 34a. To shine like angels.  
(WC 17)
35. Hearts may agree, though heads differ.  
(WC 18)
36. He that studies his content wants it.  
(WC 18)
37. God hath anointed thee with the oil of gladness.  
(WC 18)
38. The best medicine is wine.  
(WC 18)
39. A woman is the weaker vessel.  
(WC 21)

40. He dares not show his head (himself) for debt.  
(WC 22)
41. He that casts all doubts shall never be resolved.  
(WC 22)
42. A man assaulted (surprised) is half taken.  
(WC 22-23)
43. Discretion is the better part of valour.  
(WC 22-23)
44. This seven years.  
(WC 24)
45. Charity construes all doubtful things in good part.  
(WC 25)
46. Charity covers a multitude of sins.  
(WC 25)
47. Still Cupid's arrows stick near to the heart.  
(WC 26)
48. There is no heat of affection but is joined with some idleness of brain.  
(WC 26)
49. It is impossible to love and be wise.  
(WC 26-27)
- 49a. No folly to being in love.  
(WC 26-27)
- 49b. Love and knowledge live not together.  
(WC 26-27)
- 49c. Love is without reason.  
(WC 26-27)
50. Love is the true price (reward) of love.  
(WC 26-27)
- 50a. Love is the loadstone of love.  
(WC 26-27)
- 50b. Love is bought for love.  
(WC 26-27)



51. More afraid (frightened) than hurt.  
(WC 26-27)
52. Love and a cough (smoke, itch) cannot be hid.  
(WC 26-27)
- 52a. Love cannot be hid.  
(WC 26-27)
53. Hearty love loves not many words.  
(WC 26-27)
- [14(2)]. He that follows nature is never out of his way.  
(WC 26-27)
- [4(2)]. Nature passes nurture (art).  
(WC 26-27)
54. Self-preservation is the first law of nature.  
(WC 27)
55. Pity is akin to love.  
(WC 27)
56. Life is a span.  
(WC 28)
57. He that has eyes in his head will look about him.  
(WC 28)
58. To have nothing but one's labour for one's pains.  
(WC 28)
59. If one will not another will (so are all maidens married).  
(WC 28)
60. To the jaundiced eye all things look yellow.  
(WC 28-29)
61. Never was strumpet fair.  
(WC 29)
62. Where love is there is the eye.  
(WC 29)

[50(2)]. Love is the true price (reward) of love.  
(WC 29)

[50a(2)]. Love is the loadstone of love.  
(WC 29)

[50b(2)]. Love is bought for love.  
(WC 29)

63. To be in heaven.  
(WC 29)

64. It is fair in heaven.  
(WC 29)

65. Never judge from appearances.  
(WC 31)

66. Service without reward is punishment.  
(WC 31)

67. What is not wisdom is danger.  
(WC 32)

68. Hop whore! Pipe thief! Hangman lead the dance.  
(WC 32)

69. The devil and all.  
(WC 32)

70. Man punishes the action, but God the intention.  
(WC 32)

71. Merry (happy) as a king.  
(WC 32)

72. A contented mind is a continual feast.  
(WC 32-33)

73. A blithe heart makes a blooming visage.  
(WC 32-33)

74. A good heart conquers ill fortune.  
(WC 32-33)

75. To give one a cast of his office.  
(WC 33)

76. Love makes all hard hearts gentle.  
(WC 34)
77. When things are at the worst they will mend.  
(WC 34-35)
78. Love makes men orators  
(WC 34-35)
- [71(2)]. Merry (Happy) as a king.  
(WC 38).
79. One thing thinks the horse, and another he that saddles (rides) him.  
(WC 38)
80. Grief is lessened when imparted to others.  
(WC 39)
81. Of the abundance of the heart the mouth speaks.  
(WC 39)
82. Will may win my heart.  
(WC 39)
83. Take things as they come.  
(WC 39)
84. Every man as his business lies.  
(WC 40)
85. Bread is a binder.  
(WC 40)
86. The case is altered.  
(WC 41-42)
87. Make the best of a bad bargain (market).  
(WC 42)
88. There is nothing so bad in which there is not something of good.  
(WC 42)

89. To be as good as one's word.  
(WC 42-43)
90. To be beforehand with the world.  
(WC 44-45)
91. A good face is a letter of recommendation.  
(WC 45)
92. As old as the flood.  
(WC 45)
93. As swift as lightning  
(WC 46)
94. He that promises too much (all) means nothing.  
(WC 49-50)
95. Great promises small performance.  
(WC 49-50)
96. The mountain was in labor and brought forth a mouse.  
(WC 49-50)
97. To ride post for pudding.  
(WC 50)
98. Nothing is good or bad but by comparison.  
(WC 50)
99. More ado than needs.  
(WC 50)
100. Here is the door and there is the way.  
(WC 51)
101. To a grateful man give money when he asks.  
(WC 51)
102. If better were within better would come out.  
(WC 51-52)
103. Looks breed love.  
(WC 52)
104. Good blood cannot lie.  
(WC 52-53)

105. It runs in a blood.  
(WC 52-53)
106. Opinion sways the world.  
(WC 53)
107. My better half.  
(WC 53)
108. A rugged stone grows smooth from hand to hand.  
(WC 54)
109. Constant dropping will wear the stone.  
(WC 54)
110. Art improves nature.  
(WC 54)
111. To cudgel (beat) one's brains.  
(WC 56)
112. To go from bad to worse.  
(WC 56)
- [44(2)]. This seven years.  
(WC 57)
113. To use one like a Jew.  
(WC 57)
114. Stock still.  
(WC 57)
115. Art is long, life is short.  
(WC 58)
116. Nature does nothing in vain.  
(WC 58-59)
117. It is good to be merry (witty) and wise.  
(WC 58-59)
118. One good turn asks (requires, deserves) another.  
(WC 60)

119. With what measure you mete it shall be measured unto you.  
(WC 60)
120. As deep as a well.  
(WC 60)
121. Bear and forbear.  
(WC 61)
122. Lend me your ears awhile.  
(WC 61)
- [12(2)]. To add insult to injury.  
(WC 61)
123. Every balance has its counterpoise.  
(WC 62-63)
124. He that travels far knows much.  
(WC 62-63)
125. Likeness causes liking (love).  
(WC 63)
126. To pluck a rose.  
(WC 63)

## **VOLUME II**

127. One thing (etc.) brings up another thing.  
(WC 64)
128. The joy of the heart makes the face fair.  
(WC 65)
- 128a. The face is the index of the heart (mind).  
(WC 65)
129. A fair face cannot have a crabbed heart.  
(WC 65)
130. Be what thou would seem to be.  
(WC 65)

131. Not worth a pin.  
(WC 65)
132. A gentle heart is tied with an easy thread.  
(WC 67)
133. Among friends all things are common.  
(WC 67)
134. We are all Adam's children.  
(WC 67)
135. For good and all.  
(WC 67)
136. To return (come) home as wise as one went.  
(WC 67-68)
- [102(2)]. If better were within better would come out.  
(WC 68)
- [44(3)]. This seven years.  
(WC 68)
137. To put a good face on a thing.  
(WC 69)
138. Friends do tie the purse with a cobweb thread.  
(WC 70)
139. A man is weal or woe as he thinks himself so.  
(WC 70-71)
140. Hate not the person but the vice.  
(WC 70-71)
- [3(3)]. Nature is the true law.  
(WC 71-72)
- [11(2)]. The third time throws best (is all the best).  
(WC 72)
- [11a(2)]. All things thrive at thrice (There are three things of all things).  
(WC 72)
- [3(4)]. Nature is the true law.  
(WC 72)

141. To him that has lost his taste sweet is sour.  
(WC 72)
- 141a. An ill stomach makes all the meat bitter.  
(WC 72)
142. A bean in liberty is better than a comfit in prison.  
(WC 72)
- 142a. Lean liberty is better than fat slavery.  
(WC 72)
143. Hope deferred maketh the heart sick.  
(WC 73)
144. When the wind is in the west the weather is at the best.  
(WC 73)
145. The iron entered into his soul.  
(WC 73)
146. I have saved (kept) the bird in my bosom.  
(WC 74)
147. Utter your language like the audience.  
(WC 74)
148. It is but a copy of his countenance.  
(WC 75)
149. If my shirt knew my design I'd burn it.  
(WC 76)
150. He that dallies with his enemy dies by his own hand (by his hand).  
(WC 76)
151. The circumstances of an act make it good.  
(WC 76)
152. Sympathy (Similitude) of manners makes the conjunction of minds.  
(WC 76)



[134(2)]. We are all Adam's children.  
(WC 76)

153. Seeing is believing.  
(WC 79)

154. The world is a wide parish (place).  
(WC 79)

155. No root, no fruit.  
(WC 81)

156. Silent as death (the grave).  
(WC 81-82)

157. To be out of joint.  
(WC 82-83)

[14(3)]. He that follows nature is never out of his way.  
(WC 84-85)

158. The things that are above us are nothing to us.  
(WC 86)

159. Much ado about nothing.  
(WC 86)

160. To deceive oneself is very easy.  
(WC 87)

161. On velvet.  
(WC 87)

[33(2)]. Fancy may bolt bran and think it flour.  
(WC 87)

162. Catch not at the shadow and lose the substance.  
(WC 87)

163. Harken to reason, or she will be heard.  
(WC 87)

164. Set good against evil.  
(WC 87)

[123(3)]. Every balance has its counterpoise.  
(WC 87)

165. To beat one at his own weapon.  
(WC 87)
166. Beware of a silent dog (man) and still water.  
(WC 87)
167. No pleasure without pain (repentance).  
(WC 88)
- [108(2)]. A rugged stone grows smooth from hand to hand.  
(WC 90)
168. Blushing is virtue's colour (is a sign of grace).  
(WC 92)
169. Here I found you and here (as I found you) I leave you.  
(WC 96)
170. To speak (Not to speak) as one thinks.  
(WC 97)
171. Every man is nearest himself.  
(WC 97)
172. To be (do) more than he can answer.  
(WC 97)
173. More malice than matter.  
(WC 97)
174. Art consists in concealing art.  
(WC 97)
175. He that serves a good master shall have good wages.  
(WC 97)
176. Everything is the worse for the wearing.  
(WC 99)
177. He will never send you with a sore heart.  
(WC 99)
178. He that asks faintly begs a denial.  
(WC 100)

179. To be flesh and blood as others are.  
(WC 100-1)
180. Hang care (sorrow).  
(WC 101)
181. The worth of a thing is as it is esteemed (valued).  
(WC 102)
182. Things that are hard to come by are much set by.  
(WC 102)
183. It is an ill wind that blows nobody (no man) good (to good).  
(WC 104)
184. I escaped the thunder and fell into the lightning.  
(WC 104)
185. He knows not which way to turn himself.  
(WC 104)
186. He has good blood if he had but groats to him.  
(WC 105)
187. A gentleman without money (living) is like a pudding without suet.  
(WC 105)
188. The gains will quit the pains.  
(WC 105)
189. It is good to have company in trouble.  
(WC 106-7)
190. Sport is sweetest when there be no spectators.  
(WC 107)
191. To burn daylight.  
(WC 107)
192. To turn a deaf ear.  
(WC 108)
193. The heart's letter is read in the eye.  
(WC 109)
194. As truth gets hatred so flattery wins love.  
(WC 109)

[111(2)]. To cudgel (beat) one's brains.  
(WC 109)

[127(2)]. One thing (etc.) brings up another thing.  
(WC 110)

195. To speak plain English.  
(WC 110)

196. Win the gate and lightly have all the place after.  
(WC 111)

197. A word to a wise man is enough (few words to the wise suffice).  
(WC 112)

198. It is good to be merry at meat.  
(WC 112)

199. Misreckoning (wrong reckoning) is no payment.  
(WC 112)

200. God tempers the wind to the shorn lamb.  
(WC 115)

201. He touches him to the quick.  
(WC 115)

[85(2)]. Bread is a binder.  
(WC 115)

202. To drink of the same cup.  
(WC 115)

[37(2)]. God hath anointed thee with the oil of gladness.  
(WC 116)

[38(2)]. The best medicine is wine.  
(WC 116)

203. The hand that gave the wound must give the cure (salve).  
(WC 116)

204. It is the company that makes the feast.  
(WC 118)

205. A chearful look makes a dish a feast.  
(WC 118)

[193(2)]. The heart's letter is read in the eye.  
(WC 119)

## *A Journal To Eliza*

- 1        As sooth as the sun uprises.  
          (WC 135)
2.        God shapes the back for the burthen.  
          (WC 136)
3.        The worth of a thing is as it is esteemed (valued).  
          (WC 136)
4.        To weep like a child.  
          (WC 137)
5.        Once to have been happy is misery enough (Remembrance of past  
          pleasures augments present pains).  
          (WC 137)
6.        Hope keeps man alive.  
          (WC 137-38)
7.        To take a pain for a pleasure.  
          (WC 137)
8.        He is good for nothing.  
          (WC 138)
9.        Cold Comfort.  
          (WC 139)
10.       While there's life there's hope.  
          (WC 139-40)
11.       There nature will not work, farewell physic!  
          (WC 141)
12.       Time cures all things (is a healer).  
          (WC 141)
13.       Death is a plaster (remedy) for all ills.  
          (WC 141)
14.       An honest man is as good as his word.  
          (WC 141-42)
15.       Truth's tale is simple (Truth is plain).  
          (WC 142)

16. Full of courtesy full of craft.  
(WC 142)
17. Sorrow makes silence her best orator.  
(WC 143)
18. As wise as a man of Gotham.  
(WC 143)
19. To take wind and tide with one.  
(WC 143)
20. I know him well (as well as if I had gone through him with a lighted link).  
(WC 144)
21. Time wears away love (fancies).  
(WC 144)
22. Times change and we with them.  
(WC 144)
23. Far from eye, far from heart.  
(WC 144)
24. There is change of all things.  
(WC 144)
25. The way to be safe is never to be secure. (He that is secure is not safe).  
(WC 144)
26. A friend is never known till a man has need.  
(WC 144)
27. Time reveals (discloses) all things.  
(WC 144)
28. As many shapes as Proteus.  
(WC 144-45)
29. Content lodges oftener in cottages than palaces.  
(WC 146)
30. Love lives in cottages as well as in courts.  
(WC 146)



31. To love one like an own brother.  
(WC 147)
32. Misfortunes (Hardships) never (seldom) come alone (single).  
(WC 147)
33. No root, no fruit.  
(WC 148)
34. Self-preservation is the first law of nature.  
(WC 148-49)
35. The wings of the morning.  
(WC 149)
36. I am out of tune.  
(WC 151)
37. My mind to me a kingdom is.  
(WC 151)
38. The worst goes foremost.  
(WC 152)
39. Two (Three) hungry (ill) meals make the third (fourth) a glutton.  
(WC 152)
40. He is brought as a lamb to the slaughter.  
(WC 152)
41. There's a divinity that shapes our ends.  
(WC 153)
42. There is a time for all things (Everything has its time).  
(WC 153)
43. Solitude is the best nurse of wisdom.  
(WC 154)
44. My better half.  
(WC 154-55)
45. To be under another's (mother's) wing.  
(WC 154-55)
46. Anything for a quiet life.  
(WC 156)

47. Not worth a straw (rush).  
(WC 156)
48. For good and all.  
(WC 156)
49. To pull (pluck) one's feathers.  
(WC 157)
50. It is worth the hearing.  
(WC 158)
- [21(2)]. Time wears away love (fancies).  
(WC 158)
- [22(2)]. Times change and we with them.  
(WC 158)
51. Good riding at two anchors, men have told, for if one break the other  
may hold.  
(WC 159)
52. He is (is not) a man of God's making.  
(WC 160)
53. It is good to be merry (witty) and wise.  
(WC 161)
54. Self-love is a mote in every man's eye.  
(WC 161-62)
55. Likeness causes liking.  
(WC 161-62)
56. Up to the ears.  
(WC 161-62)
57. Nature passes nurture (art).  
(WC 164-65)
58. His heart is in his heels.  
(WC 165)
59. All things are turned topsy-turvy (upside down).  
(WC 167)

60. To ride post for puddings.  
(WC 167)
61. Blow the wind ne'er so fast it will lown at the last.  
(WC 168)
62. The remembrance of past sorrow is joyful.  
(WC 168)
63. Common as the highway (cartway).  
(WC 169)
- [6(2)]. Hope keeps man alive.  
(WC 170)
- [43(2)]. Solitude is the best nurse of wisdom.  
(WC 171)
64. To the world's end.  
(WC 172)
65. Appearances are deceitful.  
(WC 172)
66. God provides for him that trusts.  
(WC 173-74)
67. A castle of comfort.  
(WC 173-74)
68. To be under a cloud.  
(WC 174)
69. To be beforehand with the world.  
(WC 174)
70. Desire has no rest.  
(WC 174)
71. True (Sooth) as gospel.  
(WC 175)
72. He is well since he is in heaven.  
(WC 175)
73. To a cow's thumb (hair's breadth).  
(WC 176)

74. To be every inch a man (king).  
(WC 176)
75. To be as good as one's word.  
(WC 178)
76. Desires are nourished by delays.  
(WC 178-79)
77. As melancholy as a cat.  
(WC 179)
78. The worth of a thing is best known by the want of it.  
(WC 181)
79. Speak well of the dead.  
(WC 182)
80. The die is cast.  
(WC 182)
81. Heaven (God) is above all.  
(WC 183)
82. Variety is charming.  
(WC 183-84)
83. Change is sweet.  
(WC 183-84)
84. Pity is akin to love.  
(WC 185)
85. To write like an angel.  
(WC 186)
86. Small sorrows (griefs) speak, great ones are silent.  
(WC 186)
87. Afflictions are sent to us by God for our good.  
(WC 186)

88. To shipwreck in the haven (harbor).  
(WC 186)
89. The older the worse (better).  
(WC 187)
90. Hope deferred maketh the heart sick.  
(WC 188)

## *A Political Romance*

1. Lend me your ears awhile.  
(WC 201)
2. I am not the first and shall not be the last.  
(WC 203)
3. To a cow's thumb (hair's breadth).  
(WC 205)
4. Trim tram, like master like man.  
(WC 205)
5. Fat paunches have lean pates.  
(WC 206)
6. By hums and ha's.  
(WC 206)
7. To set (Fall together) by the ears.  
(WC 208)
8. To use one like a dog.  
(WC 210)
9. Not worth a straw (rush).  
(WC 210)
10. The matter itself will lie for neither of us both.  
(WC 212)
- [8(2)]. To use one like a dog.  
(WC 212)
11. To go from bad to worse.  
(WC 212)
- [7(2)]. To set (Fall together) by the ears.  
(WC 214)
12. From the beginning to the end.  
(WC 218)

## **Appendix I**

*Tristram Shandy*



1. Not worth a halfpenny.  
(I.I.FL.1-2)
2. No good building without a good foundation.  
(I.II.FL.3)
3. Men speak of the fair as things went with them there.  
(I.V.FL.8)
4. The tale runs as it pleases the teller.  
(I.VI.FL.9-10)
5. Sorrow makes silence her best orator.  
(I.VII.FL.10)
6. Every man to his taste.  
(I.VII.FL.12)
7. Every man has his hobby-horse.  
(I.VII.FL.12)
8. To have maggots in the brain.  
(I.VII.FL.12)
9. There is no accounting for tastes.  
(I.VIII.FL.12-13)
- [7(2)]. Every man has his hobby-horse.  
(I.VIII.FL.12-13)
10. Changeful as the moon.  
(I.VIII.FL.12-13)
11. When the maggot bites.  
(I.VIII.FL.12-13)
12. The half shows what the whole means.  
(I.VIII.FL.13)
13. His hobby runs away with him.  
(I.VIII.FL.13-14)
14. To ride a hobby to death.  
(I.VIII. FL.13-14)
15. Every man (thing) in his (its) way.  
(I.IX.FL.15)

16. Plain dealing is best.  
(I.IX.FL.15)
- [9(2)]. There is no accounting for tastes.  
(I.IX.FL.16)
17. To a cow's thumb (hair's breadth).  
(I.X.FL.18)
19. A scald horse is good enough for a scabbed squire.  
(I.X.FL.20)
20. Lend your horse for a long journey, you may have him return with  
his skin.  
(I.VII.FL.10-11)  
(I.X.FL.21)
21. As swift as fire.  
(I.X.FL.23)
22. As clear as the sun.  
(I.X.FL.23)
23. To chop and change.  
(I.XI.FL.25)
24. To have many ups and downs.  
(I.XI.FL.27)
25. Make not your sail too big for the ballast.  
(I.XI.FL.27-28)
26. He has a cloak for his knavery.  
(I.XI.FL.28)
27. To speak plain English.  
(I.XI.FL.29)
28. Words have wings, and cannot be recalled.  
(I.XI.FL.29)
- 28a. When a word is not said the bird is in the cage.  
(I.XI.FL.29)
29. The creditor has a better memory than the debtor.  
(I.XII.FL.30)

30. No simile runs on all fours.  
(I.XII.FL.30)
31. I care not (Not worth) a mite.  
(I.XII.FL.31)
32. To stir a wasp's (hornet's) nest.  
(I.XII.FL.31)
33. A knave and a fool never take thought.  
(I.XII.FL.31-32)
34. As thick as sticks in a hedge (crow's nest).  
(I.XII.FL.32)
35. The more sticks the greater the fire.  
(I.XII.FL.32)
- 35a. The more wood the more fire.  
(I.XII.FL.32)
36. It is an easy thing to find a staff (stick) (stone to throw at a dog), to  
beat a dog.  
(I.XII.FL.32)
37. As thick as hail.  
(I.XII.FL.34)
38. For good and all.  
(I.XIII.FL.39)
39. To can (know) no more than one's (left) heel.  
(I.XIV.FL.41)
40. To lead someone a dance.  
(I.XIV.FL.41)
41. If you tell every step you will make a journey of it.  
(I.XIV.FL.41-42)
- [40(2)]. To lead someone a dance.  
(I. XIV.FL.41-42)
42. To shoot between wind and water.  
(I.XV.FL.46)

43. Against the grain.  
(I.XV.FL.46)
44. Not to care (give) a straw (rush).  
(I.XVI.FL.47-48)
45. To laugh and cry both with a breath (at once, like rain in sunshine).  
(I.XVI.FL.48)
- [40(3)]. To lead someone a dance.  
(I.XVI.FL.48-49)
46. The devil and all.  
(I.XVI.FL.48-49)
47. States have their conversions and periods as well as natural bodies.  
(I.XVIII.FL.52-53)
48. Bag and baggage.  
(I.XVIII.FL.53)
49. He is at his wits' end.  
(I.XVIII.FL.55)
50. To put in (enter) a caveat.  
(I.XVIII.FL.56)
51. Names and natures do often agree.  
(I.XIX.FL.57-59)
52. The voice is the best music.  
(I.XIX.FL.57-59)
53. To follow one like one's shadow.  
(I.XIX.FL.57-59)
54. A man's studies pass into his character.  
(I.XIX.FL.59-60)
55. Pursuits become (grow into) habits.  
((I.XIX.FL.59-60)
56. There are two sides to every question.  
(I.XIX.FL.59-60)
57. Leave a jest when it pleases lest it turns to earnest.  
(I.XIX.FL.60-61)

58. Dogs (fools) begin in jest and end in earnest.  
(I.XIX.FL.60-61)
60. To hang in the balance.  
(I.XIX.FL.62)
61. Contraries cure contraries.  
(I.XIX.FL.62)
62. Not give a cherry-stone.  
(I.XIX.FL.62)
63. This seven years.  
(I.XXI.FL.71-72)
64. All things thrive at thrice (There are three things of all things).  
(I.XXI.FL.72)
- [51(2)]. Names and natures do often agree.  
(I.XXI.FL.73)
65. Afflictions are sent to us by God for our good.  
(I.XXI.FL.73-74)
66. To the world's end.  
(I.XXI.FL.74)
67. To keep life and soul together.  
(I.XXII.FL.81)
68. Stock-still.  
(I.XXII.FL.81)
69. There are wheels within wheels.  
(I.XXII.FL.81-82)
71. From top (head) to toe (heel).  
(I.XXIII.FL.83)
72. Fame is but the breath of the people.  
(I.XXIII.FL.84)
73. Common fame is a liar.  
(I.XXIII.FL.84)

74. It smells of the lamp (oil).  
(I.XXIII.FL.84)
- [7(3)]. Every man has his hobby-horse.  
(I.XXIV.FL.86)
- [71(2)]. From top (head) to toe (heel).  
(I.XXIV.FL.86-87)
75. Nothing but up and ride?  
(I.XXIV.FL.86-87)
- [7(3)]. Every man has his hobby-horse.  
(II.I.FL.96)
76. To be (leak) like a sieve.  
(II.II.FL.98-99)
77. Soft wax will take any impression.  
(II.II.FL.99)
78. Light impressions are lightly ready to the flight.  
(II.II.FL.99)
79. Riches rather enlarge than satisfy the appetites.  
(II.III.FL.102)
80. Not worth a (grey) groat.  
(II.IV.FL.104)
81. Painters (travellers) and poets have leave to lie.  
(II.IV.FL.104)
82. To take a thing with a grain of salt.  
(II.IV.FL.104)
83. As swift as lightning.  
(II.IV.FL.105)
84. He has crotchets in his head.  
(II.IV.FL.106)
- [7(5)]. Every man has his hobby-horse.  
(II.V.FL.106)
85. As good do it first as last.  
(II.V.FL.108-9)

86. Trim tram, like master like man.  
(II.V.FL.109)
87. He loves to hear himself speak.  
(II.V.FL.109)
88. An inch breaks no square.  
(II.V.FL.109)
89. To hang one's ears.  
(II.V.FL.110)
- [17(2). To a cow's thumb (hair's breadth).  
(II.V.FL.110-11)
90. To work like a horse.  
(II.V.FL.111)
91. Everything has an end, and a pudding has two.  
(II.V.FL.114-15)
92. As patient as Job.  
(II.VII.FL.117)
93. To have (or get) the better (or worse or wrong) end of the staff  
(stick).  
(II.VII.FL.117-18)
94. Man in the moon.  
(II.VII.FL.117-18)
95. Most things have two handles.  
(II.VII.FL.118)
96. Through thick and thin.  
(II.IX.FL.121-22)
97. You ride as if you went to fetch the mid-wife.  
(II.IX.FL.121-22)
98. To be in a sad (sweet) pickle.  
(II.X.FL.124)
99. With might and main.  
(II.X.FL.124-25)

100.      Horns of cuckoldry  
              (II.XII.FL.128)
- 100a.     He wears the horns.  
              (II.XII.FL.128)
- 100b.     Let every cuckold wear his own horns.  
              (II.XII.FL.128)
101.      There is (Here lies) the rub.  
              (II.XII.FL.132)
102.      Not worth a jot.  
              (II.XII.FL.133)
- [18(3)].   Things must be as they may.  
              (II.XIV.FL.136)
103.      As swift as the wind.  
              (II.XIV.FL.136)
104.      To be in one's element  
              (II.XIV.FL.137)
- [87(2)].   He loves to hear himself speak.  
              (II.XV.FL.138)
105.      Lay thy hand on thy heart and speak the truth.  
              (II.XV.FL.139)
106.      With heart and hand.  
              (II.XV.FL.139)
107.      He that knows nothing doubts nothing.  
              (II.XV.FL.139)
108.      To see and to be seen.  
              (II.XV.FL.139)
- [56(2)].   There are two sides to every question.  
              (II.XVI.FL.139)
109.      He would fall upon his back and break his nose.  
              (II.XVII.FL.140-41)
110.      To take the bear by the tooth.  
              (II.XVII.The Sermon.FL.143)



111. He pulls an old house on his head.  
(II.XVII.The Sermon.FL.143)
112. The long (short) and the short (long) of it.  
(II.XVII.The Sermon.FL.144)
113. Silent as death (the grave).  
(II.XVII.The Sermon.FL.144)
114. It is always term time in the court of conscience.  
(II.XVII.The Sermon.FL.147)
115. God set (all) upon seven.  
(II.XVII.The Sermon.FL.149-5003)
116. Seven deadly sins.  
(II.XVII.The Sermon.FL.149-50)
117. Friends (The best of friends) must part.  
(II.XVII.The Sermon.FL.155-56)
- [31(2)]. I care not (Not worth) a mite.  
(II.XVII.The Sermon.FL.157)
118. As pale as ashes.  
(II.XVII.The Sermon.FL.161)
119. As red as blood.  
(II.XVII.The Sermon.FL.161-62)
120. Let him do his worst  
(II.XVII.The Sermon.FL.163)
121. A tree is known by its fruit.  
(II.XVII.The Sermon.FL.163)
- 121a. Like tree, like fruit.  
(II.XVII.The Sermon.FL.163)
122. To go against one's stomach.  
(II.XVII.The Sermon.FL.164)
- [102(2)]. Not worth a jot.  
(II.XVII.FL.165)

123. To leave (lie) in the mire.  
(II.XVII.FL.166)
124. Common as the highway (cartway).  
(II.XIX.FL.170)
125. Truth lies at the bottom of a well (pit).  
(II.XIX.FL.170-71)
126. The mother of mischief is no bigger (more) than a midge's wing.  
(II.XIX.FL.170-71)
127. The sun, moon, and seven stars are against us.  
(II.XIX.FL.170-71)
128. To be out of joint.  
(II.XIX.FL.171)
129. Take care of the pence, and the pounds will take care of themselves.  
(II.XIX.FL.171)
130. Self-preservation is the first law of nature.  
(II.XIX.FL.171)
131. He will find some hole to creep out at.  
(II.XIX.FL.171)
132. To be a sheet-anchor.  
(II.XIX.FL.172)
133. An ounce of wit that's bought is worth a pound that's taught.  
(II.XIX.FL.172-3)
134. Wit bought is better than two for nought.  
(II.XIX.FL.172-3)
135. Wit once bought is worth twice taught.  
(II.XIX.FL.172-3)
136. Bought wit is best.  
(II.XIX.FL.172-3)
137. As small (big) as a pea.  
(II.XIX.FL.173)
138. All things are turned topsy-turvy (upside down).  
(II.XIX.FL.177)

139. He cares not which end goes forward.  
(II.XIX.FL.177)
- [118(2)]. As pale as ashes.  
(II.XIX.FL.179)
140. Circumstances alter cases.  
(III.II.FL.187)
141. The circumstances of an act make it good.  
(III.II.FL.187)
- [75(2)]. Nothing but up and ride?  
(III.III.FL.189)
142. A sound mind in a sound body.  
(III.IV.FL.189-90)
- 142a. The disposition of the mind follows the constitution (composition) of  
the body.  
(III.IV.FL.189-90)
143. To fret like gummed taffeta (velvet).  
(III.IV.FL.189-90)
144. Not worth a button.  
(III.IV.FL.189-90)
145. Not worth three halfpence.  
(III.IV.FL.190)
- [46(2)]. The devil and all.  
(III.V.FL.191-92)
- [92(2)]. As patient as Job.  
(III.VIII.FL.195-96)
146. Good wits jump.  
(III.IX.FL.197)
147. We soon believe what we desire.  
(III.IX.FL.197)
- 147a. Wish is father to the thought.  
(III.IX.FL.197)

148. Where the knot is loose the string slips.  
(III.X.FL.198)
149. Tooth and nail.  
(III.X.FL.198)
150. The good will is all.  
(III.X.FL.200)
151. It is not the matter (words) but the mind.  
(III.X.FL.200)
152. Everything is as it is taken.  
(III.X.FL.200)
153. To use one like a dog.  
(III.XI.FL.205-7)
154. From the crown of the head to the sole of the foot.  
(III.XI.FL.209)
155. The eye will have his part.  
(III.XII.FL.213)
- [128(2)]. To be out of joint.  
(III.XII.FL.213)
156. I will go twenty miles on your errand first.  
(III.XII.FL.214)
157. To give one the bridle (reins).  
(III.XII.FL.214)
158. The why and the wherefore.  
(III.XII.FL.214)
159. Neither fish nor flesh (nor good red herring).  
(III.XII.FL.214-15)
- [145(2)]. Not worth three halfpence.  
(III.XIV.FL.217-18)
160. I smell him out.  
(III.XIV.FL.217-18)
161. To thrust out by head and shoulders.  
(III.XIV.FL.217-18)

162. He has it for fetching.  
(III.XIV.FL.217-18)
163. Misfortunes (hardships) never (seldom) come alone single.  
(III.XV.FL.219)
- [62(2)]. Not give a cherry-stone.  
(III.XVI.FL.220)
164. As soft as pap.  
(III.XVI.FL.220)
165. To stand (be, etc.) upon (one's) pantofles.  
(III.XVIII.FL.222)
166. Take things as they come.  
(III.XVIII.FL.223)
- [39(2)]. To can (know) no more than one's left heel.  
(III.XVIII.FL.223)
167. It is a sound head that has not a soft place in it.  
(III.XVIII.FL.225)
168. To have a soft place in one's head.  
(III.XVIII.FL.225)
- [138(2)]. All things are turned topsy-turvy (upside down).  
(III.XX.FL.226)
169. Speak for yourself.  
(III.XX.The Author's Preface. FL.227)
- [64(2)]. All things thrive at thrice (There are three things of all things).  
(III.XX.The Author's Preface. FL.228)
170. To shave one's beard.  
(III.XX.The Author's Preface. FL.228)
171. The brains don't lie in the beard.  
(III.XX.The Author's Preface. FL.228)
172. It is not the beard that makes the philosopher.  
(III.XX.The Author's Preface. FL.FL.228)

173. The thing that's done has an end (is not to do).  
(III.XX.The Author's Preface. FL.228)
174. Stone-blind.  
(III.XX.The Author's Preface. FL.229)
175. Rip not up old sores.  
(III.XX.The Author's Preface. FL.229)
176. Clatterers love no peace.  
(III.XX.The Author's Preface. FL.229)
177. Milk and honey.  
(III.XX.The Author's Preface. FL.229)
178. Do well and have well.  
(III.XX.The Author's Preface. FL.229)
179. To blow hot and cold.  
(III.XX.The Author's Preface. FL.232)
180. He that speaks well fights well.  
(III.XX.The Author's Preface. FL.232)
181. To run one's head against a stone wall.  
(III.XX.The Author's Preface. FL.233)
182. All asiden as hogs fighten.  
(III.XX.The Author's Preface. FL.233)
183. Birds of a feather flock together.  
(III.XX.The Author's Preface. FL.233)
184. It is ill (evil) striving against the stream.  
(III.XX.The Author's Preface. FL.233)
185. You go the wrong way to work.  
(III.XX.The Author's Preface. FL.233-34)
186. John-a-nokes and John-a-stiles.  
(III.XX.The Author's Preface. FL.234)
- [22(2)]. As clear as the sun.  
(III.XX.The Author's Preface. FL.235)
187. To have the sow by the right ear.  
(III.XX.The Author's Preface. FL.236)

- [44(2)]. Not to care (give) a straw (rush).  
(III.XX.The Author's Preface. FL.236)
- [105(2)]. Lay thy hand on thy heart and speak the truth.  
(III.XX.The Author's Preface. FL.236)
- [106(2)]. With heart and hand.  
(III.XX.The Author's Preface.FL.236)
188. The worth of a thing is best known by the want of it.  
(III.XX.The Author's Preface. FL.236)
- [80(2)]. Not worth a (grey) groat.  
(III.XX.FL.238)
189. It is worth the hearing.  
(III.XXIII.FL.244-45)
- [86(2)]. Trim tram, like master like man.  
(III.XXIV.FL.245-46)
- [158(2)]. The why and the wherefore.  
(III.XXIV.FL.246)
190. Neither here nor there.  
(III.XXIV.FL.246)
- [72(2)]. Fame is but the breath of the people.  
(III.XXIV.FL.247)
- [73(20)]. Common fame is a liar.  
(III.XXIV.FL.247)
- [7(6)]. Every man has his hobby-horse.  
(III.XXIV.FL.247-48)
191. To take the tale (word) out of one's mouth.  
(III.XXIV.FL.248)
192. To set (Fall together) by the ears.  
(III.XXV.FL.250)
193. As sure as you live.  
(III.XXV.FL.250)

194. As flat as a pancake.  
(III.XXVII.FL.253)
195. To be under a cloud.  
(III.XXVII.FL.253-54)
196. As mad as a (March) hare.  
(III.XXVIII.FL.254)
197. All is not gain that is put in the purse.  
(III.XXX.FL.256)
198. An inch in a man's nose is much.  
(III.XXXII.FL.259)
199. God save the mark.  
(III.XXXIII.FL.260)
200. To turn up trumps.  
(III.XXXIII.FL.261-62)
201. Clubs are trumps.  
(III.XXXIII.FL.261-62)
202. Fair and softly goes far.  
(III.XXXIII.FL.262)
203. It is hard to teach an old dog tricks (make an old dog stoop).  
(III.XXXIV.FL.262)
204. Not worth a shuttlecock.  
(III.XXXIV.FL.262)
- [171(2)]. The brains don't lie in the breard.  
(III.XXXIV.FL.263)
- [172(2)]. It is not the beard that makes the philosopher.  
(III.XXXIV.FL.263)
205. To take up the cudgels (bucklers).  
(III.XXXIV.FL.263)
206. To live by the sweat of one's brows.  
(III.XXXIV.FL.263-64)
207. Take what you find or what you bring.  
(III.XXXIV.FL.263-64)



- [149(2)]. Tooth and nail.  
(III.XXXIV.FL.264)
- [101(2)]. There is (Here lies) the rub.  
(III.XXXIV.FL.264)
208. He that would (will) live in peace and rest, must hear, and see, and say  
the best.  
(III.XXXIV.FL.265)
- [83(2)]. As swift as lightning.  
(III.XXXV.FL.266)
209. The eye is bigger than the belly.  
(III.XXXV.FL.266-67)
210. Zeal without knowledge.  
(III.XXXV.FL.266-67)
211. Black as the devil.  
(III.XXXVI.FL.268)
212. No truth may be proved unassayed.  
(III.XXXVII.FL.271)
213. To know what is what.  
(III.XXXVIII.FL.274)
- [138(3)]. All things are turned topsy-turvy (upside down).  
(III.XXXVIII.FL.277)
214. Thick and threefold.  
(III.XXXVIII.FL.278)
215. To have a good headpiece.  
(III.XXXVIII.FL.278)
216. To rot like tinder.  
(III.XXXIX.FL.279)
- [190(2)]. Neither here nor there.  
(III.XL.FL.280)
217. To send (come) with a powder.  
(III.XLI.FL.282-83)

218. Threats without power are like powder without ball.  
(III.XLI.FL.282-83)
219. Put your hand twice to your bonnet to once to your pouch.  
(IV.Slawkenbergius's Tale.FL.289)  
(IV.Slawkenbergius's Tale.FL.291)
220. Debtors are liars.  
(IV.Slawkenbergius's Tale.FL.293)
221. Who has no haste in his business mountains to him seem valleys.  
(IV.Slawkenbergius's Tale.FL.295-97)
222. Prayer should be the key of the day and the lock of the night.  
(IV.Slawkenbergius's Tale.FL.299)
223. As thick as bees.  
(IV.Slawkenbergius's Tale.FL.299)
224. In at one ear out at the other.  
(IV.Slawkenbergius's Tale.FL.299)
225. A thistle is a fat salad for an ass's mouth.  
(IV.Slawkenbergius's Tale.FL.300)
226. He that has evil fortune, men speak the worse therof.  
(IV.Slawkenbergius's Tale.FL.300-1)
227. Desire has no rest.  
(IV.Slawkenbergius's Tale.FL.301-2)
228. To look like a ghost.  
(IV.Slawkenbergius's Tale.FL.301-2)
- [138(4)]. All things are turned topsy-turvy (upside down).  
(IV.Slawkenbergius's Tale.FL.303)
229. To lay (cast, throw) (a thing) in one's dish.  
(IV.Slawkenbergius's Tale.FL.303)
230. His fingers itch to be at it.  
(IV.Slawkenbergius's Tale.FL.303-4)
231. A hardy heart is hard to supprise (overcome).  
(IV.Slawkenbergius's Tale.FL.304-5)

232. Put a stool in the sun when one knave rises another comes.  
(IV.Slawkenbergius's Tale.FL.305)
233. As loud as a (the) horn.  
(IV.Slawkenbergius's Tale.FL.305)
- 233a. As thundering as a trumpet.  
(IV.Slawkenbergius's Tale.FL.305)
- 233b. To ring like a trumpet.  
(IV.Slawkenbergius's Tale.FL.305)
- [125(2)]. Truth lies at the bottom of a well (pit).  
(IV.Slawkenbergius's Tale.FL.305-6)
- [181(2)]. To run one's head against a stone wall.  
(IV.Slawkenbergius's Tale.FL.308)
234. Many (small) drops make a shower (flood).  
(IV.Slawkenbergius's Tale.FL.308-9)
235. In too much dispute truth is lost.  
(IV.Slawkenbergius's Tale.FL.309)
- 235a. Too much protesting makes the truth suspected.  
(IV.Slawkenbergius's Tale.FL.309)
- 235b. In many words, the truth goes by.  
(IV.Slawkenbergius's Tale.FL.309)
- 235c. Where many words are, the turth goes by.  
(IV.Slawkenbergius's Tale.FL.309)
- [125(3)]. Truth lies at the bottom of a well (pit).  
(IV.Slawkenbergius's Tale.FL.310)
236. Curses, like chickens, come home to roost.  
(IV.Slawkenbergius's Tale.FL.311)
- 236a. Curses return upon the heads of those that curse.  
(IV.Slawkenbergius's Tale.FL.311)
- 236b. No man can curse another and protect himself (from the effect).  
(IV.Slawkenbergius's Tale.FL.311)
- 236c. Falsehood will rebound to where it rose.  
(IV.Slawkenbergius's Tale.FL.311)

- 236d. The evil that one works falls upon himself.  
(IV.Slawkenbergius's Tale.FL.311)
- 236e. Doom (Cursing) returns to one's own door.  
(IV.Slawkenbergius's Tale.FL.311)
- 236f. Sin returns ever upon its master.  
(IV.Slawkenbergius's Tale.FL.311)
- 236g. Treason returns ever to its master.  
(IV.Slawkenbergius's Tale.FL.311)
- 236h. One's words oft turn to his own shame.  
(IV.Slawkenbergius's Tale.FL.311)
- [51(3)]. Names and natures do often agree.  
(IV.Slawkenbergius's Tale.FL.312)
237. To hit the nail on the head.  
(IV.Slawkenbergius's Tale.FL.312)
238. One sheep follows another.  
(IV.Slawkenbergius's Tale.FL.312-13)
239. Not worth a nutshell.  
(IV.Slawkenbergius's Tale.FL.313)
- [17(3)]. To a cow's thumb (hair's breadth).  
(IV.Slawkenbergius's Tale.FL.313)
- [235(2)]. In too much dispute truth is lost.  
(IV.Slawkenbergius's Tale.FL.313-14)
- [235a(2)]. Too much protesting makes the truth suspected.  
(IV.Slawkenbergius's Tale.FL.313-14)
- [235b(2)]. In many words, the truth goes by.  
(IV.Slawkenbergius's Tale.FL.313-14)
- [235c(2)]. Where many words are, the truth goes by.  
(IV.Slawkenbergius's Tale.FL.313-14)
240. You cannot make a silk (velvet) out of a sow's ear.  
(IV.Slawkenbergius's Tale.FL.313-14)

- [235(3)]. In too much dispute truth is lost.  
(IV.Slawkenbergius's Tale.FL.315)
- [235a(3)]. Too much protesting makes the truth suspected.  
(IV.Slawkenbergius's Tale.FL.315)
- [235b(3)]. In many words, the truth goes by.  
(IV.Slawkenbergius's Tale.FL.315)
- [235c(3)]. Where many words are, the truth goes by.  
(IV.Slawkenbergius's Tale.FL.315)
241. Nature draws more than ten teams.  
(IV.Slawkenbergius's Tale.FL.315)
242. Hickledy-pickledy one among another.  
(IV.Slawkenbergius's Tale.FL.316)
243. 'Ifs' and 'ands'.  
(IV.Slawkenbergius's Tale.FL.318)
244. You have a tangled skein of it to wind off.  
(IV.Slawkenbergius's Tale.FL.319)
245. God has provided a remedy to every disease.  
(IV.Slawkenbergius's Tale.FL.319)
246. There is a remedy for everything could men find it.  
(IV.Slawkenbergius's Tale.FL.321-22)
247. Better say nothing than nothing to the purpose (To speak to no purpose).  
(IV.Slawkenbergius's Tale.FL.322).
248. The common people look at the steeple.  
(IV.Slawkenbergius's Tale.FL.323)
249. Virtue is found in the middle mean.  
(IV.Slawkenbergius's Tale.FL.323)
250. No gates, no city.  
(IV.Slawkenbergius's Tale.FL.323-24)
- 250a. Win the gate and lightly have all the place after.  
(IV.Slawkenbergius's Tale.FL.323-24)
251. To lie at (the) catch (upon the catch).  
(IV.Slawkenbergius's Tale.FL.324)

252. I am not the first and shall not be the last.  
(IV.Slawkenbergius's Tale.FL.324)
253. Hearts may agree, though heads differ.  
(IV.I.FL.326)
254. Cause causes.  
(IV.I.FL.326)
255. To make a bad thing worse.  
(IV.II.FL.327)
256. As great as a sea.  
(IV.II.FL.327-28)
257. To be at death's door.  
(IV.IV.FL.328-29)
258. He that has a wife and children wants not business.  
(IV.IV.FL.329)
- 258a. He that has a wife has strife (care).  
(IV.IV.FL.329)
259. Wife and children are bills of charge.  
(IV.IV.FL.329)
260. Wife and children are hostages given to fortune.  
(IV.IV.FL.329)
261. The grace of god is (gear) enough.  
(IV.VII.FL.332)
262. To cut the (a) gordian knot.  
(IV.VII.FL.332)
- [51(4)] Names and natures do often agree.  
(IV.VIII.FL.334)
263. Set good against evil (Do good for evil).  
(IV.VIII.FL.334)
264. Every balance has its counterpoise.  
(IV.VIII.FL.334)

265. He will burn his house to warm his hands.  
(IV.X.FL.337)
266. You must not starve a cause.  
(IV.X.FL.337)
267. A tale of a roasted horse.  
(IV.X.FL.337)
268. Go peel (pick) straws.  
(IV.X.FL.338)
- [18(4)]. Things must be as they may.  
(IV.XII.FL.339)
- [98(2)]. To be in a sad (sweet) pickle.  
(IV.XIII.FL.341)
269. The farther we go the further behind.  
(IV.XIII.FL.341-42)
270. To put one to a pinch.  
(IV.XIII.FL.342)
271. He has gotten the start of him.  
(IV.XIII.FL.342)
272. A leaking vessel holds nothing.  
(IV.XIV.FL.343-44)
273. To put a good face on a thing.  
(IV.XV.FL.346)
274. To lie in one's throat.  
(IV.XV.FL.346)
275. Of sufferance comes ease.  
(IV.XVI.FL.348-49)
276. Everything has an end.  
(IV.XVII.FL.350)
277. That is my good that does me good.  
(IV.XVII.FL.350)
278. Suffice to your good.  
(IV.XVII.FL.350)

- [62(3)]. Not give a cherry-stone.  
(IV.XVIII.FL.352)
- [51(5)]. Names and natures do often agree.  
(IV.XVIII.FL.352)
- [7(7)]. Every man has his hobby-horse.  
(IV.XVIII,XIX.FL.352-53)
279. Every sin brings its punishment with it.  
(IV.XIX.FL.353-54)
- [138(5)]. All things are turned topsy-turvy (upside down).  
(IV.XIX.FL.355-56)
280. He has not lost all who has one cast left.  
(IV.XIX.FL.355-56)
- [120(2)]. Let him do his worst.  
(IV.XIX.FL.355-56)
281. Ride fair, and jaup none.  
(IV.XX.FL.356-57)
282. There are more ways to kill a dog (cat) than hanging (choking her  
with cream).  
(IV.XXI.FL.357-58)
283. To know the worst is good.  
(IV.XXIII.FL.360-61)
284. Table talk is an excellent schoolmaster.  
(IV.XXIII.FL.360-61)
- [102(3)]. Not worth a jot.  
(IV.XXV.FL.372)
- [276(2)]. Everything has an end.  
(IV.XXV.FL.372)
285. Left-handed luck is ill luck.  
(IV.XXV.FL.372-73)
286. To bless with the left hand.  
(IV.XXV.FL.372-73)



- [271(2)]. He has gotten the start of him.  
(IV.XXV.FL.374)
287. It has neither head nor tail.  
(IV.XXV.FL.375)
288. The higher the mountain the greater descent.  
(IV.XXV.FL.375)
289. To be on the horns of a delimma.  
(IV.XXVI.FL.376)
290. He is undone, horse and man (foot).  
(IV.XXVI.FL.376-77)
291. That which comes from the heart returns to the heart.  
(IV.XXVI.FL.376-77)
292. Who has ears let him hear.  
(IV.XXVII.FL.378)
293. Lend me your ears awhile.  
(IV.XXVII.FL.378)
- [205(2)]. To take up the cudgels (buckler).  
(IV.XXVII.FL.378)
- [56(3)]. There are two sides to every question.  
(IV.XXVII.FL.381)
294. Piping hot.  
(IV.XXVII.FL.381)
295. As swift (quick) as thought.  
(IV.XXVII.FL.382)
296. As light as air (wind).  
(IV.XXVII.FL.383)
- [102(4)]. Not worth a jot.  
(IV.XXVII.FL.383)
- [72(3)]. Fame is but the breath of the people.  
(IV.XXVII.FL.385)
- [73(3)]. Common fame is a liar.  
(IV.XXVII.FL.385)

- [186(2)]. John-a-nokes and John-a-Stiles.  
(IV.XXIX.FL.388)
297. That which proves too much, proves nothing.  
(IV.XXIX.FL.392)
298. The mother's (woman's) side is the surest.  
(IV.XXX.FL.393)
299. A feather in one's cap.  
(IV.XXXI.FL.396)
- [158(3)]. The why and the wherefore.  
(IV.XXXI.FL.396)
300. To use one like a Jew.  
(IV.XXXI.FL.396)
301. Now or never.  
(IV.XXXI.FL.397)
- [39(3)]. To can (know) no more than one's (left) heel.  
(IV.XXIX.FL.399)
302. When the ground is clear the work is all the clearer.  
(IV.XXXII.FL.400)
303. Pen and ink is wit's plough.  
(IV.XXXII.FL.400)
- [230(2)]. His fingers itch to be at it.  
(IV.XXXII.FL.401)
- [122(2)]. To go against one's stomach.  
(IV.XXXII.FL.401)
- [93(2)]. To have (or get) the better (or worse or wrong) end of the staff  
(stick).  
(IV.XXXII.FL.401)
- [47(2)]. States have their periods and conversions as well as natural  
bodies.  
(IV.XXXII.FL.401)
304. It is good to be merry (witty) and wise.  
(IV.XXXII.FL.401)

- [83(3)]. As swift as lightning.  
(V.I.FL.407)
305. He is (is not) a man of God's making.  
(V.I.FL.408)
306. Tag, rag, and bobtail (cut and long tail).  
(V.I.FL.407-8)
307. In the forehead and in the eye the lecture of the heart (mind)  
doth lie.  
(V.I.FL.413)
308. To pass (through) the pikes.  
(V.I.FL.414)
309. As bold as a lion.  
(V.I.FL.414)
- 309a. As fierce (valiant) as a lion.  
(V.I.FL.414)
- 309b. As rampant as (a) lion(s).  
(V.I.FL.414)
310. You bridle the horse by the tail.  
(V.I.FL.414-15)
- [166(2)]. Take things as they come.  
(V.III.FL.421)
311. All men must die.  
(V.III.FL.421)
312. To pay one's debt to nature.  
(V.III.FL.421-22)
- [47(3)]. States have their conversions and periods as well as natural  
bodies.  
(V.III.FL.421-22)
313. Death is the end of all.  
(V.III.FL.422)
- 313a. All thing (everything) has (must have) an end.  
(V.III.FL.422)

314. Nothing may long continue here.  
(V.III.FL.422)
- 314a. All worldly things are transitory.  
(V.III.FL.422)
315. Remember you are but a man.  
(V.III.FL.422)
- [2(2)]. No good building without a good foundation.  
(V.III.FL.423)
316. As the man is so is his talk.  
(V.III.FL.423)
317. Good riding at two anchors, men have told, for if one break the  
other may hold.  
(V.III.FL.424)
318. Show me a liar, and I will show thee (you) a thief.  
(V.III.FL.424)
319. Show me the man, and I'll show you the law.  
(V.III.FL.424)
320. Lay thy fingers on thy lips.  
(V.V.FL.426-27)
- [80(4)]. Not worth a (grey) groat.  
(V.V.FL.428)
321. At one's fingers' ends.  
(V.VI.FL.428-29)
322. New (green) things are fair (gay).  
(V.VII.FL.429-30)
- [193(2)]. As sure as you live.  
(V.VII.FL.430)
323. Here to-day and gone to-morrow.  
(V.VII.FL.431)
- 323a. Alive today and dead tomorrow.  
(V.VII.FL.431)

324. To go no more than a stock.  
(V.VII.FL.431)
325. As dead as (a, any, the) stone.  
(V.VII.FL.431)
- [324(2)]. To go no more than a stock.  
(V.VII.FL.431-32)
- [325(2)]. As dead as (a, any, the) stone.  
(V.VII.FL.431-32)
326. Men are not angels.  
(V.VII.FL.431-32)
327. Seeing is believing.  
(V.VII.FL.431-32)
328. As true as touch.  
(V.VII.FL.431-32)
329. Everyone is witty for his own purpose.  
(V.VII.FL.431-32)
330. The fairest flowers soonest fade.  
(V.IX.FL.435)
331. It fades (withers) like a flower.  
(V.IX.FL.435)
332. Mortal man shall pass away as a flower turns to hay.  
(V.IX.FL.435)
333. Life is like a flower.  
(V.IX.FL.435)
334. We are all mortal grass and hay.  
(V.IX.FL.435)
335. To wallow (wither) as does the grass.  
(V.IX.FL.435)
336. To love one like an own brother.  
(V.X.FL.438)
- [66(3)]. To the world's end.  
(V.IX.FL.439)

337. If a lie could have choked him that would have done it.  
(V.IX.FL.439)
338. As soon as man is born he begins to die.  
(V.XII.FL.440)
339. He that is once born once must die.  
(V.XII.FL.440)
340. He drives a subtle trade.  
(V.XII.FL.441)
- [276(4)]. Everything has an end.  
(V.XIII.FL.441)
341. Do as you would be done by.  
(V.XIII.FL.442)
- [280(3)]. He has not lost all who has one cast left.  
(V.XVI.FL.445)
342. To all intents and purposes.  
(V.XVI.FL.447)
- [46(3)]. The devil and all.  
(V.XVI.FL.448)
343. What's the good of a sun-dial in the grave (shade)?  
(V.XVI.FL.449)
344. Great weights hand on small wires.  
(V.XVII.FL.449)
- [325(3)]. As dead as (a, any, the) stone.  
(V.XVII.FL.449)
- [83(4)]. As swift as lightning.  
(V.XVII.FL.449-50)
345. To cudgel (beat) one's brains.  
(V.XVIII.FL.450)
346. To go to pot (to the pot).  
(V.XIX.FL.451)

- [95(3)]. Most things have two handles.  
(V.XXIV.FL.456)
- [38(3)]. For good and all.  
(V.XXVI.FL.458)
347. To be wise after the event.  
(V.XXVI.FL.458)
348. The devil (and all) to do.  
(V.XXVIII.FL.461)
349. To play bopeep.  
(V.XXVIII.FL.461)
350. To talk like an apothecary.  
(V.XXVIII.FL.461-62)
351. It is (was) greek to me (him).  
(V.XXVIII.FL.461-62)
- [56(6)]. There are two sides to every question.  
(V.XXVIII.FL.462)
352. Merry (happy) as a king.  
(V.XXVIII.FL.463)
- [102(5)]. Not worth a jot.  
(V.XXIX.FL.463)
353. Heel(s) over head.  
(V.XXIX.FL.464)
- [105(3)]. Lay thy hand on thy heart and speak the truth.  
(V.XXX.FL.465)
- [106(3)]. With heart and hand.  
(V.XXX.FL.465)
354. Health is better than wealth.  
(V.XXXIII.FL.471)
- 354a. Health of soul is better than gold.  
(V.XXXIII.FL.471)
- 354b. Health is great riches (a jewel, a treasure).  
(V.XXXIII.FL.471)

- [94(2)]. Man in the moon.  
(V.XXXIII.FL.472)
355. Art is long, life is short  
(V.XXXIV.FL.472-73)
356. When? Can you tell?  
(V.XXXIV.FL.473)
- [351(2)]. It is (was) greek to me (him).  
(V.XXXVII.FL.477)
357. No root, no fruit.  
(V.XL.FL.482)
358. To see land.  
(V.XLI.FL.482)
359. Snake in the grass.  
(V.XLII.FL.483-84)
360. To sell the bear's (lion's) skin before one has caught the bear (lion).  
(V.XLIII.FL.486-87)
361. Are you there with your bears?  
(V.XLIII.FL.486-87)
362. There is more ado with one jackanapes than all the bears.  
(V.XLIII.FL.486-87)
363. Somewhat (something) is better than nothing.  
(VI.I.FL.491)
364. The braying of an ass does not reach heaven.  
(VI.I.FL.492)
365. He has as many (more) tricks as (than) a dancing bear.  
(VI.II.FL.492)
- [38(4)]. For good and all.  
(VI.II.FL.492)
366. I know him well (as well as if I had gone through him with a  
lighted link).  
(VI.III.FL.495)



367. A bad excuse (shift) is better than none at all.  
(VI.III.FL.495)
368. He looks one way and rows another.  
(VI.III.FL.495-96)
369. If better were within better would come out.  
(VI.V.FL.497)
370. Do as thy master commands thee and sit down at table.  
(VI.VI.FL.499-500)
- [190(3)]. Neither here nor there.  
(VI.VI.FL.499-500)
371. It is good to have company in trouble (misery).  
(VI.VII.FL.504)
372. He that serves god serves a good master.  
(VI.VII.FL.506)
373. To set a person on his legs.  
(VI.VIII.FL.510)
374. A gentle heart is tied with an easy thread.  
(VI.X.FL.512-13)
375. Set a thief to catch (take) a thief.  
(VI.XI.FL.514)
376. Every man has his weak side.  
(VI.XI.FL.516)
377. Fame is a magnifying glass.  
(VI.XIV.FL.521)
378. Silence is (gives) consent.  
(VI.XIV.FL.521)
379. A slander that is raised is evil to fell.  
(VI.XIV.FL.521)
- [196(2)]. As mad as a (March) hare.  
(VI.XVI.FL.522)
- [15(2)]. Every man (thing) in his (its) way.  
(VI.XVII.FL.524)

380.      Either win the horse or lose the saddle.  
                 (VI.XIX.FL.533)

381. From the beginning to the end.  
(VI.XXII.FL.538)

[381(2)]. From the beginning to the end.  
(VI.XXIII.FL.541)

[118(3)]. As pale as ashes.  
(VI.XXV.FL.545)

384. To make one's mouth water.  
(VI.XXVIII.FL.549)

386. Pity is akin to love.  
(VI.XXIX.FL.549-50)

387. The stream cannot rise above its source.  
(VI.XXXI.FL.553)

[102(6)]. Not worth a jot.  
(VI.XXXII.FL.554)

[22(3)]. As clear as the sun.  
(VI.XXXIII.FL.557-58)

- [7(9)]. Every man has his hobby-horse.  
(VI.XXXIV.FL.558-59)
- [71(3)]. From top (head) to toe (heel).  
(VI.XXXVI.FL.562-63)
388. Up to the ears.  
(VI.XXXVII.FL.565)
389. Over head and ears.  
(VI.XXXVII.FL.565)
- [18(5)]. Things must be as they may.  
(VI.XXXVII.FL.565)
390. He that nothing questions nothing learns.  
(VI.XXXIX.FL.569)
- [62(4)]. Not give a cherry-stone.  
(VI.XXXIX.FL.569)
391. To dread someone (etc.) like the devil.  
(VII.I.FL.575)
392. As sad (dark) as sable.  
(VII.I.FL.575-76)
393. Green for falseness (change).  
(VII.I.FL.575-76)
- [40(3)]. To lead someone a dance.  
(VII.I.FL.575-76)
- [66(5)]. To the world's end.  
(VII.I.FL.575-76)
394. A heart as hard as a stone (flint, marble).  
(VII.II.FL.578)
395. Black as soot (pitch).  
(VII.IV.FL.580)
- [213(2)]. To know what is what.  
(VII.IV.FL.580)
396. By little and little.  
(VII.V.FL.581)

397. Out of the north all ill comes forth.  
(VII.VI.FL.584)
- [312(2)]. To pay one's debt to nature.  
(VII.VII.FL.585)
- [271(3)]. He has gotten the start of him.  
(VII.VII.FL.585)
398. The more haste the less (worse) speed.  
(VII.VIII.FL.586-87)
399. Take things as you find them.  
(VII.VIII.FL.587)
400. Beauty fades like a flower.  
(VII.IX.FL.589-90)
401. A careless hussy makes many thieves.  
(VII.IX.FL.589-90)
- [362(2)]. Men are not angels.  
(VII.XIII.FL.593)
402. Men are but men, not gods.  
(VII.XIII.FL.593)
- [66(5)]. To the world's end.  
(VII.XIV.FL.594)
403. As plain as the nose on a man's face,  
(VII.XVI.FL.598)
- [293(2)]. Lend me your ears awhile.  
(VII.XX.FL.605)
404. The old Adam.  
(VII.XXI.FL.609)
- [104(2)]. To be in one's element.  
(VII.XXI.FL.610)
- [383(2)]. As sure as a gun.  
(VII.XXIII.FL.611)

405. He has made a good market.  
(VII.XXVI.FL.615)
406. He casts beyond the moon.  
(VII.XXVI.FL.615)
- [244(2)]. You have a tangled skein of it to wind off.  
(VII.XXVIII.FL.621-22)
- [242(2)]. Hickledy-pickledy, one among another.  
(VII.XXIX.FL.622)
407. To open one's mouth wide.  
(VII.XXIX.FL.623)
408. He that gives me small gifts would have me live.  
(VII.XXIX.FL.623)
409. There never was a silly jockey, but there was as silly a Jenny.  
(I.XVIII.FL.51)  
(IV.XX.FL.356)  
(VII.XXIX.FL.624)
410. There is nothing but is good for something.  
(VII.XXIX.FL.624)
411. There is nothing so bad in which there is not something of good.  
(VII.XXIX.FL.624)
- [63(2)]. This seven years.  
(VII.XXIX.FL.624)
412. Pension never enriched young man.  
(VII.XXIX.FL.624)
413. As thick as pap.  
(VII.XXXI.FL.627)
414. Sudden joy kills sooner than excessive grief.  
(VII.XXXI.FL.627-28)
415. Last, but not least.  
(VII.XXIX.FL.629)
416. One thing (etc.) brings up another thing.  
(VII.XXXII.FL.630)

417. Carry salt ot Dysart and puddings to Tranent.  
(VII.XXXIV.FL.634-35)
- [118(4)]. As pale as ashes.  
(VII.XXXIV.FL.636)
418. To beg the breeches of a bare-arsed man.  
(VII.XXXV.FL.636-37)
419. As full as an egg is of meat (oatmeal).  
(VII.XXXVII.FL.639)
420. Not to care a button  
(VII.XXXVIII.FL.640)
- [128(3)]. To be out of joint.  
(VII.XXXIX.FL.642)
- [62(5)]. Not give a cherry-stone.  
(VII.XXXIX.FL.642)
421. As softly as foot can fall.  
(VII.XLII.FL.646)
422. To take eggs for money.  
(VII.XLIII.FL.647)
- [63(3)]. This seven years.  
(VII.XLIII.FL.560)
423. To be in heaven.  
(VII.XLIII.FL.651)
424. Nut-brown.  
(VII.XLIII.FL.651)
425. God provides for him that trusts.  
(VIII.II.FL.656-57)
- [71(4)]. From top (head) to toe (heel).  
(VIII.III.FL.658)
426. The cuckold is the last that knows of it.  
(VIII.IV.FL.659)
427. Fancy may bolt bran and think it flour.  
(VIII.V.FL.661)

428. He takes pepper in the nose.  
(VIII.V.FL.661)
429. To make both ends meet.  
(VIII.VI.FL.662-63)
- [49(2)]. He is at his wits' end.  
(VIII.VI.FL.663)
- [40(2)]. The old Adam.  
(VIII.VIII.FL.664-65)
430. To kick one's heels.  
(VIII.IX.FL.667-68)
431. The first blow makes the wrong, but the second makes the fray.  
(VIII.X.FL.668)
- [145(3)]. Not worth three halfpence.  
(VIII.XI.FL.669)
432. To have a finger (hand) in the pie (matter).  
(VIII.XI.FL.670-71)
433. To set the cart before the horse.  
(VIII.XIII.FL.672)
434. To burn (light) the candle at both ends.  
(VIII.XV,XVI.FL.674-75)
- [63(4)]. This seven years.  
(VIII.XVI.FL.675)
- [295(2)]. As swift (quick) as thought.  
(VIII.XVI.FL.677)
- [17(4)]. To a cow's thumb (hair's breadth).  
(VIII.XVI.FL.677-78)
- [313a(2)]. All things (everything) has (must have) an end.  
(VIII.XIX.FL.684)
- [313b(2)]. Nothing may long continue here.  
(VIII.XIX.FL.684)

[313c(2)]. All worldly things are transitory.  
(VIII.XIX.FL.684)

435. Own is own.  
(VIII.XIX.FL.684-85)

436. Giants were on earth this day.  
(VIII.XIX.FL.684-85)

[1(2)]. Not worth a halfpenny.  
(VIII.XIX.FL.684-85)

437. To see no further than the end of one's nose.  
(VIII.XIX.FL.687)

438. To rout (roar) like thunder.  
(VIII.XIX.FL.689)

439. By hums and ha's.  
(VIII.XIX.FL.691-92)

440. Every bullet has its billet.  
(VIII.XIX.FL.693)

[389(2)]. Over head and ears.  
(VIII.XIX.FL.693-94)

441. As well worth it as a thief is worth a rope (halter).  
(VIII.XIX.FL.694)

[28(2)]. Words have wings, and cannot be recalled.  
(VIII.XIX.FL.694)

[255(2)]. To make a bad thing worse.  
(VIII.XX.FL.696)

442. No flying from fate.  
(VIII.XXII.FL.FL.701)

443. As soft as satin.  
(VIII.XXII.FL.702-3)

444. There are spots (even) in (on) the sun.  
(VIII.XXIV.FL.706)

[99(2)]. With might and main.  
(VIII.XXV.FL.707)



445. Love makes all hard hearts gentle.  
(VIII.XXVI.FL.708-9)
446. As gentle (quiet, meek, mild) as a lamb.  
(VIII.XXVI.FL.710)
447. Innocent as a new-born babe (as a child unborn).  
(VIII.XXVIII.FL.712)
448. Seldom lies the devil dead in a ditch (by the dike side).  
(VIII.XXVIII.FL.712-13)
- [112(2)]. The long (short) and the short (long) of it.  
(VIII.XXVIII.FL.713)
- [7(10)]. Every man has his hobby-horse.  
(VIII.XXXI.FL.716)
- [64(3)]. All things thrive at thrice (There are three things of all things).  
(VIII.XXXI.FL.716)
- [147(2)]. We soon believe what we desire  
(VIII.XXXI.FL.717)
- [147a(2)]. Wish is father to the thought.  
(VIII.XXXI.FL.717)
449. Change is sweet.  
(IX.A Dedication to a Great Man.FL.733-34)
- [154(2)]. From the crown of the head to the sole of the foot.  
(IX.I.FL.735-36)
450. To be as good as one's word.  
(IX.I.FL.738)
- [144(2)]. Not worth a button.  
(IX.I.FL.738)
451. To be (set all) at sixes and sevens.  
(IX.II.FL.739)
- [93(3)]. To have (or get) the better (or worse) end of the staff (stick).  
(IX.III.FL.741)

452. A heart of stone (iron, steel) would melt.  
(IX.VI.FL.747)
453. To have the whip hand of one.  
(IX.VI.FL.748)
454. Marriages are made in heaven.  
(IX.VII.FL.750-51)
455. To hit (shoot nigh) the prick (mark, pin, white etc.)  
(IX.VIII.FL.753)
456. A tale of a tub.  
(IX.VIII.FL.754)
457. Time flies (flees away without delay, has wings).  
(IX.VIII.FL.754)
- [80(3)]. Not worth a (grey) groat.  
(IX.IX.FL.755)
458. He is good for nothing.  
(IX.XII.FL.762)
459. Self-love is a mote in every man's eye.  
(IX.XII.FL.762)
460. Envy can abide no excellency.  
(IX.XII.FL.762)
461. It is meet that a man be at his own bridal.  
(IX.XIII.FL.763)
462. There is no general rule without some exception.  
(IX.XIII.FL.763)
463. To sit like a wiredrawer under his work.  
(IX.XIII.FL.763)
- [63(5)]. This seven years.  
(IX.XIII.FL.763-64)
464. The body is more (sooner) dressed than the soul.  
(IX.XIII.FL.764)
- [39(4)]. To can (know) no more than one's (left) heel.  
(IX.XIV.FL.765)

465. As black as ink.  
(IX.XIV.FL.765)
466. The joys of the world dure but little.  
(IX.XV.FL.767)
- [44(3)]. Not to care (give) a straw (rush).  
(IX.XVII.FL.769)
467. Nature does nothing in vain.  
(IX.XXII.FL.776)
468. You need not be so crusty you are not so hard-baked.  
(IX.XXII.FL.776)
469. To play one's cards well.  
(IX.XXIII.FL.778)
- [24(2)]. To have many ups and downs.  
(IX.The Invocation.FL.780-81)
470. As cruel as a beast.  
(IX.The Invocation.FL.783-84)
- [4(2)]. The tale runs as it pleases the teller.  
(IX.XXV.FL.785)
471. To cast (hit) in the teeth.  
(IX.XXV.FL.785)
472. To throw (cast, fling) down the gauntlet.  
(IX.The Eighteenth Chapter.FL.787)
473. Children are certain cares but uncertain comforts.  
(IX.The Eighteenth Chapter.FL.788)
- [105(4)]. Lay thy hand upon thy heart and speak the truth.  
(IX.Chapter the Nineteenth.FL.789)
- [106(4)]. With heart and hand.  
(IX.Chapter the Nineteenth.FL.789)
- [166(3)]. Take things as they come.  
(IX.Chapter the Nineteenth.FL.789)

474. As false as hell.  
(IX.XXVIII.FL.797)
- [1(3)]. Not worth a halfpenny.  
(IX.XXVIII.FL.797)
475. April weather, rain and sunshine both together.  
(IX.XXIX.FL.798)
- [336(2)]. To love one like an own brother.  
(IX.XXXI.FL.801-2)
- [342(2)]. To all intents and purposes.  
(IX.XXXII.FL.804)
476. A cock-and-bull story.  
(IX.XXXIII.FL.809)

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