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**REVISITING SCRIBLERIAN SATIRE: “MARTINUS SCRIBLERUS,” POPE,
AND SWIFT**

by

WILLIAM K. MEDLEN

A THESIS

**Submitted in partial fulfillment of the requirements
for the degree of Master of Arts
in
The Department of English
to
The School of Graduate Studies
of
The University of Alabama in Huntsville**

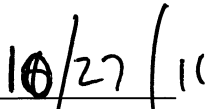
HUNTSVILLE, ALABAMA

2011

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THESIS APPROVAL FORM

Submitted by William Medlen in partial fulfillment of the requirements for the degree of Master of Arts in English and accepted on behalf of the Faculty of the School of Graduate Studies by the thesis committee.

We, the undersigned members of the Graduate Faculty of The University of Alabama in Huntsville, certify that we have advised and/or supervised the candidate on the work described in this thesis. We further certify that we have reviewed the thesis manuscript and approve it in partial fulfillment of the requirements for the degree of Master of Arts in English.

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Finally I would like to thank my father, who would have loved to see this thesis come to fruition even more than myself. You are missed.

ABSTRACT
The School of Graduate Studies
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Degree Master of Arts in English College/Dept. Liberal Arts/English

Name of Candidate William K. Medlen

Title Revisiting Scriblerian Satire: "Martinus Scriblerus," Pope, and Swift

The Scriblerus Club is formidable subject matter. Mystery surrounds the Club, and critics debate over who its members were, what they wrote, who was involved in each work, the amount each member was involved in each work, and the definition of Scriblerian Satire. The Club's focal work was "*The Memoirs of Martinus Scriblerus*," which chronicles the learning and escapades of the work's main character, Martinus Scriblerus, with his father Cornelius and friend Crambe.

Current criticism has thus far been unable to define Scriblerian Satire, mainly because Martinus, and his two counterparts, have not been studied as characters. By doing so, this paper will start to define the basic aspects of Scriblerian Satire. Likewise, by studying the Scriblerian pieces *The Rape of the Lock* by Alexander Pope and *Gulliver's Travels* and *A Tale of a Tub* by Jonathan Swift, a movement towards a definition of Scriblerian Satire will begin.

Abstract Approval:

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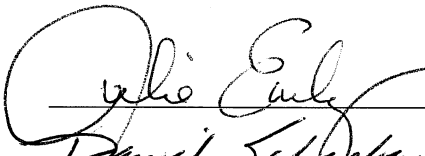
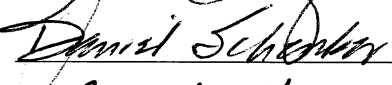
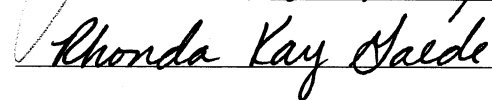
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TABLE OF CONTENTS

Chapter

I.	INTRODUCTION	1
II.	THE EDUCATION OF MARTINUS SCRIBLERUS	18
	A. The Shield of Antiquity	19
	B. Conradus Crambe.....	25
III.	MARTINUS HIMSELF	42
	A. So Amiable a Phænomenon	40
IV.	A DIFFERENT APPROACH: GULLIVER REPLACES MARTINUS ..	47
	A. Houyhnhnm Land	65
V.	THE DEFINITION OF “SCRIBLERIAN SATIRE”	74
	A. Tale of a Tub: A Prequel.....	85
VI.	CONCLUSION.....	99
	WORKS CITED	102
	WORKS CONSULTED.....	106

CHAPTER I

INTRODUCTION

When the Scriblerus Club was first formed in 1714, it is likely that none of its founding members could have foreseen the extent to which they would affect the eighteenth century culture surrounding them. The Club's invented critic Martius Scriblerus raises both the eyebrows and fists of those he mocks and parodies, oftentimes, it seems, far too well. He also somehow found a way of infiltrating himself into each club member's individual publications far more than they could have expected or maybe even wanted. Jonathan Swift (1667–1745) was one of the eldest members of the Scriblerus Club. Likewise John Arbuthnot (1667–1735), Thomas Parnell (1679–1718), and Lord Harley, the Earl of Oxford (1661–1724), comprised the older members of the group. Alexander Pope (1688–1744) and John Gay (1685–1732), although bringing youthful freshness and vivacity to the Club, were over 20 years younger than Harley, the group's oldest member. Before the formation of the Club, Alexander Pope had published his *Pastorals* (1709) at the young age of 15; it was his *Essay on Criticism* (1711) however that established the self-assertive tone of his early career. Swift had done the same with *A Tale of a Tub* and *The Battle of the Books* (1704). These two authors were

prominent in the literary world, and were important voices throughout the career of the Scriblerus Club.¹

Although Swift and Pope were well known intellectuals and authors and likewise assumed leadership of the Club, they were in different ways outcasts. Swift, despite being educated, was Irish, which immediately discredited his education in a London culture. Keeping his permanent residence in Ireland, he was forced to leave his family behind every time he visited London. He was also vocally political, making him infamous and unpopular in some educated circles (Kerby-Miller 2). Swift eventually exploits his otherness in publications like *A Modest Proposal* (1729), showing that he is very aware of how a London society views his Irish culture. Also an outcast, Pope was not only Catholic,² but disabled by Pott's disease from childhood. He would struggle with debilitation his whole life, and be mocked for it. Pope's tenacity, especially in dealing with critics who mocked his disability and publications, more than likely stems from his physical handicap and religious affiliation. *Essay on Criticism* is littered with religious examples, metaphors, and associations. Oftentimes, he uses these for a satirical exploit. Although both Swift and Pope were intellectuals, because of their otherness they were automatically viewed as outsiders to London establishment culture. As masters of satire who were keenly aware of their position, it is likely that their agency led to sharp awareness of society from their outside point of view. Each of these men related to the

.1 Most historical information is taken from Charles Kerby-Miller's *The Memoirs of the Extraordinary Life, Works, and Discoveries of Martinus Scriblerus*. He provides an extensive background of the Club's beginnings, and how this Club affected each member individually. Most of his book works with historical data or educated guessing.

.2 Catholicism was outlawed in London, and Catholics were highly ill treated. See James Sambrook's *The Eighteenth Century: The Intellectual Context of English Literature 1700-1789*, p 32-33.

other on an intellectual level, both regarding satire as a high form of literary art. They were also related on a foreign level, both being regarded by their peers as outcasts. These two key characteristics not only brought the two together in an understood connection, but possibly helped fuel the nature and collaborative effort for the *Memoirs*.

The original idea of forming a Club belongs to Pope (Kerby-Miller 14). The young, aspiring poet wanted to form a literary club, but was having trouble getting started. He was aware of Swift's reputation, and, after attempting to promote his idea with other learned intellects from both the Whigs and the Tories, approached Swift with the idea (Kerby-Miller 19-20). Swift, discontent with other clubs and politics, and his plans for an academy having fallen through (Kerby-Miller 10), was looking for creative, critical, even retributive stimulus, while also thinking the group might be good for his friend Parnell (Kerby-Miller 11). Parnell, although a talented poet, was a melancholic who was losing his touch; Swift thought the Club might help his already drying poetical voice. Arbuthnot, Queen Anne's personal physician, showed much promise as a poet and a wit, and his friendship with Swift secured his spot in what was to become the Club (Kerby-Miller 11). Likewise, playwright John Gay secured a spot through his friend, Pope (Kerby-Miller 17). Obviously, these men were all very different in artistic interest. But they, along with the elderly Harley (Kerby-Miller 25), were united in their love for wit and satire and their hatred for misapplied modern learning. After the Club's first meeting in 1714, the members gathered weekly for two years. In subsequent years, some members communicated informally. Nonetheless, the first two years of the active Club would leave imprints on the intellects and publications of each member.

The collaborative effort of the group produced a fictional critic named Martinus Scriblerus, who embodies what the Club saw as ineffective modern learning. Martinus was introduced to the world in a satirical “autobiography” entitled *Memoirs of the Extraordinary Life, Works, and Discoveries of Martinus Scriblerus*. Although the *Memoirs* were not published until 1741 in *The Works of Mr. Alexander Pope, in Prose. Vol. II*, the bulk of ideas generated by the Scriblerus Club appeared at three key intervals: from 1714-1716, when most of the ideas were churned by the members; from 1716-18, when Pope, Gay, and Arbuthnot revived and continued the early ideas; and in 1726 and 1727, when Swift, who had remained in Ireland since a little after Queen Anne’s death in 1714, visited Pope in England (Kerby-Miller 41-56). Although the Club only formally met for two years, the continued meetings, though sparse, laid the groundwork for what we now inconsistently refer to as Scriblerian Satire. Despite Pope and Swift's precedence over many aspects of the Club, it was a collaborative, group effort. Martinus is the product of many mind's creation.

What was born from the meetings is a work that can be classed as multi-genre. It is categorized by chapter, thematically beginning with Martinus's upbringing and his education, and followed by sections on philosophy and science. The finality is a ridiculous love scene between Martinus and a set of conjoined twins, accompanied by an equally ludicrous court scene, ending with a proposition for Martinus's future works. One difficulty with Scriblerian criticism is in the attempt of pinning a single genre to it; it is a memoir, a comedy, a book of philosophical and scientific interests, and a book satirizing philosophical and scientific interests. Since the Scriblerians found fault with

most branches of learning in their modern world, they categorize the *Memoirs* with regards to thematic compartmentalization. Yet, the *Memoirs* are also chronological, selectively laying the groundwork for Martinus's upbringing, education, and academic exploits. The plot centers around Martinus, and readers are expected to receive him as a ludicrous character. As the final product of the collaborative group effort, the point of the *Memoirs* is to lay the groundwork for Martinus himself. Yet the current focus of most Scriblerian criticism is piecing together the nature of the collaboration—who wrote what part—and linking the *Memoirs* to its original cultural context. Not that I wish to downplay the significance and importance of a cultural context; it is necessary to broaden an understanding of literature, especially satire. However, deducing the collaborative mystery has become precedent over anything else, and Martinus the character is lost in the historical data.

Despite Kerby-Miller's extensive research on the Scriblerians, which provides much insight to historical accuracy and recognition of each member within the *Memoirs*, his discussion of Martinus is consumed under his analysis. Likewise, Yvonne Noble in "Light Writing from a Dark Winter" extensively derives information from history for *Annus Mirabilis* (1723), an obviously Scriblerian piece. Her work attempts to connect *Annus Mirabilis* with "the weight of the current anxieties" (20) in the eighteenth century, and hopes to break the idea that *Annus Mirabilis* is an unimportant side work by Arbuthnot. While she accomplishes her goal, she devotes only a paragraph or two to the actual Scriblerian work, barely mentioning Martinus, the "author" of *Annus Mirabilis*. Darryl P. Domingo argues in *Scriblerus takes a London Walk* that a Scriblerian piece

entitled *Trivia: or The Art of Walking the Streets of London* (1716) by John Gay “appears to be as much a Scriblerian exercise as any of the ‘pieces’ listed in the catalogue” (944). The catalogue in which he is referring are other works by Scriblerus that concludes the *Memoirs* (171). Although Domingo connects the narrator of the poem with Martinus, his brief mention of him is a placated reiteration of every critic's brief synopsis— “The profuse learning of the fictional scholar, virtuoso, natural philosopher, and poet was to be at perpetual odds with his defect of taste” (944). The body of Domingo's paper is concerned with the “Scriblerian perspective,” which is the group's effort to “embody folly, and, in turn, to admonish” (945) the “defect of taste” (944). While Domingo walks the reader through the poem pointing out its Scriblerian qualities, Martinus, the driving voice and person behind the poem, is left with a small description at the beginning. Domingo even references Martinus's interesting use of language that the Scriblerians were so good at implementing and satirizing. Yet, in merely recognizing Martinus as the author of *Trivia*, he unfortunately falls into the same premises of most Scriblerian critics. Domingo fails to ask why or how Martinus would come to walk the London streets, and how Martinus arrives at the conclusions that he does. Domingo assumes that Martinus simply is himself and always has been, takes for granted the effort put into his background, and the irony of his supposed authorship of a poem. The very fact that Martinus is a critic and therefore writing a poem would be interesting on his part. Overlooking Martinus and his upbringing, his beliefs about literature, and especially his ironic naiveté and state of being will only hinder criticism of “Scriblerian Satire,” an already poorly defined term. The Club produced one single yet multi-brained individual,

and one cannot hope to expound ideas about Scriblerian Satire without a close look at Martinus himself.

Martinus needs to be studied because he is a character, and contains the structure, nuances, and most of the features that make him round and complex. Likewise he is the medium through which the Scriblerians inform their readers not only about defects in modern learning, but about Scriblerian Satire itself. As a character, Martinus is influenced by other characters that appear in the *Memoirs*. His father Cornelius Scriblerus and his friend Conradus Crambe possess their own characteristic flaws, which are infused into Martinus as they teach him. Martinus acquires a great deal of knowledge, but remains ignorant of how to utilize the knowledge he gains, therefore causing him to be blind to the truth and beauty behind all forms of art and education. Cornelius, although intelligent, believes that the objects he uses for Martinus's education, like ancient relics, possess in themselves the knowledge he is trying to teach. Martinus then learns the inability to disassociate objects and their abstract representation, affecting his memory and imagination in a negative way. Crambe has an insatiable lust for words, creating multi-faceted puns. Yet, he does not even realize the political, moral, and social statements he makes. He likewise teaches Martinus to disassociate words from their abstract meanings. What is left is a character who reads and writes, philosophizes and argues; he ultimately uses knowledge without understanding. Martinus is the Scriblerian's view of modernity.

While Martinus is wholeheartedly modern, and the Scriblerians mostly side with the ancients in the Ancients vs. Moderns debate, the Scriblerians hate *all* forms of false

learning and taste. Kerby-Miller points out that although the Ancients vs. Moderns debate had mostly ceased by the time the Scriblerians were writing the *Memoirs*, they still chose to ridicule it and incorporate some of their themes (197-198). Partly satirical, partly argumentative, Swift writes *The Battle of the Books* as his prolegomena to *A Tale of Tub* (1704). It is an allegorical piece about the Ancients vs. Moderns debate, with each side represented by literal books in a literal battle. In essence, Swift's prolegomena shows that the Moderns believed contemporary humanity was a progressed, enlightened, and evolved version of the ancients, understanding everything the ancients had learned with the addition of their own experiences. Those siding with the ancients believed that everything one needed to know was encapsulated in classic texts (Kerby-Miller 34). The Scriblerians saw this distinctive split as a theme in their modern world, and like Swift, utilized the debate in their satire. It appears in the *Memoirs* through the character of Cornelius, who, though he sides with ancients in his belief, misunderstands them. The Scriblerians show through Cornelius that though they side with the ancients generally, misguided learning was far worse than simply being a Modern. In fact, the Scriblerians disliked *all* forms of misguided learning, whether the misguided individual sided with the ancients or not. Although an incorporation of the Ancients vs. Moderns debate was a dated literary device by the time the Scriblerians began writing the *Memoirs*, it stood as a foundational example of misguided modern learning (Kerby-Miller 197-198). While the split between ancients and moderns existed, and was a good analogy for the Scriblerians to use for satirical purposes, irresponsible learning was far worse.

Because the Scriblerians are very much a product of the early modern experience, they structured their satire according to faults they found with their culture. Accenting cultural decline, they were met with opposition from Moderns towards both their own and their collaborated work. The Scriblerians, whose respect for the ancients provided for them a philosophy of truth seeking, could not let the Modern's attacks go unopposed. As a group, the Scriblerians attributed civilization's decline to social decay and misapplied learning, and satire was their offense. Maynard Mack however offers a contrary position:

It becomes equally apparent on looking back that Pope and his friends were on the wrong side, at least in one sense. So far as the thing they were battling to preserve was a classical mystique—a notion that into the history of essentially only two great peoples and two great literatures had somehow been gathered . . . all that we know on earth and all that we need to know, they were engaged in a losing fight and for mistaken ends. The additions to understanding that the new advances in the philological and other disciplines were bringing and would continue to bring did unquestionably threaten the claim of the classics to be . . . universally indispensable. (487)

Here, Mack's view is too reductive. To be fair, we must recognize that their battle was a struggle against transitioning into a modern age which, as they believed, misunderstood the ancients, learning, and truth in general. Likewise, the Scriblerians are not completely schismatical as far as the Ancients vs. Moderns debate is concerned, as the character of Cornelius, the bad ancient, proves. Satirists like Pope should not be expected to separate morality and Nature or knowledge and innateness.³ Although they were part of a losing

³ See Sambrook, 68. The conversation about the inner morality of man and its relationship with nature had been going on since the early seventeenth century. For Mack to boil down the group's efforts into a fight for "classical mystique" on one side of "two great literatures" is to disregard not only the work put into and the outcome from *Martinus* and the *Memoirs*, but even to disregard the historical process

battle, they believed it important enough to devote much time and thought to the subject of misapplied learning because of its intellectual, historical, and moral importance. To the Scriblerians, the new world the Moderns were ushering in reduced moral importance, which was brought about by new literature being published, and a disregard of important classic literature. However, those defending the ancients poorly and without moral imperatives were just as guilty.

Cornelius is an ancient, but badly misunderstands them. Misunderstanding is the framework through which much Scriblerian Satirical effort operates; specifically, in the *Memoirs*, it is mainly misunderstanding through objects and language. The Scriblerians many times return to object representation, especially in art and philosophy. Like the use of an example in teaching, the “sensible objects” implemented by Cornelius in Martinus's education (should) represent and lead to abstract thought and deep understanding. Likewise, language and its abstract representation (and manipulation thereof) is repeatedly satirized in the *Memoirs*. The genius of both the group and each individual effort is exposed when themes of object and language manipulation are expressed ironically multiple times, and become complexly layered. Pope, and especially Swift, possess the gift of creating multi-layered ironies, most of which we can connect to the modern Martinus. These themes are important to the *Memoirs*, but also appear in many other Scriblerian works.

When Swift wrote *A Tale of Tub*, he had already developed a clear form of satire marked by deep wit, producing a clever exposé of the London society in which he was not a part. Many examples and themes from this earlier work make their way into the

on which so many critics focus.

Memoirs, and it is obvious that Swift had much control in creating the *Memoirs* (Kerby-Miller 23, 58). Kerby-Miller believes that Swift was the leader of the group, and, although incapable to handle the type of satire, Pope took over as leader and editor of the *Memoirs* after Swift went back to Ireland (59). Even though Swift brought much to the group in the creation of Martinus, the pedantic critic lurked in the minds of all the other authors, especially Pope. The most obvious individual Scriblerian work is *Peri Bathous* (1727) by Pope, which, according to Kerby-Miller, "is, next to the *Memoirs*, the most important of the Scriblerus pieces and in reputation it has perhaps exceeded the parent work" (55). Donning the persona of Martinus, Pope writes a treatise that flows opposite in logic to Longinus's *Peri Hypsous* (50 A.D.).⁴ Pope, in the guise of Martinus, whom we learn from "*per contra*" (Steeves li) tells us what is good in poetry by indirectly showing us what is bad through sarcasm in *Peri Bathous*.⁵ In many ways, it is also opposite of what he proposes in his *Essay on Criticism* (1711), which likens good poetry to good criticism, with its foundation in Nature and the True Genius. The True Genius is the name for the intangible substance that allows a good poet to write good poetry. Pope believed that it could be hindered by misapplied learning, as is seen in the character of Cornelius. In addition to *Peri Bathous*, even though the similarities seem unapparent, the first two year's worth of meetings for the Scriblerus Club concluded at the same time that Pope published *The Rape of the Lock* in 1714. Pope's poetic control and understanding of

.4 *Peri Hypsous*, or *On the Sublime* discusses the sublime in poetry. The sublime is defined by Longinus: "I need only state, without enlarging further on the matter, that the Sublime, wherever it occurs, consists in a certain loftiness and excellence of language, and that it is by this, and this only, that the greatest poets and prose-writers have gained eminence, and won themselves a lasting place" (3-4).

.5 See Edna Leeke Steeves *The Art of Sinking in Poetry* li. The point of *Peri Bathous*, she argues, is to learn from it by adopting an opposing perspective than what it presents.

language and rhyme in *The Rape of the Lock*⁶ proves not only that his interest in language (which gets satirized in the *Memoirs*) is suited for both satire and poetry, but, instead of a difficulty in fitting with the style of the *Memoirs* (Kerby-Miller 58), may instead prove that he was overqualified for the project.

After a revival of Scriblerian activity with Parnell returning to London for a short visit, there was an eight-year gap when the group did little work together (Kerby-Miller 46-48.) It is during this time, Kerby-Miller believes, that Swift wrote and published *Gulliver's Travels* (1726) (48). Kerby-Miller points out that Swift's earlier Scriblerian meetings influenced the book (48-54), but when comparing the two, the modern pedantic side of Martinus shines through in many more ways than he proposes. Swift's immersion into earlier Scriblerian ways is teased out in *Gulliver's Travels*, yet, his ultimate conclusion starkly contrasts from the *Memoirs* Project. Gulliver returns to England a more complex character than when he left, unable to cope with his fellow humans because of an immersion into a society of pure reason. Pope, however, as editor, has final say on the matter of Scriblerus. His conclusion culminates in a dark, literary Armageddon shown by his works *The Dunciad* (1728) and the *Dunciad Variorum* (1729), with notes by the infamous Martinus Scriblerus littering the latter. These two more popular works can be attributed to intellectual stimulus brought by the Club, but also a plethora of other smaller satirical works surfaced, mentioned at the end of the *Memoirs: Annus Mirabilis*

⁶ The first version of the poem was published in 1712. Pope extended the poem, and published a final five canto version in 1714. All quotes in this essay taken from the five canto version from John Butt's *The Poems of Alexander Pope*.

(1723),⁷ *The Origine of the Sciences* (1732),⁸ and *Virgilius Restauratus* (1729),⁹ many of which have received current critical attention. Even early Scriblerian influence led to Gay's most known work, *The Beggar's Opera* (1728) (Kerby-Miller 53-54).

Much devotion to criticism is spent deducing what is or is not Scriblerian Satire, without considering the character of Martinus, who was invented for its purpose. Likewise, Scriblerian criticism has also devoted much effort into separating who wrote what; there is almost a fascination with figuring out which individual author is responsible for each specific section of the *Memoirs*. This sect of criticism also spends much time and effort solving the puzzles of authorship in how the *Memoirs* or the Scriblerus Club affects each of its member's own separate works, with a reliance on historical data, correspondence, and timelines. Many problems arise with criticizing a collaborated work, and also with criticizing the collaborating author's individual works. Although important historically, discovering the complex intricacies of authorship in dealing with the *Memoirs* has taken precedence over recognizing and studying the *Memoirs* itself as a work of literature. In addition to overemphasizing this one aspect of study concerning the *Memoirs*, many critics fail to recognize Martinus Scriblerus as an independent character who is worthy of study.

To understand Scriblerian Satire, we must first understand Martinus Scriblerus. To begin to understand Martinus in depth, we must also understand his two influences,

.7 Noble points out that *Annus Mirabilis* was "first is an anonymous comical essay printed on very cheap paper" (21) but then was later reprinted in the Pope-Swift Miscellanies, the "Third Volume." Here I have shown the original date to ground the work historically, but it was not until 1732 that the work was first "identified as by Martinus" (Kerby-Miller 56).

.8 Kerby-Miller believes that this work was actually composed as early as 1714 (41).

.9 Probably originally composed in 1726. As Kerby-Miller points out, the work was a burlesque by Arbuthnot to poke fun at Bentley's textual methods, exemplified in his *Phaedrus* (55).

Cornelius and Crambe. In glossing over these two, readers will lose two very important qualities that inform Martinus's character. His two influences, along with his own education, inevitably lead to an inability to think abstractly, and finally a type of stasis that disables learning, truth seeking, and progress. When compared with Swift's later Gulliver, we find a stark contrast in the final judgment of these two characters: despite Gulliver's flaws, he changes or begins to change his own rationale about humanity from what he has learned, while Martinus in his unfortunate state of stasis begins to promote the very human flaws that Gulliver disagrees with so much. Even if Gulliver becomes a misanthrope, he has undergone a similar literary and intellectual journey that the satirist has, and his say on the matter, his narrative that is *Gulliver's Travels*, not only resists definition by genre, but also even resists a generalized theme. The flaws that Martinus possess put him in stasis, but Gulliver, although slowly sinking into misanthropy, at least breaks the cycle of static duncery. When comparing *Gulliver's Travels* and the *Memoirs*, it is utterly apparent that Swift was influenced by his earlier Scriblerian exploits. Likewise, Gulliver, as compared to Martinus, does what Martinus is simply unable to do; he utilizes the knowledge he has gained and changes himself. Swift must have, at least later in life, disagreed with the finality of the Club's intentions: while Martinus continues on in his ever-present form of stasis, Gulliver applies knowledge to himself and humanity.

While Martinus is the culmination of the *Memoirs*, like Gulliver is the center of *Gulliver's Travels*, Pope and Swift were interested in other aspects of the satire they were creating. They were not only thinking about characters. While they exploit language and

objects satirically through their character's features, they are also interested in satirizing literary structure as well. If we look at *The Rape of the Lock* we will find that Pope is using structure very carefully and specifically. When describing the fair Belinda, owner of two beautiful locks of hair, the rhymes make sense and are taken from a list of “stock rhymes” which carried with them widely understood meaning and expectation.¹⁰

However, the tone changes when the Baron, who severs one lock, enters the scene, and the rhymes become awkward and unexpected, even paradoxical. The structure reflects the way Pope wants the reader to feel during the poem. However, in using tone and “stock rhymes” as ideas in themselves, the satirical manipulation thereof creates a larger picture of Scriblerian ideals, and a more concrete definition of Scriblerian Satire. Not only does he utilize structure and manipulation of it, but he also utilizes the manipulation of sensible objects akin to Scriblerian ways. Objects of Belinda's toilet are categorized, appearing rather silly, and then later likened to serious themes as the objects take on different positions, purposes, and appearances. For example, Pope employs a scene involving a card game that foreshadows the Baron's intentions for both Belinda and the reader. Like Crambe, Belinda misunderstands this scene, and the Sylphs employed in protecting her hair cannot stop fate and the Baron from cutting Belinda's hair. Like Swift with Gulliver, Pope is taking these Scriblerian themes and applying them in his own terms to *The Rape of the Lock*, showing that he did indeed possess the qualities necessary to make additions to the Scriblerus Club. However, his implementation of the Scriblerian conclusions, like Martinus's stasis for example, is a positive judgment, unlike Swift, who

¹⁰ The word and idea belongs to Hugh Kenner in his essay *Pope's Reasonable Rhymes*. It will be discussed with more detail in Chapter 3.

critically responded to his earlier Scriblerian days through *Gulliver*. Pope adopts earlier Scriblerian themes straightforwardly. Pope's understanding of structure likewise informs current understanding of *Martinus*. Swift also gave many of the same examples in the *Tale* that appear in the *Memoirs*. Even though this work was written before the group came together, many similarities appear that will inform our understanding of the *Memoirs* and reinforce Kerby-Miller's belief that Swift was key in the formation of the *Memoirs*. Like Pope, Swift is also interested in structure and sensible objects. In the *Tale*, the structure of the story is an allegory about three brothers that is interrupted between chapters by digressions on certain themes like criticism, madness, and even a digression concerning digressions. As Swift breaks up the allegorical plot with these digressions, they eventually meld and the reader cannot tell if he or she is reading part of the story or a digression. The structure represents what Swift saw as the degradation of literature and language, a very Scriblerian theme. Swift's implementation of examples and objects that appear in the *Tale* reappear in the same or similar forms in the *Memoirs*—suits of clothes and shoulders of mutton—and lead to the same idea of disconnection between these objects and abstract thought. These main examples show disunifying abstract thought utilizing the imagination, and playing with structure, two themes that define Scriblerian satire.

Alexander Pope took the unfinished *Memoirs* and edited them himself, publishing them with his second volume of prose in 1741, almost 30 years after the project was started. This led to critical debates surrounding the idea behind collaboration, which has become precedent within the canon. Some now question if anything at all can be said of

Scriblerus or the Club.¹¹ By exploring the *Memoirs* and the characters within as complex and independent, and looking again at the nature of Swift's and Pope's early satire with Martinus in mind, questions about an idea of Scriblerian Satire can be redefined.

.11 See Ashley Marshall's *The Myth of Scriblerus* 2-3.

CHAPTER II

THE EDUCATION OF MARTINUS SCRIBLERUS

If the *Memoirs* were originally meant to establish a character base for Martinus, who would “lay the foundation for future exploits” (Kerby-Miller 29), we should seriously engage him as a character. Typically, when critics consider the character of Martinus, they give him a few generalized lines. While the generalizations may be quite succinct or even true, the conclusions leave much to be desired and discovered. The most accurate and concise summation of Martinus comes from Peter Quennell in *Alexander Pope: The Education of a Genius 1688-1728* who at least stresses the importance of Martinus's position:

Martinus Scriblerus stood for everything that was particularly absurd in the modern world of learning; and Pope shows him turning his sinister gaze upon the present condition of the art of poetry. But Scriblerus is not merely a purblind scholar; he is a *literary Evil Spirit*, who has convinced himself that bad writing has some positive intrinsic value. (23) [italics mine]

Quennell is correct to characterize Martinus as a literary evil spirit because it focuses his importance. Yet, after this short description, he leaves Martinus behind to discuss *Peri Bathous* alone. A statement proclaiming Martinus as a complete representative of absurdity implies that his character is far more complex than Quennell, or most other

critics, gives him credit, which opens the door to reevaluating Scriblerian Satire as a whole. Likewise, how has Martinus become “a literary Evil Spirit?” And if he has convinced himself that bad writing is good, how, or why? His deepest problem is that he cannot understand abstract thought which should stem from the sensible objects he views. The reason behind Quennell's assumptions, I believe, is a generally accepted way of looking at Martinus. Our current understanding of Martinus is that he is a representative for absurdity in learning, sprinkled with a few unquestioning assumptions of how he got to be who he was and why. Yet, the flaws he possesses cause his stasis, or his inability to think beyond his current rationale and consider change.

A. The Shield of Antiquity

The Scriblerians waste no time in structuring the character of Martinus the moment he is born, as Cornelius wastes no time in seizing him from his mother and midwife to examine him. Cornelius is well pleased with Martinus's defects, for the infant displays the same as many of the poets of antiquity, and he hopes that Martinus will come to exemplify genius as they have:

He was infinitely pleas'd to find, that the Child had the Wart of Cicero, the wry Neck of Alexander, knots upon his legs like Marius, and one of them shorter than the other like Agesilaus. The good Cornelius also hoped he would come to stammer like Demosthenes, in order to be as eloquent; and in time arrive at many other Defects of famous men. (*Memoirs* 100)

Cornelius's hopes are for Martinus to contain the physical deformities so that his son may possess the genius that has accompanied them. However, no object of antiquity, literal

artifact, or in this case, physical deformity, contains the poetical power that one might obtain through the life of rigorous study. Mrs. Scriblerus wishes for Martinus to be brought up like a gentleman, obtaining knowledge through work. But the idea of a home bred gentleman is exactly what Cornelius is against; “What, bred at home!” he spouts, “Have I taken all this pains for a creature that is to lead the inglorious life of a Cabbage, to suck the nutritious juices from the spot where he was first planted?” (101). His statement is ironic, for what he actually wishes is that Martinus be born with genius without having to work for it, like an unmoving cabbage. The physical defects would force Martinus into a non-normal English life,¹² but Cornelius looks past this fact to a purblind visionary future for his son. Martinus’s very identity¹³ as an author is skewed at his birth. The physical deformities that he possesses are sensible objects that Cornelius is projecting his wishes onto: they contain no connection to the abstract genius that accompanied the ancient authors.

Next, Cornelius plans on christening Martinus and then using an ancient shield he has to transport Martinus into a room filled with guests. His plan however is to display his shield and secondarily his son to impress his guests. Once again, Cornelius misunderstands the ancients, causing him to idolize the shield in hopes that its power and knowledge will somehow transfer to his son. The Scriblerians wish to distinguish between an appreciation of objects for what they represent and for learning which is quite appropriate, but objects hold no literal or tangible knowledge. At the christening,

.12 Pope himself struggled with a curved spine due to Pott's Disease when he was younger.

.13 The subject of eighteenth century identity is an interesting subject of its own accord. For more information, see Robert A. Erickson *Situations of Identity in the Memoirs of Martinus Scriblerus*, Morris Golden *The Imagining Self in the Eighteenth Century*, Dennis Todd *Imagining Monsters*, and Christopher Fox *Locke and the Scriblerians*.

Cornelius exclaims “Behold then my Child, but *first* behold the Shield: Behold this Rust,—or rather let me call it this precious *Ærugo*,—behold this beautiful Varnish of Time,—this venerable verdure of so many Ages—”(103) [italics mine]. The Scriblerians list the exclamation in this order purposefully. Cornelius wishes for his guests to see his prized possession first, then, after taking in the grandeur of that possession, to inspect his child so that somehow the poetical power that the shield represents is transferred to him. However, the procession goes awry, as Cornelius uncovers the linen surrounding baby Martinus and his shield to find that “the Maid (extremely concern’d for the reputa- / tion of her own cleanliness, and her young master’s honour) had / scoured it clean as her Andirons” (103).¹⁴ The comical effect that the Scriblerians produce proves Cornelius’s shield to be a fraud. It also shows the basis of Marinus’s integration of the poetical genius from objects to be utterly false. For, upon inspection of the shield, Cornelius is embarrassed because his guests find the shield to be “nothing but a / paultry old *Sconce*, with the nozzle broke off” (104), and what he thought was the sword of a Roman soldier, “shown to be the head of a nail” (104). Not only is the wished poetical connection severed, but the “artifact” itself is a complete fake. Cornelius is astonished and embarrassed and again puts thought of his child second when he drops Martinus to the ground. The transferring poetical power is incomplete, not because the Christening fails

¹⁴ The odd use of quotation marks, poetic backslashes, and line numbers are examples of manipulating literary structure that the Scriblerians employ in the *Memoirs*. This section, though prose, is overlaid with the mechanics of poetry. As a memoir for Martinus, it is appropriate that many literary devices would be used unconventionally. The Scriblerians implement these odd interruptions as a satirical manipulation of the physical aspect of the book; form itself is art and therefore satirized, logic is interrupted, and the organization of the page is confusing.

and the the rust of antiquity is removed, but because of Cornelius believes in the power of artifact over hard work, and because his pride provided moral inequity.

The maid accidentally proves that Cornelius's shield is a fraud, and there is nothing left but its debris: falsity, misplaced passions, and misapplied learning. The irony is also left for the reader to collect: that a maid and an infant could prove the falsity of enthusiasm,¹⁵ and Martinus is still left without collecting his ancient poetical genius. Cornelius's enthusiasm for the supposed relic only magnifies the fraud: "The regard he had for this Shield, had cause him formerly to compile a Dissertation concerning it, proving from several properties, and particularly the colour of the Rust, the exact chronology thereof" (102). Cornelius has focused so much energy into one "discovery" that he has crossed the threshold to the point of ridicule, obsession, and enthusiasm. Cornelius misses what the ideal use of the shield should be, and through his enthusiasm, elicits an incorrect response to both his shield and son. Cornelius's obsession with the symbolic value of the shield to frame his son's education shows that he cannot distinguish between the object and the abstraction that object represents in his mind: "In the mind of an Enthusiast, an idea is so concretized as a physical image that the image no longer acts as a sign but as the thing itself" (Todd 98).¹⁶ Cornelius is unable to distinguish between

.15 The word held a different meaning in the eighteenth century. Usually used in reference to religious zeal, the word was reserved for people who took an overactive approach to a belief in something. In David Hume's words, "frenzy . . . is the summit of enthusiasm," and "Hope, pride, presumption, a warm imagination, together with ignorance, are, therefore, the true sources of ENTHUSIASM." See Hume's *Essay X, of superstition and enthusiasm*, from *Essays Moral, Political, and Literary* (1742-1754).

.16 See Todd's *Imagining Monsters*, in which he tells a strange eighteenth century story, widely circulated in newspapers, of a woman claiming to give birth to rabbits. Todd then utilizes this story to tease out certain aspects and feelings of a shared eighteenth century culture His discussion of zeal and enthusiasm is pertinent.

the historic value of the shield and the shield itself. The consequences of his actions are what lead Martinus to his unfortunate state of stasis.

Cornelius's plan for his son's education eventually leads to Martinus's stasis. The shield is the most important scene, but Cornelius also tries other forms of education: he attempts to teach Martinus geography by forcing him to wear a geographical suit of clothes "which might give him some hints of that Science" (107); he allows Martinus to play with only ancient toys so that, like the shield, the power that they represent symbolically will be transferred to Martinus; and finally he feeds Martinus ginger bread stamped with the letters of the Greek alphabet so that he will ingest that knowledge of the Greek alphabet. Although Cornelius's educational plans mostly go awry, instead of implementing poetic power into his son, Martinus instead cannot imagine anything without a tangible object. Pope ironizes Martinus's stasis in his work *Peri Bathous*, ironically after Cornelius teaches him rhetoric, in which he is so conformed to his thought pattern that he believes sinking in poetry is the best way of producing it. The process that Martinus refers to is "falling gracefully":

I grant that to excel in the Bathos a genius is requisite; yet the Rule of Art must be allow'd so far useful, as to add weight, or as I may say, hang on lead, to facilitate and enforce our descent, to guide us to the most advantageous declivities, and habituate our imagination to a depth of thinking. Many there are that can fall, but few can arrive at that felicity of falling gracefully; much more for a man who is amongst the lowest of creation, at the very bottom of the Atmosphere, to descend beneath himself, is not so easy a task unless he calls his Art to assistance. (191)

Here Martinus connects art with a deficient imagination; in fact, those that "fall gracefully" present art in such a way that it is difficult to recognize the path of the descent. Opposing progress, the genius excelling in the bathos must hide his or her

descent into the bathos. In the idea of the sublime, art is the vehicle in which either greatness or static thinking is achieved. Because of Cornelius, Martinus will not only inevitably fall, or sink in poetry, but promote the fall. One who inevitably falls must do so gracefully; he or she does not, and cannot, conceive a positive change or progression. Although siding with the ancients, Cornelius misunderstands them through his enthusiasm for them, and teaches Martinus to misuse his imagination. The purpose of a tangible objects is to allow the imagination to work because of what the object represents. Yet those like Martinus can never reach the point of his or her imagination working correctly, because he or she is enslaved by the complexity and representation of that object.

Leading up to the eighteenth century many debates arose surrounding the imagination, beginning with John Locke forming ideas about a person containing a consciousness.¹⁷ Likewise, well-known authors began publishing papers on abstract thinking and arguments about the imagination. In James Sambrook's summation of the eighteenth century, he describes a quote from Joseph Addison's (1672-1719) series on the imagination which informs our discussion of Martinus:

Addison's aesthetic notions are based upon the premise of Lockeian psychology. First, that all ideas are traceable to sense impressions, and that sight is the principal sense: 'It is this sense which furnishes the Imagination with its Ideas; so that by the Pleasures of the Imagination or Fancy (which I shall use promiscuously) I here mean such as arise from visible objects, either when we have them actually in our view, or when we call up their Ideas into our Minds.' (130)

Cornelius's faulty understanding of sense impressions in relation to objects disallows Martinus to us his sight to "furnish his Imagination with . . . Ideas." An empty head can

.17 See Fox 1-8.

never think abstractly. Martinus does not possess the faculty or training to connect a physical object to creative ideas. Martinus's imagination is crippled, and he is unable to create art and truth. Therefore, he believes authors will inevitably fall gracefully. Works like *Peri Bathous* and Martinus's Notes to the *Dunciad* become his art, perpetuating an idea of false taste instead of combating it.

In the *Memoirs*, the influence on Martinus shifts from his father Cornelius to his friends Crambe, who “contained a natural disposition to sport himself with *Words*, which as they are said to be the counters of wise Men, and ready money of fools, Crambe had a great store of cash of the latter sort” (119). In fact, Crambe is enthusiastic with words, and eventually teaches Martin to completely disassociate words from their meanings.

B. Conradus Crambe

The Scriblerians ironically ground the name of Martinus's companion in rhetoric and Crambe, who not only disconnects words and their meanings, teaches Martinus to do the same. His name stems from the word “crambo,” a word game played by two people who trade rhymes with each other (Kerby-Miller 247). Crambe also has a source in Juvenal. E. Cobham Brewer says that Juvenal makes reference to Crambe as *Crambe bis cocta*, which means “cabbage boiled twice.” The Bartleby dictionary points to Juvenal using the term as “a subject hacked out,” and comes from Juvenal’s seventh satire, discussing the need for those who utilize language as their profession, such as poets and lawyers, who feel forced to appear rich to the public so that they are taken seriously. The

satire also discusses the lack of respect that students have for their teachers, yet, inversely, also says that the teachers do not earn respect. The situation that Juvenal sets up is one of give and take, each side lacking in a much needed characteristic. In

G. G. Ramsay's translation, Juvenal explains the student's repetition:

each [student] in turn stands up, and repeats what he has just been conning in his seat, reciting the self-same things in the self-same verses! *Served up again and again, the cabbage is the death of the unhappy master.* What complexion should be put on the case; within what category it falls; what is the crucial point; what hits will be made on the other side—these are things which everyone wants to know, but for which no one is willing to pay. (151) [italics mine]

Boiled cabbage used to be served at banquets to help prevent drunkenness and cure hangovers. However, cabbage that was boiled twice usually induced nausea (Barker xvi). Therefore, when Juvenal alludes to the teachers of history and rhetoric being like “twice boiled cabbage,” he wants the reader to grasp how sickening and nauseating the repetition of their words *should* make one feel. The Scriblerians go into great detail in structuring Crambe's name, employing all of this information as a background to ironically push him forward. All of the subtle nuances relating to his name are in reference to rhetoric, yet Crambe's use of words is empty of meaning. Not only does he misunderstand philosophy and logic, create multi-layered puns, but also will reveal truths about society and still not recognize the underlying political and social connections he is making. While Cornelius wishes to find ancient poetical power in literal objects, Crambe wishes to find it in words, misunderstanding the word's connection to its meaning. Both of their character flaws involve missing a connection between an object and the greater purpose behind that object.

Ironically, Crambe begins to have influence on Martinus when Cornelius wishes to teach his son rhetoric. Much like the mindless repetition of “the self-same things in the self-same verses” Juvenal speaks of, Crambe, without thought, throws around his words in the creation of puns because Crambe's focus is speaking without depth. The extent to which he puns should, like the nauseating feeling from twice-boiled cabbage, leave the reader feeling nauseated and incredulous. In fact, Crambe “contented himself with the Words, and when he could form but some *conceit* upon them, was fully satisfied (119) [italics mine]. For example, when he, Martinus, and Cornelius are discussing the rules of logic, Crambe states “that his *Habitus* was more of a substance than he was; for his cloaths could better subsist without him, than he without his cloaths” (120).¹⁸ Crambe puns on the words “substance” and “subsist;” that is, employs the double definition of an object that is tangible, and survival. The *OED* states that “Conceits often employ the devices of *hyperbole*, *paradox*, and *oxymoron*.” These conditions, especially hyperbole, describe both Crambe’s actions and his character.

Crambe’s conceits, from the outset, prove him to be, although full of words, lacking in depth: “When he was told, a *substance* was that which was *subject to accidents*; then Soldiers (quoth Crambe) are the most substantial people in the world” (*Memoirs* 119). In Crambe’s mind, for a substance to exist in a continuation, the word must then contain the suffix *ial*; he misses the change in definition. He is unaware that a substance can continue as a substance, which, ironically, contradicts his previous pun

¹⁸ Here the Scriblerians are satirizing the ten predicaments, or “categories of Aristotle in English.” The first is substance, what the object is made of, and the last is its *Habitus*. The joke is two-fold; Crambe puns on the word “substance,” but the Scriblerians also use Crambe to make fun of these rules of logic, which, by this point, were outdated (Kerby-Miller 251).

about substance. For both he and soldiers are people, and one he says cannot out-survive his clothes, and the other, soldiers who are put in constant danger, are the most likely to survive. Furthermore, his two hypocritical statements about substance show that his language lacks critical substance, and his logic (for that is the subject Cornelius is teaching Martinus and Crambe) is nothing but literal. His syntax must be reworked. Crambe, unaware of the change in definition, is simply sporting himself with his ability to play with words.

In another instance, Crambe and Martinus have acquired a body to dissect in hopes of learning anatomy. The scene occurs when Crambe is carrying a body meant for dissection up a flight of stairs, and it breaks wind. He panics, drops the body, sends the house into a commotion, and the night watch is called in. Naturally Martinus and Crambe find themselves before a judge and Crambe, intent on punning, begins using every bodily euphemism available:

May it please your Worship, as touching the body of this man, I can answer each head that my accusers alledge against me, to a hair. They have hitherto talk'd like num-skulls without brains; but if your Worship will not only give ear, but regard me with a favourable eye, I will not be brow-beaten by the supercilious looks of my adversaries. (127)

Crambe verbally dissects the body right in front of the judge, to the detriment of his and Martinus's freedom. His conceit irrevocably leads him back to the art of punning, and sense in self preservation is bypassed for a pun. The judge naturally believes them to be crazy, and they barely escape without punishment. Martin cannot believe why he would order his life behind such "erroneous Maxims." Crambe, in his enthusiasm for punning continues:

my life is as orderly as my Dictionary, for by “my Dictionary I order my life. I have made a Kalendar of the year: Every day I am / under the dominion of a certain Word: But this day in particular I cannot be misled, for I am govern’d by one that rules all sexes, ages, conditions, nay all animals rational and Irrational. Who is not govern’d by the word *Led*? our Noblemen and Drunkards are pimp-led, Physicians and Pulses fee-led, their Patients and Oranges pil-led, a New-married Man and an Ass are bride-led, an old-married Man and a Pack-horse sad-led; Cats and Dice rat-led, Swine and Nobility are sty-led, a Coquet and Tinder-box are Spark-led, a Lover and a Blunderer are grove-led. (128)

Martin, in an expulsion of anger, cries, “Which thou art, I say, beyond all human toleration—Such an unnatural, unaccountable, uncoherent, unintelligible, unprofitable,” and Crambe, in another rather unfortunate punning interruption says, “There it is now . . . this is your Day for *uns*” (128). As a dictionary is ordered consecutively by its first letters, Crambe's statement that his life is ordered like a dictionary is arbitrary. The abstract meaning behind the words is lost on Crambe. Like Cornelius, Crambe's disassociation forces stasis onto Martinus, and his potential utilization of his imagination through word choice is lost.

His inability to stop, even in the most dire of situations, translates into enthusiasm. The power of words is obviously incredibly important to writers, especially satirists, for it is the very words that teach and inform. And for the Scriblerians, the effectiveness of their moral guidance would, at its very core, fall upon word choice. The choice of words should be optimal every single time. This disassociation forces Martinus to contain a disunited understanding of personal, circumstantial, and cultural progress. As Crambe is daily “under the dominion of a certain Word” (128), personal creativity is moot if one's enthusiasm blinds them to the point of confinement. Crambe's dominion under words without understanding them or their purpose makes him the anti-

satirist, and in teaching Martinus abstract thought and word disassociation, Martinus's *Peri Bathous* becomes the anti-satirist, modern piece. His own thoughts are beyond his understanding.

CHAPTER III

MARTINUS HIMSELF

It is clear that Martinus has adopted the main faults of each of his two influences, which lead to the crux of Martinus's problem: "Martin's understanding was so totally immers'd in sensible objects, that he demanded examples from material things of the abstracted Ideas of Logick" (*Memoirs* 119). From Cornelius he has adopted such a reliance on object that his imagination will not and cannot act without sight, and abstract thinking that could lead to poetry, philosophy, criticism, or other forms of art, is in stasis. From Crambe's fascination with words he has adopted a disconnection with words and their true intent or meaning which has lead him to scorn every small trifle that has to do with spelling, grammar, syntax, and even definitions. Martinus's faults show full form when Pope dons Martinus as his guise and writes *Peri Bathous* in 1727, promoting the Scriblerians original purpose. Martinus is best suited to produce *Peri Bathous*, or *On Sinking in Poetry*, because of his misunderstanding of sensible objects and abstract use of language.

Earlier, when Pope writes his *Essay on Criticism*, which works oppositely of *Peri Bathous*, he states that "Expression is the *Dress of Thought*" (218). His intention is to show that beautifying a thought with words is like dressing it up in aesthetically pleasing

clothing, which deepens its meaning. Martinus, however, thinks that “obscurity bestows a cast of the wonderful, and throws an oracular dignity upon a piece which hath no meaning. . . . Let verses run in this manner, just to be a vehicle to the words” (*Peri Bathous* 217). As rhetorical “clothing” would cover a thought and hide its lack of meaning, therefore helping to define the word, so Martinus believes that “obscurity bestows a cast of the wonderful,” and instead of enlightening the reader, casts an intellectual shadow on him or her. Ironically, the language Martinus uses here is obscure; the description of obscurity is, in itself, obscure. Martinus promotes the disconnect of abstraction with language. Likewise, he has the thought “of *assembling parallel sounds*, either *syllables*, or *words*, [which] might conduce the Emendation and Correction of *Ancient Authors*, if applied to their Works, with the same *diligence*, and *liberty*” (129) as that of obscuring meaning in a work of art. Here is Martin's modernity shining through, and why he hid the publication of *Peri Bathous* from Cornelius (*Memoirs* 18).¹⁹ The obscurity of ancient authors, in the guise of their “correction,” shows that Martinus does not understand them in the first place. The way Martinus corrects ancient authors is by assembling parallel sounds; he chooses a certain word because they sound similar, not because an ancient work needs better word choice, or a better definition for a certain word used. Because of the disconnection between an object and its abstraction, whether it be words or objects, Martinus cannot form a coherent thought.

Ironically, a thought suspended before Martinus (*Peri Bathous* 198) like a spirit he cannot understand is brought to the surface of a page for a reader by drowning it with words. By presenting an image all at once, without direction or an understandable

.19 Not that Cornelius would be angry for the correct reasons anyway.

progression, Martinus intends to cause the reader to lose focus and misunderstand the image, because he cannot understand it either. Because the thought or idea is an abstraction, and Martinus cannot dissociate objects and meaning, his understanding of a thought or abstraction is limited to one dimensional or static thinking. Generally, an author will guide a reader through a progression to understand an object, but Martinus, who presents an idea as an object, must cloud it and drown it with words to make it one dimensional. His goal is to provide purposeful misunderstanding, connecting to obscurity to an image or thought instead of light and understanding:

A Genuine Writer of the Profund will take care never to *magnify* any object without *clouding* it at the same time: His Thought will appear in a true mist, very unlike what is in nature. It must always be remembered that Darkness is an essential quality of the Profund. (211).

Martinus misunderstands his own irony. He uses words like “Genuine” and “true” *per contra* to describe a way to show falsity in writing. The reality behind his message is that if an author of the Profund magnifies an object of his or her discussion, it will prove either infantile or false. Therefore, Martinus proposes that the author purposefully obscure it. The paradox “true mist” is described as relaying the truth to the reader, as if a vapor will somehow show it. Martinus is again relying on objects here, describing the thought as literally appearing. Although complex thought is foreign to Martinus, he implies in this passage that a natural progression in explaining an image leading to an idea is possible, except his way is nonsensical.

Martinus's main problem is his inability to form or understand complex thoughts. He is forced to rely completely on tangible objects, a trait inherited from Cornelius, and not on his own imagination or thought. The ability to think abstractly is forming a

concept from memory and understanding and drawing definitive conclusions without a concrete idea to reference. Thinking abstractly in a way is like creating art in the form of ideas. For example, Cornelius asks Martinus if he can conceive a universal Lord Mayor in his mind, who only having seen one, says he probably cannot form an image of one apart from the one he has seen. Kerby-Miller explains this passage:

Martinus is here illustrating the doctrine of Locke, whose theory of abstraction is that man's mind extracts from the observation of a series of particular or individual things of the same type a composite of common characteristics to which he applies general or "universal" name. . . . It follows that since Martinus has seen only one lord mayor he cannot make a composite of the common characteristics of lord mayors, and hence cannot achieve an abstract idea of one. (*Memoirs* 253)

This is a crippling deficient feature in Martinus, for if he cannot even form a small abstract image of a lord mayor in his mind, how can he form abstractions that deal with larger human understanding? As Martinus is grounded in sensible objects, he is also weighed down by them and cannot escape the need of them. Although Martinus can only put together a lord mayor in his mind from the parts of one he has seen, the Scriblerians imply that he does not understand the idea behind a lord mayor. He does not understand what makes up a lord mayor philosophically such as a leader for the people, a public spokesperson, or a political representative. A "lord mayor" to Martinus simply represents the clothes one particular lord mayor would wear, and nothing more because he cannot "form a composite of common characteristics of lord mayors." This "composite of common characteristics" transfers into the abstract, and since Martinus cannot form a simple composite, neither can he understand the abstract of what is a lord mayor. In a larger Scriblerian sense, Martinus lacks understanding in human knowledge, and, as a

representative of the moderns, the Scriblerians are arguing that modernity as a whole has an ever-growing lack of human knowledge, literary intelligence, and abstract understanding. Martinus's inability to form abstract thoughts in his mind translates into his complete misunderstanding of words representing ideas, and his imagination is faulty in that it cannot create. What he cannot create, or the ironic work he does create, reinstates the stasis that he embodies.

Authors need the ability to call up abstract memories in their minds at any time because their art calls them to do so. Martinus, however, has no primary connection with intellect and imagination, and therefore cannot call up images in his mind to form abstract thoughts or ideas. This explains his ease of disconnecting literal words from their tangible meanings, and his promotion of it in *Peri Bathous*. Furthermore, to increase the tumultuous disorder that is Martinus's mind, Cornelius tells him that everything he "learn'd as a Logician, he must now forget as a Natural Philosopher . . . that colour, taste, smell, heat, and cold, were not in the things, but only phantasms of our brains" (*Memoirs* 120). Once again, the Scriblerians are poking fun at social milieu, as Kerby-Miller explains: "the 'new philosophers' of the seventeenth century maintained . . . that secondary qualities, such as color, taste, and smell, inhere not in objects but in the perceiver" (252). Another problem here is that Cornelius cannot choose a side. He teaches Martinus faults in both schools of thought: not only does Martinus overly rely on sensible objects, but now he is told that his perceptions are intangible.²⁰ Martinus already

²⁰ Fox explains some of the boundaries that were beginning to become undone by John Locke. His theory about the self began to stir up controversy because he questioned if the soul was a literal substance, which eventually led to questioning the tangibility of many eighteenth-century ideas. The fear is that if one's soul or consciousness is not a literal substance, then ultimately it is merely a wisp, like a

has trouble manipulating tangible objects in his mind, recalling them, adapting them, borrowing them, and especially reinventing them for good use. Now, he must cope with the fact that what his senses perceive are mere representations, and it is less than ironic that ghost imagery is employed here—"phantasms of the brain"—objects that are in between tangibility. Martinus cannot entertain or distinguish between these two unique forms of thought in his brain, that of the Natural Philosopher and the Logician. Nor does it help that he lacks in "*judicia* and *argumentation*" (118), or, correct judgment and the ability to verbalize correct judgment soundly and coherently. He also lacks an inability to call anything to mind without an example of a sensible object that is tangible, visible, and rather simplistic: Martinus's imagination is faulty. In drawing this together to understand Martinus as a representative of modernity, the Scriblerians are making a stark statement about the modern's lack of imagination, which is the driving force behind all art. Furthermore, by saying that they lack imagination, the Scriblerians are attempting to cut off a very important aspect of their literary battle ground. As a critic, Martinus can neither understand what he reads or criticize it well.

As Martinus's *Peri Bathous* is a treatise on "Sinking in Poetry," Martinus also writes notes to Pope's *Dunciad*. He begins by criticizing the etymology of the title, piffing for over a page. Martinus casts a judgment on the title, following the critic Theobald, who proposes that there be an added "E" to the title, spelling the *Dunciad* as

simple ghost. There is nothing innately good about humanity, and there is nothing worth having inside to carry on into the afterlife. As Fox believes, and something which the Scriblerians parody in the *Memoirs*, the basis of the fear is "a possibility [that] Locke faced in the Essay—and one which his critics felt his own theory engendered—that the soul itself is either nonexistent or capable of being destroyed" (17). This fear, the chance that ultimately the innermost essence is weak enough to be destroyed or is merely transient, drove the intense opposition to Locke's theory that lasted throughout the century.

Dunceiad. Scriblerus takes it further:

I have a just value for the Letter E, and the same affection for the Name of this Poem, as the forecited Critic [Theobald] for that of his Author; yet cannot it induce me to agree with those who would add yet another *e* to it, and call it the *Dunceiade*; which being a French and foreign Termination, is no way proper to a word entirely English, and Vernacular. One *E* therefore in this case is right, and two *E*'s wrong, yet upon the whole I shall follow the Manuscript, and print without any *E* at all; moved thereto by Authority, at all times with Criticks equal if not superior to Reason.
(349)

The irony is multi-layered. The *Dunciad* and *Dunciad Variorum* are Pope's literary armageddon pieces; poetic propositions supposing what would happen if someone like Martinus were to become a king. Donning the guise of Martinus again, Pope adds notes to his own satire, ultimately proving the *Dunciad*'s point further. Firstly, adding the other extra *e* to the end of *Dunciad* sounds phonetically like *Dunce aid*, implying that Scriblerus's notes merely aid the reader in his or her duncery. He ironically concedes to spelling it without the extra "e" because of critics who have their authority "equal if not superior to Reason." Scriblerus is unknowingly separating the abstract definition of "dunce" and its use through language in Pope's poem by insignificantly focusing on its spelling. He cannot see the idea behind what a dunce is, because he is embodying the definition. He is unknowingly obscuring the thought from himself.

Although there are quite a number of absurd notes by Scriblerus, his conclusion of the *Dunciad Variorum* proves his misunderstanding of the whole poem yet again. The poem ends with world covered in darkness, and the vision of devastation flying out the ivory gate of death:

In vain! they gaze, turn giddy, rave, and die.
Thy hand great Dulness! lets the curtain fall,

and Universal Darkness covers all.’
‘Enough! enough! the raptur’d Monarch cries;
And thro’ the Ivory Gate the Vision flies. (IV 354-58)

Scriblerus, in his misunderstanding, summarizes Pope’s final lines and yet downplays its seriousness:

As Prophecy hath ever been one of the chief provinces of Poesy, our poet here foretells from what we feel, what we are to fear; and in the style of other Prophets, hath used the future tense for the preterit: since what he says shall be, is already to be seen, in the writings of some even of our most adorned authors . . . However, that such is not seriously the judgment of our Poet, but that he conceiveth better hopes from . . . the genius of our Writers in all kinds, (notwithstanding some few exceptions in each) may plainly be seen from his conclusion; where by causing all this Vision to pass thro’ the *Ivory Gate*, he expressly in the language of poesy declares such imaginations to be wild, ungrounded, and fictitious. (425)

Scriblerus seems close to understanding: he compares Pope to a prophet who gathers his writing from what authors already see in their world, and what that world is quickly becoming: he defines the satirist. Again, the “vision” is a tangible idea that carries weight, that can be seen. Scriblerus also points out that Pope uses the future tense instead of the preterit because the odds of what he sees to be true will more than likely become so. However, Martin places trust in modern authors, and says that Pope does so as well. Therefore, when the vision literally “flies out,” it is also thrown out as ungrounded and unnecessary. As he misreads the final scene of the *Dunciad*, he thinks the releasing of the Vision onto the world is actually what makes it false, whereas it is actually what makes it known. By “throwing it out” in his criticism, he is ironically giving the foundational idea behind the *Dunciad* to the world. He has again separated the abstract idea behind it from its object; the truth of the *Dunciad* is lost on Martinus. He cannot imagine the world

created by Pope in his *Dunciad*; he can only assume that it is fictitious because of the existence of modern writers who are equal or above reason. Pope ironically uses Martinus as a critic of his own poem, furthering the Scriblerian scheme.

Martinus's job as a critic proves that his ability to think abstractly, understand literature, and utilize his imagination is faulty. Engulfed in stasis, Martinus represents an idea "*per contra*" of progress. Addison's *Spectator*, which includes his widely popular "Imagination Papers," explains the purpose behind the Imagination, promoting an idea of progress:

the final cause . . . of annexing pleasure [the imagination] was to quicken and encourage us in our searches for truth, since the distinguishing one thing from another and the right discerning betwixt our ideas depends wholly upon our comparing them together, and observing the congruity or disagreement that appears among the several works of nature. (*Spectator*; No. 416)

The search for truth that Addison mentions consists of unity through a comparison of ideas, and deciding their congruency among nature. Addison is loosely describing an idea of progress; he wants intellectual ideas to be correct and good. Inversely, Martinus states that his purpose of poetry is to mix truth with fiction (*Peri Bathous* 192), offering a failing and false picture of art, and ultimately an opposing view of progress. Addison's belief in "discerning betwixt . . . ideas" by comparison ideally leads to the discovery of truth. Swift himself says that if three or four people of genius would only secure a friendship that they could "drive the world before them" (*Memoirs* v). Pope also builds on the idea of unity in his *Essay on Criticism* when he describes the perfect learner as a person who has "A Knowledge both of *Books* and *Humankind*" (40). The Scriblerian

purpose, beyond battling “all . . . false taste in learning” was to ultimately make the world a better place.

Martinus organizes his own plan for unity at the conclusion of *Peri Bathous*. He lists an organized plan for the production of the Bathos, yet, unlike Addison, Swift, and Pope, leaves no room for creativity or comparison, or even progression. Instead Martinus wishes for complete consent and hopes for a powerful body of authors, desiring “Unanimity among ourselves”:

It is therefore humbly offer'd, that all and every individual of the Bathos do enter into a firm association, and incorporate into One regular Body, whereof every member, even the meanest, will some way contribute to the support of the whole; in like manner, as the weakest reeds, when joined in one bundle, become infrangible. (124)

Like Addison and other contemporaries of the Scriblerians, both the Club and Martinus are hyper-cognitive of a progression; the Club, although recognizing some progress, sees the lack of value and morality in political, literary, and scientific achievement, hence their love of the ancients. Martinus sees a need for continuation of bathetic quality, leaving behind all forms of creativity. Martinus, “having now establish'd good and wholesome Laws” for retarding truth-seeking, can put forth a mechanical sort of application:

The vast improvement of modern manufactures ariseth from their being divided into several branches, and parcel'd out into several trades; For instance, in Clock-making, one artist makes the balance, another the spring, another the crown-wheels, a fourth the case, and the principal workman puts it all together: To this oeconomy we owe the perfection of our modern watches, and doubtless we also might that of our modern Poetry and Rhetoric, were the several parts branched out in the like manner. (124)

Pope ironically terms the workmen “artists:” the idea here is a repetition of mechanics in an assembly line applied to human beings, removing the humanity from them. Instead of

enlivening conversation by a comparison of ideas that is geared toward discovering truth, like the creativity Addison describes, Martinus uses unity to create a mechanized way to manufacture art. Again, this is a way for Martinus to avoid using his imagination, and it is no wonder that Martinus would also compare his human assembly line to a clock. Much like Cornelius's shield or Crambe's puns, a clock is a tangible object that represents an idea: time. A clock is a mere instrument that measures an abstraction, and Martinus again misses his own irony.

Addison explains that a good poet has to be able to “receive lively Ideas from outward Objects (*Spectator* 417), retain them in the mind, and put them together into creative ideas. Martinus's clock and assembly line examples leave no room for creativity. Martinus does not even understand what an idea is, how powerful it can be, or its ability to be used for progress. A writer's understanding, and how he or she puts understanding to use, is of the utmost importance for the formation of ideas. Martin's imagination stops at viewing the sensible object, and he does not innately contain the power to formulate ideas. To understand objects, Martinus in *Peri Bathous* proposes a great author from his “Thought by familiarizing his mind to the lowest objects” (197). Furthermore, the idea or thought stands alone as a non-understandable identity:

For, certain if is, (tho' some lukewarm heads imagine they be safe by temporizing between the extremes) that where there is not a Triticalness or Mediocrity in the Thought, it can never be sunk into the genuine and perfect Bathos, by the most elaborate low Expression: It can, at most, be only carefully obscured, or metaphorically debased. But tis' the Thought alone that strikes, and gives whole that spirit, which we admire and stare at. (198)

Without mediocrity, a thought can never be found (ironically) perfect in the Bathos. But the striking part of this quote is that Martinus admits his own misunderstanding: the thought is an entity, it “gives whole that spirit,” but it is unattainable, closed to the weak minded, and able to hold those like Martinus in suspense. Essentially, spirit of thought is more powerful than the enthusiast, the pedant, the debased critic, and the low modern, laying the groundwork for change rather than allowing stasis. The idea is the ultimate abstraction, and its intangibility must be grasped by writers.

A. So Amiable a Phænomenon

As has been argued, Martin’s lack of imagination is his ultimate downfall. He is reduced to a squabbling critic, stealing others’ works and criticizing minute details. The events of his life, his own decisions and influences from others create what is his encircled and ensnared mind: “The antithesis . . . is not no imagination at all, but rather the imagination closed in on itself” (Todd 189). If Martinus has any remnants of an imagination, at least one that is worth anything, it is enclosed on itself. His inability to escape his stasis is carried out to the end of the *Memoirs*, in which a philosophical enigma is introduced.

The Scriblerians produce a fitting finale for the *Memoirs*; they introduce an anomaly into Martin’s life and although he tries to cope, it ultimately leaves him non-progressive. He feels what is a scientist's nightmare and a poet's obsession: love. Martinus becomes infatuated with a conjoined twin named Lindamira-Indamora, whom

he sees rather by accident at a monster exhibition. He falls in love with her, and Mr. Randal, the show owner, thinks Martinus is trying to steal her for profit. After cutting off the lovers' communication, Martinus secretly marries Lindamira. In retaliation, Mr. Randal marries Indamora to Ebn-Hai-Paw-Waw, a dwarf prince. Ultimately, the case is taken to court, and preposterously argued by two lawyers, Dr. Pennyfeather, and Dr. Leatherhead. Afterward, when the case is taken to a higher court, it is thrown out as legal absurdity. The Scriblerians pick a character like Lindamira-Indamora “[b]ecause the complexities and contradictions of the uncreating imagination could not be contained in the simple negation of death, stasis, and nothingness” (Todd 197); thus the Scriblerians turn to a complex and abstract character like Lindamira-Indamora.²¹ Martinus exudes stasis again when confronted with her because he is both attracted to her beauty and abstractedness and yet baffled by it as well.

Although Martinus is attracted to her physical beauty, he falls in love with her because she is a philosophical quandary. The sight of Lindamira-Indamora elicits two responses from Martin: one is awe due to her beauty, and the other is a philosophical curiosity. Martinus is caught off guard and surprised by her as an anomaly:

How violent, how transporting must that passion prove, where not only the Fire of Youth, but the unquenchable Curiosity of a Philosopher, pitch'd upon the same object! For how much soever our Martin was enamour'd on her as a beautiful Woman, he was infinitely more ravish'd with her as a charming Monster. What wonder then, if his gentle Spirit, already humaniz'd by a polite Education to receive all soft impressions, and fired by the sight of those beauties so lavishly expos'd to his view, should prove

²¹ Todd is specifically dealing with the Queen of Dullness in the *Dunciad*, but the abstractedness and ultimate destruction in relation to the imagination are applicable. He continues by saying “Pope turned to the resonant symbol of the monster-breeding mother” (197) in the *Dunciad*, and says that monstrous births are strewn about the poem from beginning to end, ending normal life, and instating stasis. The same idea of stasis is applicable in the *Memoirs*.

unable to resist at once so pleasing a Passion, and so amiable a
Phænomenon? (146-147)

Although Martinus is enamored with her beauty, he absolutely cannot resist what she offers philosophically. He even labels her a paradox, the “charming monster.” Like the idea, she exists before him in a way that he cannot comprehend. For Martinus, the abstract has become tangible, and he is ill equipped to handle the situation. Although he loves her beauty, it is her abstraction that he loves “infinitely more.” Martinus is forced to deal not only with philosophy and science, but also emotion, especially that of love, something he understands even less than literature. Martin’s response to Lindamira-Indamora “is an educated, rather than a “natural” response” argues Sneidern: “his appetite has been cultivated so that it is sensitive to “soft impressions”” . . . and “we see how a “discourse of the heart” modifies the language of “science”” (220). It is rather the other way around. Sneidern is correct about Martinus’s response being an educational one, yet it is science instead that modifies his heart. In fact, because of the order of his response, it is improbable that he even understands love in the way the reader would expect. Although he begins the letter saying that “While others, O darling of Nature, look upon thee with the eyes of Curiosity, I behold thee with those of Love” (*Memoirs* 149), his response to her physicality is not simply the language of love and courtship; his semantics are tainted with an unnecessary and pedantic interest in her as a philosophical and scientific quandary. In his letter to her, Martin claims to be moved by nothing but love, yet he cannot help but mention her doubleness of parts as a specialty of nature. When he concludes the letter, he says, “[n]ature informs her wonders for the Wise, and such a Master-piece she could design for none but a Philosopher” (*Memoirs* 149). He

believes her to be created for his philosophical inklings, and his scientific intrigue bleeds through, mixes with, and overpowers his interests of love.

Martinus cannot distinguish his own emotions and see that his feelings and emotions are tainted by his pedantic interests in science and other branches of learning. An uncreating imagination is not simple, for Martin's is quite complex, and yet, the uncreating imagination is not complex in the way of creativity because it is in stasis. In fact, the uncreating imagination is the "[i]magination closed in on itself" (Todd 189). Lindamira-Indamora is a tangible, yet impossible object for Martinus to understand. Martinus's imagination is no real imagination at all. This is why she is the perfect object to introduce to him at the conclusion of his *Memoirs*; she is used to show that Martinus will never progress past the pedant, and his stasis is concreted in the reader's mind leaving no hope for his future. The hopes of the Scriblerians are that they show that Martinus is insufficient to live a normal life. Cornelius's desire not to raise Martinus in normal English life has succeeded; he has grown to understand a limited amount of science and philosophy, but not love.

Without Martinus, there would be no inkling of "Scriblerian Satire." The intimation of what was to become Martinus brought together a group of people who would become good friends. Although the *Memoirs* were published by Pope some 30 years later, Martinus was the group's original intention and idea. Through him exists a world of mechanized, money making literature, a self absorbed imagination that cannot think beyond itself into the world of abstraction, criticism, and irony that undermines itself, and finally a non-understanding—or non-belief—in the idea, yet inversely, the

belief that intellectuals should come together in the name of progress. While we seriously scorn the trifles of Martinus, at the same time we cannot help but laugh at the way he is trifling, for it is this way the Scriblerians infiltrated their satire into their culture and even made themselves famous. We should laugh at him, all the while taking him seriously. Martinus stands in importance ranking with *Gulliver's Travels* and other Scriblerian works, and yet he has been quietly overlooked or over generalized in most criticism. However, he demands attention as a foundational Scriblerian invention, and as a character who contains a depth beyond page value or simple evaluations. Martinus's influence extends into the minds of the other Scriblerian members, for when we consider *Gulliver's Travels*, it is obvious that Swift is actuated, and, at times, dominated, by his earlier Scriblerian meetings.²² I would like to propose that, in many ways, Gulliver is a type of judgment, or recreation of Martinus Scriblerus and earlier Scriblerian ideas. While Martinus finalizes and remains in stasis through Lindamira-Indamora, Swift concludes *Gulliver's Travels* with Gulliver awkwardly trying to reimmerge himself in society. In fact, all throughout *Gulliver's Travels*, Gulliver rocks back and forth between trustworthy narrator and pedantic scribbler.

²² See the *Memoirs* 61 and note 171. Kerby-Miller briefly discusses the connection between Gulliver and Martinus, but unfortunately does not go in depth.

CHAPTER IV

A DIFFERENT APPROACH: GULLIVER REPLACES MARTINUS

Swift had Martinus lurking in his brain, and was still thinking about his earlier Scriblerian exploits when he wrote the *Travels into Several Remote Nations of the World, in Four Parts. By Lemuel Gulliver, First a Surgeon, and then a Captain of Several Ships*, or simply known as *Gulliver's Travels*. The book was published in 1726, some 10 years after the Club's first formal breakup. There are obvious Scriblerian similarities between Martinus and Gulliver.²³ Although he does not include much detail, Kerby-Miller makes the connection between Martinus and Gulliver, namely, in each of the character's satirical elements. For example, each is generally a hero of pedantry and philosophy, and throughout the storyline of each work there is "sharp contrast between the sensible, practical, or 'right' on the one side and the foolish, abnormal, abnormal, or 'wrong' on the other" (317). He also confirms each character's distinctions, explaining that Martinus is "deliberately . . . a very shadowy character" (317). As for Gulliver, Kerby-Miller says he is transformed from Martinus into a "plain, simple, normal, right-thinking English mariner," altering the "literary scheme of the Scriblerians and genuinely chang[ing] the character of the satire" (317). While Martinus is a "shadowy character" (317), he is

²³ See the *Memoirs* 48-56 and 315-320. The *Memoirs* ends with a list of works Martinus has already published, followed by an advertisement stating a second book of memoirs will be published entitled the *Travels of M. Scriblerus*. This seems to be a direct maneuver towards a second *Memoir*, or at least a travelogue. Swift was more than likely considering this when he began to write *Gulliver's Travels*.

almost black and white in his characteristics of pedantry and unsophistication. Gulliver, however, is not so transparent. His judgment rarely conforms to what is 'right' or what is 'wrong,' and his awareness of irony, either his own or other characters, is sometimes unseen, making him more like Crambe than Martinus. However, his differences more so set him apart from Martinus and the *Memoirs*. Kerby-Miller is correct in pointing out that *Gulliver's Travels* alters the literary scheme of the Scriblerians, but he is too far evolved from Martinus to simply be an offshoot of him. He eerily relates to Martinus at times, yet Gulliver is ultimately able to utilize his imagination and take the objects in the other societies that he has been a part of and formulate thoughts, ideas, and opinions about them in his own society. However, this does not mean he is now simply a 'real hero.' The work Swift does is similar to but different from earlier Scriblerian roots, and thus more complex. While Gulliver himself exists as an advanced and evolved Martinus, the journey Gulliver takes is more personal, oftentimes revealing the nature of humanity and even the satirist.

Like his earlier Scriblerian practices, Swift puts thought into his character's name; Lemuel Gulliver's name rings of "gullible," as Crambe sounds like "crambo" and Scriblerus rings of a "scribbler." There are also other satirical exploits that both Martinus and Gulliver perform: both give ridiculous bare-bones explanations which reveal absurdities that only the reader understands, and each character is impressionable to the point of naiveté, leading the reader to distrust Gulliver and Martinus when they attempt philosophical summations. Much has been said of *Gulliver's Travels*, such as the difficulty or impossibility of applying a genre to it; Gulliver's wayward antics, his habit

of changing his mind, values, or characteristics; and an immense difficulty in pinning an overarching theme or even succinct moral to the book. It is rather broad to say that the book is simply about human nature, even though Gulliver is so wayward that he does at times represent the excessive differences found in human nature. Nevertheless *Gulliver's Travels* will reveal concrete similarities to Martinus and the *Memoirs* that will aid in defining Scriblerian Satire. Characters in *Gulliver's Travels* like the Laputians are obviously and purposefully mimicked from Martinus. I will deal specifically with chapter three and four of *Gulliver's Travels*, fundamentally keeping in mind the *Memoirs* and its purposes and comparisons to the *Travels*. Although broader in scope than the *Memoirs*, current criticism of *Gulliver's Travels* tends to lean towards historical relevancy or cultural comparison. When Gulliver is considered, criticism tends to vary dramatically, unlike Martinus, who is given the same three or four lines of prose. Kerby-Miller is one of the few critics to connect Gulliver and Martinus, but his criticism reduces Gulliver to simplified terms and lacks depth.

As argued, Martinus's final result in the *Memoirs* is to remain in stasis. While Gulliver displays noteworthy attributes similar to Martinus's, his finality is to utilize his imagination to make a judgment about the human race, and write his travelogue about it. His book ends up being his exposé, and even though Gulliver reverts to a solitary character passing judgment on his fellow Yahoo race, in this way he has now become like

the satirist. Inversely Martinus's defining work, *Peri Bathous*,²⁴ which we the readers are to learn from "*per contra*," is an engulfment into the depths of misapplied learning. Both the *Memoirs* and *Gulliver's Travels* are satirical and stem from similar objectives, but do different work in the way of communicating theses. Swift builds on his earlier Scriblerian collaboration, yet *Gulliver's Travels* ends up being a much more complicated and diverse narration. While Martinus is meant to be compared to reason or a 'right' way of thinking, Gulliver is compared with other humanoid races where oddities are considered 'normal' in each different world. By the conclusion of the novel, Gulliver has accepted his place within the human race, which leads him towards depression and misanthropy. However, his decision is to use his knowledge for self examination, something that Martinus is ill-equipped to handle. Swift fractures the "*per contra*" perception of learning that Martinus uses in works like *Peri Bathous* and the *Memoirs*.

Gulliver's mental voyage really begins in the third book, the voyage to Laputia. Although most closely related to the *Memoirs* in themes of misapplied modern learning, critics agree that it is the most problematic, factually inconsistent, and least developed chapter. Kerby-Miller is not the only critic to explain that the third voyage to Laputia is the most problematic. He says that it "presents a special problem" (319) in dealing with Swift's "gradual evolution of method" (318), that is, Gulliver's role in the satire. However, the third voyage to the island of Laputia is in fact one of the most thematically

²⁴ Interestingly, *Peri Bathous* was published in 1727, one year after *Gulliver's Travels*. If we look at each of these two works by each of the Club's two prominent intellects, Swift and Pope, it seems Pope was still reeling over the original Scriblerian idea and purpose, whereas Swift was thinking outside the original purpose, maybe even judging it, concluding that a simple "*per contra*" argument is not as strong as a more complex, multi-layered one found in *Gulliver's Travels*. In this way, Pope is equipped enough to handle the Scriblerian scheme although he was not thinking past it.

similar sections to the *Memoirs*. Here Gulliver finds a race that is so intoxicated with learning mathematics and music that they have lost their basic ability to communicate. Each Laputian Scholar is accompanied by a servant who carries a “flapper,” which is a pig's bladder filled with stones or seeds tied to a stick. Each servant flaps the mouth or eyes of a scholar who drifts away during conversation. Gulliver's relationship with these people is complicated. Whereas Martinus would assumingly fit in perfectly, Gulliver sways back and forth between his acceptance and rejection of their "studies" and "projects." Nonetheless, as Kerby-Miller says of Martinus, the Laputians also represent fully "misguided Genius[es]" (30).

No other race that Gulliver meets in his travels is more extreme in one wrong direction than the Laputians.²⁵ It is as if Swift created a whole race of Martinuses who “are very bad Reasoners” (*Gulliver's Travels* 117). Likewise, many of the Laputians share the same faults as Martinus: “Imagination, Fancy, Invention, they are wholly strangers to, nor have any words in their Language by which those Ideas can be expressed; the whole Compass of their Thoughts and Mind, being shut up within the two forementioned Sciences” (117). Gulliver inadvertently makes the connection that an over delving into one or two extreme branches of learning causes one to lose something very important; in this case it is basic communication skills. Ironically, the Laputians cannot utilize language because of extreme learning. Gulliver's description of the Laputians over-learning is comparable to Martinus's lack of imagination, which produces hack literature due to his inability to think abstractly, use abstractions for learning, and

²⁵ Gulliver describes the Laputian's food being cut to look like musical instruments and geometrical shapes (115), which is comparable to Cornelius feeding Martinus pieces of toast with the Greek letters imprinted on them so he will learn the Greek alphabet faster (108).

even consider deep thought. Swift writes, "Their ideas are perpetually conversant in Lines and Figures. If they would, for example, praise the Beauty of a Woman, or any other Animal, they describe it by Rhombs, Circles, Parallelograms, Ellipses, and other geometrical terms" (117). Ironically, The Laputians have advanced so far in learning, that they have regressed, seeing natural beauty in the forms of basic shapes and figures.²⁶ Furthermore, Gulliver points out that they hate practical geometry, and view it as "vulgar and mechanick," and they think themselves "too refined" for it (117). Ironically, because they hate practical geometry, and therefore the practical purposes that accompany it, Gulliver says that he has not "seen a more clumsy, awkward, and unhandy People . . . in the common Actions of Life (117). In fact, the walls to their houses are not built at right angles and nothing is level because it is too simple (117).²⁷ Not only are the Laputians reducing their culture by advancement, they are also decaying morally, and this is important when we consider Gulliver's reactions to the Laputians, especially when he finds out that they use their floating island in a destructive manner. Oftentimes, when he should be surprised, embarrassed, or appalled, he responds with philosophical musings and critical thoughts.

Martinus's first reaction when he sees Lindamira-Indamora is Philosophical interest. Likewise, when Gulliver first sees the highly mechanical, floating Island of Laputia, his first reaction is similar:

²⁶ To complicate the irony, Gulliver, by using the example of a "Woman, or any other Animal" (117) is, by way of slight comparison, also reducing the human form.

²⁷ In one other instance, when Gulliver first arrives on the island, a tailor attempts to make him a suit, but the tailor uses such complicated methods of measurement that his suit does not fit (116).

I turned back and perceived a vast Opake Body between me and the Sun, moving forwards towards the Island: It seemed about two miles high, and hid the Sun six or seven Minutes . . . As it approached nearer over the Place where I was, it appeared to be a firm Substance, the Bottom flat, smooth, and shining very bright from the Reflexion of the Sea below. I stood upon a Height about two Hundred Yards from the Shoar, and saw this vast body descending almost parallel to me, at less than an *English* Mile Distance. I took out my Pocket-Perspective, and could plainly discover Numbers of People moving up and down the Sides of it, which appeared to be sloping. (112)

Gulliver is associating the relationship between himself and the floating island through a series of measurements. His first reaction is sensory perception, observing the island's color, height, size, characteristics, and relating its distance to a vernacular term, the *English* mile. He even pulls out his "Pocket-Perspective" to get a better look. When he sees people, he "plainly" discovers a number of them. He then explains: "But, at the same Time, the Reader can hardly conceive my Astonishment, to behold an Island in the Air, inhabited by Men, who were able (as it should seem) to raise, or sink, or put it into progressive Motion, as they pleased" (112). Even though Gulliver claims that his "Astonishment" occurs at the same time as his perceptual curiosity, it is listed in this specific, Scriblerian order on purpose. He watches the island approach, but then says in the second paragraph that his "Astonishment" is with how the island moves; a calculated, mathematical response. The similarities between Gulliver's response to the island and Martinus is insightful. Martinus firstly responds with Philosophical questioning at Lindamira-Indamora's doubleness, and then he shows a response of love. The literal order is used in *Gulliver's Travels* to explain the enthusiastic state of mind that Gulliver possesses over his natural human ability to be surprised, astonished, or even frightened. His scientific and philosophical interest precede his natural reaction.

After Gulliver enters the floating island and eventually meets the king, he begins to expose the moral decay of the Laputians. Not only do the scientific and mathematical achievements of the Laputians ironically produce an inability to carry out a normal conversation, but their moral quality is called into question as well. Gulliver plainly describes the King's evil use of the floating island, which exercises dominion over the fixed land. The King has made a habit of hovering over each town until they offer victuals or other forms of thanks and worship, and then he moves on. However, if any town should prove resistant, the king will order the island to remain hovering over the town, blocking the sun and rain, and even pelt the villagers with stones and other small objects. If the town still does not comply, the king will threaten to smash the town with the floating island's hard bottom surface (124). Although this has never happened, the barbarian threat exists, and the threat is used by the king immorally. What Gulliver accidentally shows is that solely relying on one's intellectual, scientific, and technological advancements will not make a good person; the soul can still be corrupt. Like Crambe's puns, Gulliver inadvertently exposes truths about the floating kingdom. He is critically judging them incorrectly and yet has no idea that he is making other, more important critical connections, like the fact that the island, though technologically advanced, is used immorally. As the accidental philosopher, Gulliver is just as much at fault as the Laputians because he is as unaware of the very judgments he makes. His own astonishment with the scientific aspects of the Laputians and the floating island is misapplied; Gulliver's moral sense is blinded by misapplied learning.

As soon as Gulliver learns a bit of the Laputian language he offers a criticism of

the etymology of the name of the floating island. In fact, his initial reactions do not focus on the Laputians' negative characteristics. He instead criticizes moot points and makes connections he himself does not understand. Like Martinus criticizing the name of Pope's *Dunciad* (Butt 349), Gulliver also critiques the history of the name of the Laputian floating Island. One of the first things that the Laputians teach Gulliver is their language, upon which he learns that “*Lap* in the old obsolete Language signifieth *High*, and *Untah* a *Governor*; from which they say by Corruption was derived *Laputia* from *Lapuntah*. But I do not approve of this Derivation, which seems to be a little strained” (116). Gulliver offers his disdain for the name of their island, and then offers a different name variation stemming from his own perception: “*Laputia* was *quasi Lap outed*: *Lap* signifying properly the dancing Sun Beams in the Sea; and *outed* a Wing” (116). Much like the measurable, physical description he gives of the island, his new title represents his point of view from the ground. Likewise, Gulliver's critique waters down the significance of the barbaric use of the island being represented by its name. Gulliver is not exactly confounded by the Laputians' eyes that look in different places (one up towards the stars and the other turned inwards), or their clothes that are adorned with musical instruments and geometric shapes, which they obviously worship (116). Instead, He plainly describes their look as part of their culture as if it does not represent anything. However, he happily spends his first moments critically denouncing the politically charged name of their island and how it came to dominate over the fixed land and the metropolis. His new name change is from the outside, *English* point of view, and it is a description of how he first viewed the island; a reflection of the sun on the waves from the bottom of a flying

object. Gulliver's inconsistency with his critique of the Laputians places him outside of a posture of proper judgment. While his plain descriptions at times expose certain truths to the reader, it is not likely that Gulliver himself understands these connections. Like Crambe, Gulliver is ironically unaware of the truths he has exposed through language, which is a definite, perpetual Scriblerian theme.

Categorization of Gulliver has been a target for critics. Although Kerby-Miller believes that throughout the voyage to Laputia Gulliver is "the exponent of common sense" (*Memoirs* 319), Gulliver, despite being the narrator and main character, oftentimes promotes their perverse ideas. He cannot be categorized "*per contra*" like Martinus, and, as A. E. Dyson has commented, Swift's ironies and technique(s) are far from being simple or black and white.²⁸ One of the most confusing sections, and yet highly connected to the *Memoirs*, appears when Gulliver visits the decrepit metropolis named Balnibarbi and tours their academy. The academy is full of projectors for the country, who conceive of projects like making food out of feces, silk from spiders, and painting blindly by smelling and feeling the consistency of the colors. Swift's disdain for the academy shows clearly (Kerby-Miller 7-10), and Gulliver again begins to criticize incorrectly. However, Gulliver himself becomes the pedant when he discovers a projector who has made a machine for writing, since "every one [knows] how laborious the usual Method is of attaining to Arts and Sciences; whereas by his Contrivance, the

.28 See A. E. Dyson's *Swift: The Metamorphosis of Irony*. He praises Swift's use of irony, and his ability to change, and even manipulate his own satire: we find, at characteristic moments, that the irony takes a leap. It escapes from its supposed or apparent purpose, and does something not only entirely different from what it set out to do, but even diametrically opposite. Nor is this just a matter of lost artistic or structural weakness. At the moments I have in mind the irony is at its most complex and memorable. It seems, in undergoing its metamorphosis, to bring us nearer to Swift's inner vision of man and the universe. (673)

most ignorant Person at a reasonable Charge, and with little bodily Labour, may write Books . . . without the least Assistance from Genius or Study” (135).²⁹ The projector has invented a machine consisting of blocks of wood covered with paper “pasted on them; and on these Papers were written all the Words of their Language in their several Moods, Tenses, and Declensions, but without any order” (135). Students are then employed in randomly spinning these blocks and writing down whatever strings of sentences appear, and the Projector has many volumes of these sentences which he intends on publishing as “a compleat Body of all Arts and Sciences” (135). Gulliver's criticism is tinged with his own positive feelings towards the machine; he explains that he will bring the idea back to Europe with him, giving due credit to the projector who invented it. Yet, what the machine does to language, like an enthusiasm for mathematics and science, is to reduce it to something below its original purpose. The machine removes the basic use of and need for language, making it ironically moot. Essentially, it removes the need for genius and imagination.

Gulliver happens upon two other projectors also employed in improving the Laputian language. The first projector's job is “cutting Polysyllables into one, and leaving out Verbs and Participles; because in Reality all things imaginable are but Nouns” (137). The other project in this room is to rid the world of language altogether, “since Words are only Names for *Things*”(137). People would instead carry about them the things they need to “express the particular Business they are to discourse on” (137). Instead of

²⁹ Again, this is eerily similar to Martinus in *Peri Bathous* when he says “I grant that to excel in the Bathos a genius is requisite . . . to descend beneath himself, is not so easy a task unless he calls his Art to assistance (191). Whether descending to the Bathos with art as assistant, or foregoing genius altogether to create art without it, creating art without what Pope calls the True Genius yields the same unfortunate end.

speaking to one another, the Laputians would carry bags containing whatever objects they need to express and pull them out to show, removing the need for words altogether. Language itself is reduced to simplified, tangible object because "all things imaginable" or the "only things imaginable" are represented by concrete nouns. Like Gulliver using semantics to project his own thoughts onto the Laputians, the Laputians themselves are using language to reduce their need for imagination. In fact, Gulliver says of the Laputians that "Imagination, Fancy, Invention, they are wholly strangers to, nor have any words in their Language by which those Ideas can be expressed" (117). This means that the projector's inventions do not stem from creativity or imagination; they must stem from a faulty or immature mind. Also, a fruitful imagination will never be achieved if the writing machines do not contain words to represent the imagination to begin with. Gulliver favors these projectors even though they neuter the imagination, yet Gulliver is under the impression that by reducing the language and making it easier, it is progress. The reader cannot trust Gulliver here, because of his affection for these projects, and he ironically humbles himself before the projector for "his great Communicativeness"(137). Like Crambe in the *Memoirs*, the academy's use of language does not actually produce any advancements; the projectors, and especially Gulliver, do not understand the value of language. Gulliver is in danger of pedantry because not only does he not recognize the destruction of language, but he both praises and reinforces its destruction. Both the Laputian Projectors and Gulliver himself miss the moral implications of their actions.

Gulliver's final failure to properly criticize the Laputians' use of language culminates when he proposes an addition to the language projects which would

necessarily end in barbarity. It seems these writing projects have influenced his judgment. In helping to squelch insurrection, Gulliver submits a document explaining that persons suspected of plot and treason should be imprisoned and all their documents and letters seized:

These Papers are delivered to a Set of Artists very dextrous in finding out the mysterious Meanings of Words, Syllables and Letters. For Instance, they can decypher a Close-stool to signify a Privy-Council; a Flock of Geese, a Senate; a lame Dog, an Invader; the Plague, a standing Army; a Buzzard, a Minister; the Gout, a High Priest . . . (142)

This list sounds exactly like Crambe. The ironic connections exist here as in the *Memoirs*, but instead of Gulliver misunderstanding these connections like Crambe, the connections he proposes will bring forth supposed truth to allow political action to usurp insurrection.³⁰ In this instance, the deciphered words are objects that represent abstractions such as a senate or an invasion. Although Gulliver is attempting to apply his imagination, he is, like Cornelius, doing so incorrectly. For Crambe in the *Memoirs*, word-play connections show that he does not understand the truth he is bringing to light; here, they show that Gulliver is using the connections immorally. In essence, he is calling “his art to assistance” (*Peri Bathous* 191) and he is ethically misleading. For example, while the plague is *like* a standing army in a politically heavy-handed country, a plague appearing in a letter or document does not fully *signify* a standing army. Naturally, the ill use of language and objects again end in barbarity, whether they represent or, in this case, misrepresent, the truth.

³⁰ It seems the Laputian language projectors have influenced Gulliver for the worse; he also visits some projectors employed in improving politics and is disgusted to find that they are experimenting with fair policy and choosing leaders based on their merit, wisdom, judgment, and ability. Chronology is important here as in the *Memoirs* because it is only now, after being influenced by the projectors, that Gulliver cannot see that fairness and reason have a necessary place in politics (138-9).

Given Swift's extreme distaste for Academies, it seems odd that he would have his main character, a writer of an important tale, be so influenced by ridiculous and pedantic writing projects. All Swift's plot scheme seems to do is conflate a progressive narrative of Gulliver as a character and still does not answer certain questions: why is the third section, especially as far as Gulliver's morals are concerned, so convoluted, and why would Gulliver respond so positively to the academies specifically? If Swift was thinking about writing in general during the eighteenth century, as he necessarily was, he was thinking of critics and Grub Street, Scribblers and book sellers; the very characters Martinus's ridiculous qualities are based upon. In this light, the whole third voyage is ironic if we consider Gulliver as the writer, or even Gulliver as the satirist. In fact, he is in danger of being drawn into pedantry, and, like Martinus, he is in danger of remaining in stasis. Furthermore, the whole work has a chance of becoming a *per contra* moral code if Gulliver does become a pedant. It is not until his fourth voyage when he is in the presence of pure reason does he begin to recognize the defects of his own character, which, as he unfortunately learns, is by nature opposing to reason. Swift is upset about the book culture³¹ in the eighteenth century, and thirteen years after the *Memoirs* was published, something is still wrong with the publishing business.³² Furthermore, Swift is

.31 See John F. Tinkler's *The Splitting of Humanism: Bentley, Swift, and the English Battle of the Books Author(s)*. What Grub street and Hack writers did, in Tinkler's view, question the legitimacy of what literature stood for across the ages: The culture of the book is associated with stable and legitimated institutions such as monasteries and universities—institutions that were themselves controlled by written regulations and codes. At the core of the culture of the book and at the heart of the medieval revolution in literacy was the written culture of the law, with its characteristic reliance on authenticated and authoritative documents—surrounded by a welter of glosses, commentaries, and attempted resolutions of contradictions. (469-469)

.32 See Pat Rogers *Grub Street: Studies in Subculture*. Rogers mentions the pestilential quality of dullness: “moral and social decay was, for the Scriblerian group, *catching*; and the enthusiast was only a particularly striking case of the way in which folly was transmitted by contact with the foolish.

disappointed with academies and what he viewed as the vulgarization of the English language.³³ Eighteenth-century political turmoil and court structure were an obvious target for satirists. Considering these examples, among others, it seems a conundrum that Swift would have his main character, the "hero" and writer of his novel, turn out to be a proponent for such ludicrous behavior as appears in the third voyage. However, whereas Martinus is static, if we view Gulliver as progressive, then this third voyage is a decisive point. Although Gulliver is on the verge of falling into the bathos, as Martinus has done, he meets some interesting characters at the end of his third voyage who exist as abstractions and tell Gulliver some truths that are essential to his progress.

Although matters remain complex, they become redemptive as Gulliver encounters ghosts of history who cannot lie, conjured up by magicians and sorcerers. In many ways, the ghosts enact an opposite agenda of the academic projectors Gulliver has just submerged himself in. Even though the magicians and conjurers, like the academic projectors, have delved too far into an intellectual agenda, Gulliver is faced with a truth through the ghosts. I propose that these ghosts are perfect examples of tangible objects that are not tangible objects; they exist and can be seen but at the same time they do not exist in a way that can be felt or touched.³⁴ They are visible abstractions, representatives of a concrete past, despite what has been written down by historians. Likewise, they

His fits might be especially noteworthy for their epidemic character – but then Dulness was epidemic, because Dulness was pestilential” (97). The publishing companies and book culture in general were the main "carriers" of this "epidemic;" The Scriblerians viewed immorality with book publishers as being among the worst of the worst.

.33 See the *Memoirs* 7-10. As many critics have stated, Swift detested the Academy, especially when plans for one of his own never materialized.

.34 In this instance, Gulliver is first terrified, and then gradually learns to be calm around them. Unlike Martinus's first view of Linamira-Indamora and Gulliver's first reaction to the floating island, the order of importance for reacting here is correct.

cannot lie and what Gulliver learns from them is important to his progression, especially as it prepares him for his voyage to Houyhnhnm land. It is in this visit with the ghosts from different ages that Gulliver first truly understands humanity's weaknesses and faults:

I was surprised to find Corruption grown so high in that Empire [Rome], by Force of Luxury so lately introduced; which made me less wonder at parallel cases in other countries, where Vices of all Kinds have reigned much longer . . . it gave me melancholy Reflections to observe how much of the Race of Human Kind was degenerate among us, within these Hundred Years past. (150)

Although Gulliver, like Crambe, at first misunderstands the important use of words and what they represent through the academy's projectors, he takes the words that the ghost's speak and responds with the correct emotion. On the other hand, when Martinus meets Lindamira-Indamora, who also is an abstraction, his misaligned imagination coupled with the twin's abstracted doubleness only secures his stasis. When Gulliver meets the ghosts, he learns that history is not grounded in truth and almost every person of power had used evil ways.

The tangible/intangible ghosts cannot lie, and convey truths to Gulliver about history that surprise him. Gulliver is surprised at finding "how the World had been misled by prostitute Writers" (148), and yet he has just previously commended a school of learning that makes sentences by machines, promoting the breakdown of language. Part of Gulliver's progress is a progress of the self and of the will, while learning about and unearthing humanity's inconsistencies, whereas Martinus remains in stasis.

The mental progress of Gulliver begins at the end of the third voyage and continues on into the fourth, with the third and fourth voyages opposing in ideals. Whereas the Laputians are scientifically, mathematically, and technologically advanced

to a point of ridiculousness, the Houyhnhnms live more simple lifestyles than that of the Laputians, and their advancements abound in philosophy and reason. Gulliver's progress is gradual. After he is immersed in the Laputians' intense, misapplied learning, the ghosts, who exist as abstractions, encourage Gulliver's ability to judge one's own self and culture, and the ability to critically respond with his imagination, and to apply what he has learned. Gulliver realizes that tangible written records are virtually useless because any high position was attained immorally, and he believes the ghosts because "Lying was a Talent of no use in the lower World" (145). And as much as hearing the truth disgusts Gulliver, he begins to see the truth; he begins to utilize his imagination to think abstractly:

I was chiefly disgusted with modern History. For having strictly examined all the Persons of greatest Name in the Course of Princes for an Hundred Years past, I found how the World had been misled by prostitute Writers, to ascribe the greatest exploits in War to Cowards, the wisest Counsel to Fools, Sincerity to Flatterers, *Roman* Virtue to Betrayers of their Country, Piety to Atheists, Chastity to Sodomites, Truth to Informers. (148)

Ironically, there is no word play here. The only time a Scriblerian list like this appears without any word play, sound play, or irony, is when Gulliver is telling the straightforward truth, and in light of the Scriblerian's use of lists, this list itself becomes ironic. Finally, Gulliver's language evolves, and therefore Gulliver evolves from Martinus as well—learning about the world's history from "Prostitute Writers" has caused Gulliver, the narrator of his own travels, to confront the truth about humankind. Gulliver takes this new opportunity to learn, judging his own self and humanity more correctly. Up until the end of the third voyage, every project that had been presented to Gulliver was tangible: the word board, the bags of objects representing nouns, and even the

projectors who try to paint blindly by the consistency of the paint they use. The ghosts' abstracted in betweenness allows Gulliver to understand them and trust them. They are not living, yet they are; they were living beings, yet now they are not. Gulliver's fear of them allows a clear and normal emotional response at first, allowing for the truth to enter into his head. This is his inkling of being more human, with more characteristic dynamism and depth than Martinus, and this depth is something Martinus never achieves.

In the *Memoirs* Martinus is influenced by Cornelius and Crambe for the worse. Gulliver is, by comparison and influence of different races at different times, more reasonable or less reasonable. When he is in Lilliput, his greatness in size translates into his greatness in reason and knowledge. In Brobdingnag, not only his stature, but his characteristics and knowledge of the world are made to be minuscule and unimportant. When he explores Laputia and the metropolis, his plain characterization of the inhabitants there show that the Laputian's extreme learning has caused basic aspects of their lives and character to deteriorate, even in simple conversation. Here is where Gulliver vacillates back and forth between praise for and disagreement with the Laputians. However, when he meets the ghosts, he realizes that something in general is amiss about humanity, which spans unwritten history. He is influenced by them, and, from their accounts, regards those who come to power to be villainous. The ghosts existing between abstraction and tangibility provide enough understanding for Gulliver before he is plunged into pure reason in Houyhnhnm land.

A. Houyhnhnm Land

As Gulliver arrives on the last island in his voyage he encounters a human like character, a Yahoo. By comparison, Gulliver appears far more human than the Yahoos to the reader, yet to the Houyhnhnms immersed in pure reason, Gulliver is nothing more than a slightly well mannered Yahoo. In the voyage to Laputia and the metropolis, Gulliver is exposed to extreme levels of misapplied learning and knowledge, the basis for Scriblerian Satire. The conclusion for Martinus in the *Memoirs*, a satire of extreme misapplied learning, ends with ridicule for the characters criticized and a “*per contra*” moral; there is no further conclusion. One of the most important ways Swift deviates from his earlier Scriblerian exploits is to expose Gulliver to a life changing realization, that humanity is corrupt. Despite the fact that it drives Gulliver to the brink of insanity and misanthropy, his true difference from Martinus— and most other Scriblerian pieces—is that Swift pushes Gulliver forward in his evolution. By comparison to the Houyhnhnms' pure reason, Gulliver realizes that he appears more like a Yahoo, and possibly all too human; Gulliver discovers that humanity is less reasonable and more barbaric in the rational spectrum. Furthermore, humanity is blind to its own disease. In the semi-utopian society of the Houyhnhnms, Gulliver as a human is caught between rationality and barbarity. In fact, he, like the ghosts in the third voyage, becomes an abstraction. However, Gulliver must return to humanity, and his immersion in pure reason allows him to “see” what others cannot. Gulliver's experience is much like the experience of the satirist, and like Gulliver, the satirist must continue to explore, inform,

and ultimately try to change humanity for the better through writing.

The Houyhnhnms and the Yahoos exist among one another as a stark dichotomy; the former representing pure reason and containing it naturally. However, Swift seems to be alluding to the fact that for abstract humans, pure reason is impractical, and as perfect as the Houyhnhnms are, they are not ideal.³⁵ In the end of the third voyage, Gulliver met ghosts who could not lie. In his fourth voyage he meets the Houyhnhnms who not only are incapable of lying, but do not even understand what a lie is. Likewise, they do not understand human emotion. For example, Gulliver's master cannot understand why humanity would go to so much pain to create weapons that would destroy each other in war. Gulliver's descriptions of war give his Master a "Disturbance in his Mind, to which he was wholly a Stranger before" (186). When Gulliver lists the weapons used for war, and the abstract emotions that accompany war, his Master implies that he is worse than the Yahoos:

That, although he hate the *Yahoos* of this Country, yet he no more blamed them for their odious Qualities, than he did a *Ginnyah* (a Bird of Prey) for its Cruelty, or a sharp Stone for cutting his Hoof. But, when a Creature pretending to Reason, could be capable of such Enormities, he dreaded lest the Corruption of that Faculty might be worse than Brutality itself. He seemed therefore confident, that instead of Reason, we were only possessed of some Quality fitted to increase our natural Vices. (186)

While the Yahoos give way to pure and simple brutality as part of their nature, humanity has emotions, intellects, minds, and imaginations that are used to kill one another, which

³⁵ Morrissey states that, for the fourth voyage, "those who want to construct a religious interpretation of Book IV must either show that the author does not approve of Gulliver or that the Houyhnhnms are not ideal" (12). Even though Morrissey forces a dichotomy onto the reader (either the approval of Gulliver in Book IV or the Houyhnhnms as idealistic), he brings up a good point. As far as humanity is concerned, the Houyhnhnms are not ideal; they cannot utilize their imaginations and therefore understand abstraction, a necessity for most thinking individuals.

“might be worse than Brutality itself” (186). The Houyhnhnms' cannot understand humans as abstractions; they are faced with creatures “pretending to reason” (186), and they can only conclude that humanity is “possessed of some Quality” (186) that remains unnamed. His master's language falters in attempting to describe Gulliver's abstractedness. Either Gulliver is a Yahoo or he is not, and because he looks like a Yahoo, the Houyhnhnms conclude that he must be one. Like Martinus, the Houyhnhnms cannot utilize their imaginations to understand an abstraction that exists beyond its sensible object, in this case Gulliver himself.

The Houyhnhnms' pure reasoning intellect, which yields to their lack of understanding abstractions, is shown through language by their poetry. Likewise, the language barrier is a constant hindrance to Gulliver: "It put me to the pains of many Circumlocutions to give my Master a right Idea of what I spoke; for their Language doth not abound in Variety of Words" (181). While it may be good that they cannot lie, it is a different thing to not understand an abstract idea of lying, or likewise human emotion. Gulliver, in quoting his master, constantly refers to lying as "the thing which was not," ironically, a phrasal abstraction in itself. The Houyhnhnms' pure reason is as naturally occurring as the Yahoos' brutality. Gulliver says that their poetry is exact in its similes and minuteness of description, “and usually contain either some exalted Notion of Friendship and Benevolence, or the Praises of those were Victory in Races, and other bodily Exercises” (207). The Houyhnhnms' poetry seems rather boring, and even Gulliver broadly describes it as “*some* exalted Notion” (207) [italics mine], and refrains from going into much detail about the “other bodily Exercises” (207). In fact, the

Houyhnhnms' poetry seems to be just like Martinus's "verses" which "run in this manner, just to be a vehicle to the words" (*Peri Bathous* 217). Houyhnhnm poetry simply displays some sort of factual evidence, not an extension of imagination. The Houyhnhnms can call up pictures to the mind to simply state them and exalt them; they cannot manipulate them or invent an idea that the picture represents. For example, there would be no discussion of the philosophy behind benevolence, victories, or bodily exercises; their language and understanding would not allow it.

The Houyhnhnms already contain a naturally reduced language. The reason Gulliver gives for their lack of words is "because their Wants and Passions are fewer than among us [humans]" (181). In fact, the Houyhnhnms' natural disposition towards reason governs their few "Wants and Passions" (181), from which their language is a natural occurrence. The Laputians must force their language to shrink through machines and, ironically, carry more and more "things" in bags. This defiles their language. However, the Houyhnhnms naturally have even fewer, if any, words to represent abstractions. Morrissey reiterates, using the Yahoos as an example: "In Houyhnhnm land, the prejudice against the Yahoos is embodied in the language," and, "because language precedes perception, Yahoos, no matter how clean, how teachable, or how reasonable will always be evil" (136). Even though Gulliver himself states that the "*Houyhnhnms* have no Word in their Language to express anything that is *evil*" (208), Morrissey's point is interesting. As he states, if "language precedes perception" (136), then perception is defined by language. The good and evil dispositions of the Houyhnhnms and Yahoos are not born out of desire; these are their natural dispositions, and they will not change. They cannot

decide to be who they are. Although the master says humanity is made of some substance worse than evil, if we apply Morrissey's logic, then no words define humanity's actions; therefore humanity contains the ability to change for the better or worse. Unlike the Yahoos and the Houyhnhnms, humanity contains freewill; humanity is not simply a *per contra* creature.

The Houyhnhnms oppose the realm of a Scriblerian agenda; they are presented as an almost perfect society, existing in opposition to the pedants and enthusiasts that fill other Scriblerian works. In a world where two distinct natures are separated into two distinct species, we can, as we do with Martinus, learn from the Yahoos "*per contra*."

The nature of the Houyhnhnms' reasoning ability is also black and white:

Houyhnhnms are endowed by Nature with a general Disposition to all Virtues, and have no conceptions or Ideas of what is evil in a rational Creature; so their grand Maxim is, to cultivate *Reason*, and to be wholly governed by it. Neither is *Reason* among them a Point problematical as with us, where Men can argue with Plausibility on both Sides of a Question; but strikes you with immediate Conviction; as it must needs do where it is not mingled, obscured, or discoloured by Passion and Interest. (202)

The Houyhnhnms are governed by a life of reasoning only because it is the basis of their nature. For example, Gulliver has trouble describing what an opinion is to his master.

Reason is a Houyhnhnms' master truth, which "strikes" a human "with immediate Conviction" if it is not "discoloured by Passion and Interest." While Gulliver is again immediately influenced by his surroundings, he does not seem to realize "Passion and Interest" provide the vehicle for fantastic and imaginative poetry, story, or even bravery or love. However, Gulliver does not declare that "Passion and Interest" are misguided either. He discredits his own statement by saying that "Men can argue with Plausibility

on both sides of a Question” (202), and yet conveys that this is a negative aspect of humanity. The Houyhnhnms can think no more abstractly than Martinus; when the Houyhnhnms see something that looks like a Yahoo, they are a Yahoo and nothing more. Although Gulliver's Master begins to understand the human race better after spending time with him, the Houyhnhnms are unfamiliar with the abstractions of lying, passion, and interest, and emotions like sadness and happiness. To them, reason is as orderly as a dictionary, by which they order their lives. The freedom to have passion, use one's imagination, and feel emotion coincide with the utilization of all of these things wrongly; the freedom to do good also naturally comes with the freedom to do evil. This is what it means to be human.

Gulliver's master ultimately concludes that, although he looks much like a Yahoo, Gulliver (and humanity) are actually worse than the Yahoo race. His master reasons that the Yahoos behavior is due to their nature, but humanity is far more disposed to evil because of lack of virtue:

THAT our institutions of *Government* and *Law* were plainly owing to our gross Defects in *Reason*, and by consequence, in *Virtue*, because *Reason* alone is sufficient to govern a *Rational* Creature; which was therefore a Character we had no Pretence to challenge. (195)

As an abstraction, Gulliver does not belong with the Houyhnhnm race, and so his master sends him back to London. Although Gulliver wavers back and forth throughout all four voyages as the harbinger of truth and falsehood, his engulfment by pure reason shows him the darker side of himself and humanity. Morrissey concludes that Gulliver is vastly different in the fourth voyage because "he believes in . . . corruption. In Houyhnhnm land he admits what he previously rejected and what we slyly, knowingly accepted" (133). He

has taken a similar journey as the intellectual expedition of the satirist. Gulliver remains a Yahoo in the eyes of the Houyhnhnms, but he ends up being a better sort of Yahoo after being engulfed by pure reason. Gulliver's master refers to the Yahoos as his "*Brethren*," and Gulliver himself agrees that there is "Congruity betwixt me ... and the Yahoos" (194). Yet, his self knowledge sets him apart from the Yahoos. Without both the Yahoos and the Houyhnhnms existing on extreme sides, Gulliver would never have realized his abstract status. The self realization of Gulliver causes him to change and search after only the truth, while realizing he may never reach it. This is a very different desire from Martinus's to mix truth with fiction (*Peri Bathous* 192), a facet of a faulty imagination. However, Swift's book comes with a warning; when Gulliver returns to London he cannot even stand the smell of other people, or eat with his wife at the table. All he wants to do is spend time in the stable with the horses. A plunge into pure reason may leave one a misanthrope, also much like the intellectual journey and final attitude of the satirist at times. However, unlike the conclusion of the *Memoirs*, Gulliver's final voyage solidifies his change. As it turns out, Gulliver is now made of very different stuff from Martinus. Robert Philmus has pointed out that *Gulliver's Travels*, especially the last voyage, is a "spiritual autobiography of [Gulliver's] progress, by way of [the] experience he narrates, from innocence to misanthropy"(63). I am not sure about spiritual, but the travels are autobiographical for Gulliver's progress from innocence to misanthropy, but also from ignorance to human observation and judgment. As a writer, Gulliver has become the satirist, and his "tale" is really that of his learning about himself, and therefore the dark

truth of humanity and his desire for its change. Martinus is what Gulliver has come to hate, represented by misapplied learning.

While learning from Martinus "*per contra*" stands as an absolute, absolutes are less distinct when thinking about Gulliver. Martinus falls into and stays in stasis, which is exposed in *Peri Bathous* and his notes to the *Dunciad*, but Gulliver progresses in his travelogue. Even though he varies on trustworthiness as an ethical narrator, is heavily influenced by other races, and finally has difficulty in reintroducing himself back into society, his adventure finally leads him into reason and imagination. Through his travelogue, Gulliver has told the story of the satirist. As much as the character of Gulliver begins by being comparable to Martinus, he eventually progresses away from him, and it is obvious that Scriblerus was still on Swift's mind while writing *Gulliver's Travels*. When compared to his early Scriblerian exploits, Swift's tale appears as an adjustment or judgment upon his and the group's earlier thoughts. We can conclude that if Martinus, as a critic, is judged negatively, then those who judge with reason, like Gulliver, are considered to be judging more accurately. While we may label the *Memoirs* formulaic, *Gulliver's travels*, although Scriblerian, shies away from formula. Gulliver posits many Scriblerian themes: multilayered ironies that he may or may not understand at a given moment, narrative structure, use of sensible objects and the abstractions they represent, faulty imagination, and finally language, and its manipulation satirically. Yet Swift takes *Gulliver's Travels* further than the *Memoirs*, and begins to move away from Scriblerian themes. This is shown through mirroring Scriblerian themes like the satirical implementation of stasis as representative for modern learning, especially through

characters who resemble Martinus, and thematically manipulated structure through storyline. Yet the conclusion is to provide a character who learns the capability to change and progress, despite his emotional state, which is an achievement the Scriblerians as a group never reached.

CHAPTER V

THE DEFINITION OF "SCRIBLERIAN SATIRE"

As critics have shown, it is difficult to pin a definition to Scriblerian Satire, therefore causing most critics to resort to worn out statements. The term "Scriblerian" has been applied to many things that may or not have anything to do with Martinus. Even satire of the eighteenth century in general has oftentimes been labeled "Scriblerian." In "The Myth of Scriblerus," Ashley Marshall correctly states that the qualities that critics list about Scriblerian Satire tend to be vague (78). She continues her argument, however, stating that defining Scriblerian Satire is an impossible venture due to lack of evidence. This I disagree with. Thus far I have argued the importance of Martinus, discussed his influences and characteristics and how this helps with defining Scriblerian Satire better, and compared Martinus to Gulliver. Even Gulliver's qualities are important to forming an idea of Scriblerian Satire, because we can chart the characteristic dynamics that he develops throughout his travels; what he becomes stems from something very Scriblerian. While *Gulliver's Travels* helps in defining Scriblerian Satire and even eighteenth-century satire in general, that work came years after the group formally broke apart. But, what of early works by the two main authors Pope and Swift,

at the club's beginnings? Analyzing early work by them will also help in our definition of Scriblerian Satire, by adopting a point of view that occurred at the club's beginnings.

The foundational characteristics of the Scriblerus Club's agenda is a "common achievement of which is to borrow energy from the sincere forms they wish to explode, and recycle that energy in subversion." Likewise, the Club attempted to overcome an "ideological struggle . . . concerning the effect of the political and commercial organization of culture on the development of imaginative forms" (Marshall 95). The "imaginative forms" that the Scriblerians believed were being hindered are literature and higher learning. The Scriblerians were worried about the destruction of the imagination through destruction of imaginative forms. The recycling of "energy" is exemplified in their multilayered ironies, plain discussion of high themes which reveals truth, language and structure manipulation, and finally the satirical undermining of sensible objects. Marshall attempts to tear down any definition for the Scriblerian's agenda and gives a respectable, broad description of Scriblerian Satire. The question of "How?" remains, inasmuch as the ways in which the Scriblerians achieve their satiric goals; Marshall believes they are impossible to find and define. However, by attempting to retrieve *The Rape of the Lock* as a Scriblerian piece, I believe that Marshall's argument will fall apart when it becomes apparent that themes we may safely label "Scriblerian" can actually be needled out. Likewise, Kerby-Miller's belief that Pope did not contain the intellectual prowess to handle the Scriblerian undertaking is false as Pope disrupts and manipulates poetic structure in *The Rape of the Lock*, forming similar agendas as the *Memoirs*.

Considering that Pope was highly skilled in composition and editing (*Memoirs* 62-63), the way in which the chapters in the *Memoirs* are laid out thematically suggests that the distribution of information was key to the formation of Scriblerus as a character; the Scriblerians must have deemed this the best way to generate Martinus's wide range of faulty knowledge while building a character at the same time. The second version of *The Rape of the Lock* was reissued March 4, 1714, about a month before the Club's first break up in April (Kerby-Miller 36). One defining vein of the Scriblerian project is implementation of a large number of references to social milieu, which Pope largely employs in *The Rape of the Lock*. The most obvious true life example Pope uses is the hair incident with Arabella Fermor (1696-1737) and Robert Petre, 7th Baron Petre (1689-1713). Pope adopts the incident for the basis of the poem and forms it into a mock epic. The Baron, in a scene of improper gallantry, cut one of the locks of hair on Fermor's head. Pope, a family friend, was encouraged to write the poem to help defuse the situation, which did little (Cummings). By writing about the incident in the mode of an epic poem with Scriblerian effect, Pope is satirizing the nobility for their vanity and pettiness. Yet, in doubling his satire, another Scriblerian theme, he is also commenting on the intrusion of one's personal space, and the destruction of order and beauty—yet at many times doing so through seemingly asinine examples, like Belinda's toilet.

By implementing high poetic devices among asinine examples, Pope manipulates his rhyme scheme in a way that reflects the satire within the poem, driving it along. Hugh Kenner ingeniously argues for the depth of its rhyming which will lead us to a reconsideration of the poem's satirical and Scriblerian influences. Kenner explains that

when Belinda is present in the poem, the rhymes are expected, even sanctioned:

This principle is wonderfully general, that Belinda's world receives the incongruous rhymes, while the world of maxim and principle, the world that affords an overview of Belinda's world, receives what the reader of neo-classical verse has learned to perceive as normal rhymes. Throughout much of Pope's narrative the overview is entrusted to the Sylphs. (80)

The world of Belinda, who is beautiful and chaste, is wonderfully normal and orderly—likewise, in the world of the sylphs, rhymes have their place; the sylphs represent order through semantics. As the main Sylph telling the story, Ariel's words ring in a trustworthy manner to the reader's ear. In fact, as he is telling the story through conventional rhyme, Pope wants the reader to feel safe. As Kenner states, the formula is so general that the relationship between the reader and the poem itself is thrown asunder when the primary rhymes are broken. When the Baron enters the scene, the rhymes seem to come unkempt and awkward, especially rhymes that appear internally. Equilibrium is thrown off:

First a whole line on the loss of chastity is paired with a whole line on a damaged vase. Then the disproportions commence running horizontally down single lines . . . while rather strange rhymes run vertically. “Brocade” and “masquerade” do not come from the thesaurus of normal rhymes . . . And the rhymes get stranger . . . “sins” with “pins,” rhymes of no use whatever for the celebration of permanent truths. (Kenner 82)

And it's true. *The Rape of the Lock* begins with a conventional, even rather plain style of rhyme, and upon the Baron's entrance, contorts into unconventionality, even chaos.

Kenner points to the heart of the satire of this poem; permanent truths begin to break down upon entrance of the Baron, and language mirrors the destruction of structure, even of an “airy” world beyond human understanding. The Sylphs employed in speech

making, and therefore rhyme making, are supposed to protect Belinda's hair. Their failure is a parallel failure of language, and the world of order and structure becomes unordered and undone.

The *Rape of the Lock* begins with a speech by Ariel, a Sylph employed in protecting Belinda's hair. Ariel describes the Sylph's position in protection; the Sylph “guards the Purity of melting Maids” (I 71), and the Sylphs also help keep order in the airy world:

Where Wigs with Wigs, with Sword-knots Sword-knots strive,
Beaus banish Beaus, and Coaches Coaches drive.
This erring Mortals levity may call,
Oh blind to Truth! The Sylphs contrive it all. (I 101-104)

Pope rhymes “strive” with “drive” after a description of things that should go together, furthering the point that the sylphs keep order in a world that is linear and structured. This is an example of “orders of cogency” (Kenner 88) that, at present in the poem, are upholding Pope's rhyme choice and, likewise, Pope's rhyme upholds order in the poem. The rhymes Pope employs will continue until the Baron contrives his plan of cutting off one of Belinda's beloved locks. Likewise, some of the objects he points to and describes early in the poem will return later, in a satirical method. The Sylphs, in control of order, call to arms and demand that every airy creature be on his or her best guard, and “tend the Fair” (91) Belinda:

To draw fresh Colours from the vernal Flow'rs,
To steal from Rainbows ere they drop in Show'rs
A brighter Wash; to curl their waving Hairs,
Assist their Blushes, and inspire their Airs;
Nay oft, in Dreams, Invention we bestow,
To change a *Flounce*, or add a *Furbelo*. (II 95-100)

The airy world above, which holds this world intact, is presently tending Belinda so that her appearance may be orderly and organized. The finality of this stanza, the protection that the Sylph attempts to inspire from his counterparts, ends with an addition to a lady's hat. The energy and emotion of the poem is lost, the progression ending in humor; the final resting place of a small strip of fabric. Kenner describes these lines again focusing on rhyme:

The Sylph (for once) does not end his clause at the line's end, on show'rs." He goes on for three runover words and comes to rest on a kind of low synonym for "show'rs," the word "wash." As for "hairs" and "airs," the hairs are "waving" and the "airs," despite the etymological force of "inspire," do not succeed in fixing our minds on meteorology, only demeanor. (81)

Likewise, "draw" and "steal" seem low words for describing art when compared to words like "inspire" and "Invention." The ironic energy of the enjambment "To steal from Rainbows ere they drop in Show'rs / A brighter Wash" (96-97) lessens the force of the progression for protection from the Sylphs for Belinda; the device actually stumps the reader and stops his or her reading rhythm and flow. The structured world is beginning to come undone; energy that fades off into hat pieces is recycled into fatalistic energy, and beautiful descriptions of color and nature brought low by words like "steal," "draw," and "wash." Likewise, all of the poetic energy is concentrated into the final lines of the stanza on a silly, sensible object: a hat. Pope is employing all of his linguistic energy to describe clothing and toilet items, and he places much importance on how these items are ordered. When they are in order, so is the world. Pope is satirizing the abstractions behind these objects by putting too much importance on them. Not only is he indirectly

judging nobility, but in a Scriblerian sense, he is separating the abstract idea from the sensible object by changing the importance placed on the objects, or over dramatizing them. He carries this theme throughout the end of the poem.

Pope actually sets his reader up with the first two lines of the poem: "What dire Offence from am'rous Causes springs, / What mighty Contests rise from trivial Things" (I 1-2).³⁶ He clearly tells the reader two things: that an important offense stems from love, and, utilizing "Things," a word which has multiple meanings, struggles arise from petty objects, items, or events. He does not define what kind of struggles however, as there are many. Davidson explains, "the dominant figure of the poem has to be bathos, the yoking of the noble and large with the quotidian and small" (69). The ultimate bathetic action in the poem is the Baron's overzealous removal of Belinda's hair, and when she is unable to utilize her imagination to recognize the danger she is in, it is up to Ariel to recognize what is happening:

Thrice she look'd back, and thrice the Foe drew near.
Just in that instant, anxious *Ariel* sought
the close Recesses of the Virgin's Thought;
As on the Nosegay in her Breast reclin'd,
He watch'd th' Ideas rising in her Mind,
Sudden he view'd, in spite of all her Art,
An Earthly Lover lurking at her Heart.
Amaz'd, confus'd, he found his Pow'r expir'd,
Resign'd to Fate, and with a Sigh retir'd. (III 138-146)

Pope's pun on Belinda's "rising" breast resonates of earlier when he writes, "On her white

³⁶ While one general theme of the poem is to poke fun at those who do make a great deal out of triviality, Pope redoubles his satire during the card game. While a card game is nothing to take seriously, it is an instance of foreshadowing in the poem. If Belinda would have recognized her loss as a danger from the Baron, it is possible she could have saved her lock. In this case, a "dire Offence" and "mighty" contest arose from a "trivial" thing; Pope utilizes foreshadowing and the importance of the sensible object, the card game, is magnified.

Breast a sparkling *Cross* she wore, / Which *Jews* might kiss, and Infidels adore” (II 7-8).

The cross as object is deliberately disassociated from its meaning; and instead Pope confounds the reader's expectations. For instance, a Jew would not normally kiss a cross, nor would an infidel adore it, unless it were affixed on a ladies breast. In the above lines Pope employs sexuality as the vehicle that disassociates an object from its meaning again. Belinda's breast is used to direct attention; in this instance Ariel's view of Belinda is that he can literally see the ideas that she is forming, which is compared to the Nosegay on her Breast. Ariel tries to figure out that situation by watching tangible ideas in Belinda's mind, but instead finds the “Earthly Lover lurking at her Heart,” which is situated near her breast, instead of behind her or outside of her body. Pope uses an important simile here, because, like the nosegay, Ariel “view[s]” the intentions of the Baron. It seems that Belinda's heart and mind are objects that are not interconnected. This odd little crux of the poem uses object/meaning disassociation in a very Scriblerian manner. Martinus in *Peri Bathous* also describes an idea being like an object suspended before him, which he “admire[s] and stare[s] at” (198) without understanding. It is Ariel's misunderstanding of “th' Ideas” that are tangible that cause him to drop his guard and let the Baron overwhelm Belinda. While much fault also lies with Belinda herself, Stewart Crahan reminds the reader that, in this poem, “Women are *receptacles*” (49), literally putting Belinda as the receiver of every intent in *The Rape of the Lock*. The intangible ideas that exist behind the objects like the nosegay and the card game are missed by the characters in the poem. However, the most important way Pope

implements the Scriblerian style of disassociating objects and their meaning is with Belinda's toilet.

Pope's description of Belinda's toilet is another way in which "mighty Contests rise from trivial Things" (I 2), which takes on a hyperbolic type of incarnation. Crahan reinforces the importance of objects in the poem when he states "*The Rape of the Lock* is a poem in which things, not people, are the heroes" (47). While the items are initially laid out in detailed order, after the Baron cuts the lock, they become as if they were alive. In canto one, Belinda's toilet items are described as a list of cute things, and the airy sylphs keep these in order as well as keep Belinda protected. Butt points out that "Pope is parodying the arming of the epic hero" (222), but also these toilet items represent "orders of cogency" (Kenner 88): "And now, unveil'd, the *Toilet* stands display'd, / Each Silver Vase in mystic Order laid" (I 121-122). Also, "With head uncover'd" the Nymph adores "the *Cosmetic* Pow'rs" (I 123); here Pope mixes high and low themes. Not only do Belinda's small makeup items contain "Pow'rs" (I 123), but, as Pope employs the established poetic device, the arming of the epic hero, he does so with toilet items. Even though these items are cute, and for a presumably prideful and empty-headed woman, the power that these items represent is establishment and order within the world. Order converts to chaos when the Baron commits his misdeed. After the lock is cut, all of the cute toilet items are replaced by weirdly tragic and strange ones:

A constant *Vapour* o'er the Palace flies,
Strange Phantoms rising as the mists arise . . .
Unnumber'd Throngs on ev'ry side are seen
Of Bodies chang'd to various Form by *Spleen*.
Here living *Teapots* stand, one arm held out,
One bent; the Handle this, and that the Spout;

A Pipkin there like *Homer's Tripod* walks;
Here sighs a Jar, and there a Goose-pye talks;
Men prove with Child, as pow'rful Fancy works,
And Maids turn'd bottles, call aloud for Corks. (IV 39-54)

In a poem presenting as much order and beauty as the *The Rape of the Lock*, these instances that appear should be surprising and a bit humbling. Pope jumbles order by a series of talking teapots. As the mist covers the place, humans resemble tea pots and bottles resemble humans: everything is thrown upside down. Finally Pope's weird scene ends horror film-esque, men "prov[ing] with Child" (IV 53), but it is not actually stated that they bear them. Ultimately conception and creation are, if not halted, altered. Finally, a "Vapour" resides over the palace, similar to the literal airy creatures controlling the fate of the people, yet it is dark and foreboding, and inanimate. Unlike Swift's ghosts in *Gulliver's Travels*, the airy sylphs are creatures that are tangible, and yet they ultimately fail. Likewise, whereas the ghosts could not lie, the failure of the Sylphs is partly due to the failure of language. The vapor that now presides over the place is structureless and lifeless, much in the way Pope's rhyme scheme has become. As Crahan says, "part of [the poem's] critique is to show how, when relations between people have turned into relations between things, individuals are no longer capable of making conscious moral choices" (47). Crahan also illustrates how the poem is Scriblerian; as the world goes awry and the structures of things, relationships, and rhyme schemes begin to break down, the thesis of the poem is exposed: that people's moral choices are skewed.

The rhyme itself is the structure that Pope wishes to breakdown, and therefore satirize, in order to show the characters lack of moral consciousness and skewed decisions. Kenner reminds the reader of the importance of Pope's rhyme:

To let rhyme seem to be suggesting rhyme, hence meaning, was to accede to empty banality. So scanty was the stock of usable rhymes. But a rhyme that seems to *validate* a meaning, that is something else: whether by enforcing some plain congruity or by evoking the literary tradition.
(78)

As Kenner argues, Pope reinforces structure through language. For example, the rhymes he uses when describing Belinda and her toilet validate her beauty and chastity, and as the rhymes he chooses validate the meanings in the poem, so also does Pope manipulate its validations. Kenner is inadvertently describing Pope's belief in the ancients, while also explaining Pope's use of the Scriblerian scheme, which was to battle misapplied learning. Despite the Sylph's protective speech, the baron's immoral choice to cut the lock supersedes the power of language. Instead of chasing Belinda's mind and imagination, he chases her heart for the wrong reasons, is disconnecting her heart from her mind and therefore her imagination. Pope's rhyme, which starts as a normal schematic reflecting order, begins to break down and accede to awkwardness as the plot begins to center around the baron's immoral choice.

In *The Rape of the Lock*, language is like the ghosts of the past for Gulliver; it is a thing that is not a thing. We can read these words, but Pope demonstrates through rhyme his uncanny ability to change our minds for us. Not only do we know that the Baron is bad because Pope states it, but the way the rhymes are used, listed, stacked, stretched, and manipulated tell us deeper down that he is throwing the world into a riff: the world and the established societal order through rhyme is becoming amiss. He does this to battle misapplied modern learning. To Pope, the rhyme is a manipulative object in which “the normal rhymes still seemed to him worth salvaging. Though they were the overused

rhymes, they were also the rhymes through which one might glimpse order” (Kenner 81). The story's object of desire—Belinda and her beloved lock—keeps this world in order for Pope's readers, but only when the rhyme allows it. The manipulation and breakdown of language is one of the major uses by the Scriblerians in Scriblerian Satire. Pope's *The Rape of the Lock* helps define Scriblerian Satire through the manipulation of language.

A. Tale of a Tub: A Prequel

Kerby-Miller wisely deduces that Swift had much planning in the Scriblerian scheme, from which the satire and humor extended from his earlier burlesques. Yet it is in *A Tale of a Tub* that Swift's examples and multi-layered ironies can be sifted out and compared to the *Memoirs*, laying the groundwork for the Scriblerian scheme, and logically helping to define it. It seems Swift brought to the Scriblerian scheme a great understanding of irony. Many Scriblerian examples prevail in *A Tale of a Tub*; we find Swift also concerned with sensible objects and vapory abstractions. Swift is likewise concerned with form and structure, and the manipulation thereof. These prevailing themes that extend themselves throughout the *Memoirs* are what we can safely and confidently call Scriblerian. Similarly, as Pope uses form, rhyme, and language as an object to manipulate for the reader in *The Rape of the Lock*, so too does Swift use form in the way of digressions from an allegorical storyline to visualize structural breakdown in his *Tale*.

The narrator of the the *Tale* tells the allegorical story of three brothers, Peter, Jack, and Martin, representing Catholicism, Calvinism, and Protestantism, and how their father left them with a will and each with three coats. The will contains exact instructions on how to care for their coats, stating that they may not add anything to them. Eventually each brother disobeys the will and they end up separating. The storyline of the allegory is broken up by digressions from the narrator, interrupting a traditional idea of plot. Eventually, the storyline and digressions merge into each other, confusing the entire structure.

Early in the *Memoirs*, Cornelius wishes to teach Martinus geography by forcing him to wear a geographical suit of clothes in hopes that the knowledge of geography will somehow enter Martinus. Likewise, when the narrator of the *Tale* is describing some of the religious aspects of the three brother's lives, he states that "They held the Universe to be a large *Suit of Cloaths*, which *invests* every Thing . . . Look on the Globe, you will find it to be a very fashionable *Dress*" (304). Like Pope in *The Rape of the Lock*, insignificant objects are associated with larger, more important ones: "mighty Contests rise from trivial Things" (I 2). As with Martinus, the example of a suit of clothes is used satirically to try physically to transfer abstract knowledge from the garment to the wearer. Swift directly associates the different pieces of clothing with different land forms—"What is that which some call *Land*, but a fine Coat faced with Green?" (304). The narrator sets the reader up, then poses a rhetorical question:

What is Man himself but a *Micro-Coat*, or rather a compleat Suit of Cloaths with all its trimmings? As to his Body, there can be no dispute; but examine even the Acquirements of his Mind, you will find them all contribute in their Order, towards furnishing out an exact Dress: To

instance no more; Is religion not a *Cloak*, Honesty a *Pair of Shoes*, worn out in the Dirt, Self-Love a *Surtout*, Vanity a *Shirt*, and Conscience a *Pair of Breeches*, which, tho' a Cover for Lewdness as well as Nastiness, is easily slipt down for the Service of both. (304)

Although Swift is relaying the belief of man as microcosm,³⁷ his humor and word play is equal to the Scriblerian scheme. These simple objects listed stand in for more serious themes such as vanity, self love, and conscience. The narrator then states that they are simply a cover that can be easily removed. By comparing these examples to humankind as a Micro Coat, humankind can just as easily slip in and out of proper distinction and action. In the *Memoirs* Crambe puns on words and the word's object association: "Who is not govern'd by the word *Led*? our Noblemen and Drunkards are pimp-led, Physicians and Pulses fee-led, their Patients and Oranges pil-led, a New-married Man and an Ass are bride-led . . ." (128). Although Crambe misunderstands his own puns, in this string of examples the objects are linked by both words, with and without the dash—a new married man is led by his bride, but also, like an ass, is bridled. Likewise, here the narrator connects the clothing object to the "Acquirements of . . . [the] Mind;" vanity, self-love, conscience, and honesty quickly following religion. These objects are further linked by their implications; one hides under religion like a cloak, or, like the saying, "walking is still honest" for shoes. Swift not only brought to the Scriblerian scheme the multi-layered punning on objects and their underlying or implied meanings, but used these ideals to build a definition of Scriblerian Satire.

³⁷ See *Memoirs*. The narrator of the *Memoirs* compares the fate of the world to the fate of humanity: "can we be so vain to imagine that the Microcosm of the human body alone is exempted from the fate of all things?" (125). On a systematic level, each piece of clothing that represents the human body functions like the earth.

Swift utilizes another example in the *Tale* that makes its way into the *Memoirs*. Like Cornelius's question to Martinus about a Lord Mayor, Swift describes a similar situation: "those Beings which the World calls improperly *Suits of Cloaths*, are in Reality the most refined Species of Animals . . . If one of them be trimm'd up with a Gold Chain, and a red Gown, and a white Rod, and a great Horse, it is called a *Lord-Mayor*" (304). The implication is that because the lord mayor has many clothes he also has many "Acquirements of . . . [the] Mind." In the *Memoirs*, Martinus cannot call up to his mind the abstract idea of a lord mayor because he has only seen one; he cannot understand what one actually does. In relation and somewhat inverted to the *Memoirs* example of a lord mayor, Swift abstractly extends a lord mayor's clothes to their evil vanities and political variances. Swift also adds that "TO this System of Religion were tagged several subaltern Doctrines . . . *Embroidery*, was *Sheer wit*; *Gold Fringe* was *agreeable Conversation*; *Gold Lace* was *Repartee*..." (305). The more clothes a Lord Mayor wears, apparently the better they are at governing. In the allegory of the *Tale*, adding things to the coats was forbidden in the father's will. While these objects exist in the allegorical side of the story to move it along plot-wise, Swift is first doing here what the Scriblerians are doing in the *Memoirs*: Martinus's reliance on object as a representation for abstract thought forces him to miss what the objects mean, and lose his imagination. He cannot think abstractly. In the *Tale*, the objects added to the coat represent characteristics for the wearer, which Swift makes ironic. However, the unfortunate yet unavoidable conclusion ends in the destruction of the brothers' coats, and an assault on the father's will. The

coats, or the object of the father's will and the three brother's ultimate happiness, is forever lost.

Besides making a statement about vanity in his culture, Swift also questions truth through language. If an object can be manipulated through language, what is out of the scope of questioning in the search for truth? For example, the father's will not only represents a literal will, but the Will of God. The literal will in the story is an object that stands for a theme in Christianity for what God as father desires for people, his children. The brothers, by misunderstanding the father's will, are like ancients who misunderstand ancient texts. As Cornelius misconstrues teachings that lead to Martinus's stasis, the brother's misinterpretation of the will leads to the destruction of their coats, the extreme enthusiasm of Jack and Peter, and finally the splitting up of the three brothers. This is a definitive Scriblerian theme: an unreasonable and misapplied academic life always catapults one into a mentally and sometimes physically disabled life.

Peter, the older brother who interprets texts, finds a loophole in the father's will:

That the same Word which in the Will is called *Fringe*, does also signifie a *Broom-stick*; and doubtless ought to have the same Interpretation in this Paragraph” and “Propriety of Speech be reasonably applied to a *Broom-stick*: but it was replied upon him, that this Epithet was understood in a *Mythological* and *Allegorical* Sense. (309)

Peter misinterprets the father's will, but he does not misunderstand it; he instead shapes it to his own desire. Both Gulliver and Martinus misconstrue words to attain some sort of end, whether it be shortening language for ease of understanding (*Gulliver's Travels* 137), or correction of ancient authors (*Peri Bathous* 129). Peter likewise misinterprets words in the father's will to attain his own ends. His goal is to be able to add sensible objects to

his coat to keep in line with the fashion of his time, because, as man is a Micro Coat, these objects represent parts of the mind (304). In other words, Peter can justify his actions because these trimmings only "contribute to [the mind's] order" (304). As with the example of the Lord Mayor in both the *Memoirs* and the *Tale*, the objects on the person's clothes are made to represent certain orders of the person's characteristics and mind. Swift, in employing aspects of Scriblerian Satire, demonstrates the breakdown of language,³⁸ which leads to barbarity and the misinterpretation and/or misapplication of sensible objects.

A few more examples from Swift's *Tale* are intertwined within the *Memoirs*. Swift's distaste for academies that entertain the ridiculous projects found in *Gulliver's Travels* appears again in Section IV of the *Tale*. After the "Learned Brother" Peter decides to affix prefixes such as "Mr.," "Father," and finally "Lord" to his name (41), he decides to turn towards the academy:

After much Thought, he cast about at last, to turn *Projector and Virtuoso*, wherein he so well succeed[s], that many famous Discoveries, Projects, and Machines, which bear great Vogue and Practice at present in the World, are . . . entirely . . . *Lord Peter's* Invention." Peter proposes his ideas to "several *Academies* abroad" that they "will favourably accept [his] humble offers. (318)

The narrator lists many ridiculous projects: pickling people to "preserve" them from external vermin, a "Whispering-Office" for hypochondriacs, and reselling a purchased continent over and over to different voyagers. These do not have the clarity of the later

³⁸ Ironically, Peter is the most foul-mouthed character in the *Tale*, constantly cursing and taking the Lord's name in vain. His language represents the opposite of what he proposes to believe. Eventually, "In the Height of his Fits . . . He would call Himself *God Almighty*, and sometimes *Monarch of the Universe*" (322). His language catapults him from the position of taking God's name in vain, to taking God's title.

Scriblerian puns, or even the command that *Gulliver's Travels* possesses. They exist in the *Tale* however, and work in similar fashion as in the *Memoirs*, by ironic reversal. While pickling a person would protect them from extremities, they are rendered bound and useless. Again, an over embellishment of an idea leads to destruction and barbarity. Likewise, while reselling a piece of land to different travelers is capitalistically ingenious, it is morally and ethically perverse. One more hare-brained idea Peter invents is to prove through argument that bread can be made into many other victuals, like mutton. Upon hearing an alderman use the saying "Beef . . . is the king of meat," Peter, taking the saying far too literally, applies it to his own. "*Bread*", says he, '*Dear Brothers, is the Staff of Life,*'" and because he had "the Fancy of cooking his Doctrine into Use" (Swift's pun is intended), Peter tries to serve crusts of bread as a replacement for shoulders of mutton (323). The only "cooking" he does however is to expound some sort of bad theological nonsense in the hopes that his words will somehow change the bread to mutton, or at least change the minds of how his guests view the crusts of bread. He disconnects language from its abstract intention two-fold: firstly, he is using theology wrongly and poorly, and second, like Cornelius, he believes the words he speaks will literally change the bread.

Because Peter takes the Sage Magistrate's adage too literally, like Cornelius he believes that somehow the bread can act as, stand in for, or literally become the shoulder of mutton. Likewise, he misconstrues the biblical idea of Jesus as the bread of life by applying it to literal food. The verse says "I [Jesus] am the bread of life" (John 6: 48). While Swift is satirizing the Catholic idea of Transubstantiation (*Tale* 323), Peter

misinterprets a key idea in Christianity; that “feeding on” or “ingesting” Jesus Christ will metaphorically bring new birth and spiritual sustenance. This is not only reminiscent of Cornelius's attempt at Martinus's christening, but we can also reference the literal shoulder of mutton that appears in the *Memoirs*. It appears when Cornelius poses a philosophical statement to Crambe saying “that few men have the most valuable logical endowment, Individuality” (119):

Cornelius told Martin that a shoulder of mutton was an individual, which Crambe denied, for he had seen it cut into commons: That's true (quoth the Tutor) but you never saw it cut into shoulders of mutton: if it could (quoth Crambe) it would be the most lovely individual of the University. (119)

Again Crambe misses his own pun and irony. In his notes, Kerby-Miller states that “Swift uses [commons] in the sense of a meal” (249), and that statement is a “double pun on “individual” and “university” (250). The sense the Scriblerians wish to convey is that, like a shoulder of mutton, all tutors of a university are cut from the same mold or type of person, and that individuality is lost because every teacher thinks the same ridiculous way. Similarly, in Swift's *Tale*, Peter takes the idea behind his magistrates adage that “*Bread is contained, inclusive, the quintessence of Beef, Mutton*” (323) and blows it out of proportion. The quintessence is not the whole, much like Cornelius's shield does not contain ancient knowledge. The shoulder of mutton, as a sensible object, is used in both the *Tale* and the *Memoirs* as a catapult for satire, ridicule, and punning, and is referenced for more serious material, like religion, individuality, and imagination.

We can only speculate why the Scriblerians and Swift would appropriate the example of a shoulder of mutton in both the *Memoirs* and the *Tale*. Even though the object itself may seem arbitrary, its very arbitrariness is what makes it appealing to the

Scriblerians and Swift. Similar to Pope's *The Rape of the Lock*, in which silly objects are at first satirized for their importance, and then related to more serious themes, here a shoulder of mutton, although seemingly arbitrary, stands for complete misunderstanding and misrepresentation. In the *Memoirs* its misrepresentation involves incorrect and misapplied philosophical thinking, and in the *Tale* it stands for incorrect and irreligious thought. The shoulder of mutton appears twice because it is a silly object that has serious implements attached to it—another definitive Scriblerian undertaking.

In one more incident Swift satirizes a similar problem that Martinus has with abstract thinking, in which Cornelius attempts to use a lord mayor as an example for using the imagination. Swift utilizes a tangible object in the *Tale* in which a procedure is used to help one with understanding deep, abstract thoughts. The narrator in the *Tale* proposes a way of taking “*fair correct Copies*” of learned works and cooking them down to an “*Elixir*.” After cooking the papers down the narrator states that the vial of liquid is inhaled:

You begin your Catholick Treatise, taking every Morning fasting, (first shaking the Viol) three Drops of this Elixir, snuffing it strongly up your Nose. It will dilate it self about the Brain (where there is any) in fourteen Minutes, and you immediately perceive in your Head an infinite number of Abstracts, Summaries, Compendiums, Extracts, Collections, Medulla's, Excerpta quædam's Florilegia's and the like, all disposed into great Order, and reducible on Paper. (329)

This section is reminiscent of the projector that Gulliver meets who has invented the machine for writing in which words are created randomly with no need for abstract thinking or imagination. Like other Scriblerian schemes, a lack of imagination and abstract thinking is attacked here, and a doubling of language is utilized. The use of this

elixir removes the need of effort in learning, which is worse than being unlearned. Swift puns on the words “disposed” and “reducible,” accessing both definitions of both words: the papers are reduced in size literally to make this liquid, but also they are reduced in format and depth to make “Abstracts, Summaries, Compendiums,” etc., so that all one has to do is take the elixir to understand abstractions instead of actually learn them. Likewise, the ideas that the papers represent can be disposed “*into great Order*,” making the user of the elixir supposedly better at explaining and understanding the abstract summaries, but also disposed in the sense that they have been thrown away. The double definition of the words creates ironic situations in the plot, which becomes a Scriblerian theme. In the *Memoirs*, when the reader learns that Cornelius's shield is not real, it discredits Martinus's transference of poetical power, which in turn castrates his imagination and forfeits any hope for abstract thought in the way of learning. This puts Martinus in his stasis. Swift's example is directly associated to Scriblerian satire; if one were to take the narrator's advice seriously, the completeness that the boiled down works represents is nonexistent. The wholeness, the whole idea that is represented, the wholeness of the knowledge of the papers, once changed chemically by the boiling process, is lost forever. Here is another example of misapplied learning that naturally must end in a nonrecoverable loss of truth, ironically through the unnatural desire to attain information without working for it.

So far, I have shown how specific examples that Swift was using in his *Tale* make their way into the *Memoirs* and *Gulliver's Travels* because they share many Scriblerian satirical similarities. One more example from the *Tale* needs pointing out because of its

humor in language. When Gulliver visits the Laputians, he encounters projectors who wish to manipulate their language in order to make speaking to one another easier, to eventually eliminate language altogether. While Martinus does not utilize his imagination to understand what tangible objects represent, Jack on the other hand, has written a work that has become a tangible object:

For this Meddly of Humor, he made a Shift to find a very plausible Name, honoring it with the Title of *Zeal*; which is, perhaps, the most significant Word that hath been ever yet produced in any Language; As, I think, I have fully proved in my excellent *Analytical* Discourse upon that Subject; wherein I have deduced a *Histori-theo-physi-logical* Account of Zeal, shewing how it first proceeded from a *Notion* into a *Word*, and from thence in a hot Summer, ripned into a *tangible Substance*. (334)

Here we find something that the Scriblerians hated; zeal and enthusiasm. It is forming itself into a tangible object through a doctrinal paper. It is also the opposite to Martinus in *Peri Bathous*, who believes that verses should just be a vehicle for words (217), or Gulliver, who states “Words are only Names for *Things*”(117).³⁹ In this case, “the most significant Word” is aggregated, with a little sun, into a tangible object, as if it were some sort of fruit or vegetable. The idea of a misapplication of energy and intelligence is shared; whereas Martinus cannot connect a tangible object to its abstract representation, here we find Jack writing a hybrid account of how an abstract “*Notion*” solidified into a physical substance, and it is not only misunderstanding that is being satirized. In keeping with food imagery, it is an overzealous ingestion of an abstraction or an idea that leads to the misapplication of that idea. Even though Swift inversely utilizes a similar example,

³⁹ Likewise the narrator in the *Tale* adds his own take on the weightlessness of words: “First, it is generally affirmed, or confess'd, that Learning *puffeth Men up*: And Secondly, they provide it by the following Syllogism; *Words are but Wind*; and *Learning is nothing but Words*; Ergo, *Learning is nothing but Wind*” (342).

the Scriblerian satire for misunderstanding and misapplication is still informative.

In *Section IX. A Digression Concerning Madness* in Swift's *Tale*, the narrator argues that the original source of man's madness originates in another sensible object, his genitalia. Originally, madness, the narrator specifies, stemmed from "the collected part of the *Semen*, raised and enflamed," and that it "became adust, converted to Choler, turned head upon the spinal duct, and ascended to the Brain" (347). From there, the narrator explains that "Imaginations . . . in particular Men, without Recourse to my *Phenomenon of Vapours*, ascending from the lower Faculties to over-shadow the Brain, and there distilling into Conceptions" (348) is what leads to madness. Yet again, the abstraction madness satirically stems from the tangible object of collections of semen. In essence Swift is saying that madness ironically stems from the reproductive organ: the composition of semen, when disrupted or altered from being "collected," eventually leads to barbarity. The reproduction organ that causes madness also procreates new life, tainting it forever on. This is an early picture of what the Scriblerians were to eventually see in their world due to modernity. Likewise, Pope reiterates tainted reproduction in Canto IV of *The Rape of the Lock*, in which men "prove with child" (53) but do not reproduce, and the women are barren. Essentially both Swift and Pope are explaining that, through the disconnect that exists between an object and an enthusiast's imagination, it eventually leads to an inability to create, and these ideas are examples of the Scriblerian's view of society and what modern learning has done to it. Todd reminds us that the "uncreating imagination" (197) is worse than death and stasis, and in the *Rape*

and the *Tale* it is represented through the inability to perform one of the most basic functions of human life.

Ironically, the example of reproduction leading to madness occurs near the end of the *Tale*. The purposeful instability of Swift's story structure reinforces the narrator's discussion on madness; it is maddening to read and easy to become entrapped in, much like modern learning. The digressions break up the plot, causing the reader to lose focus. The physical structure of story is satirized in the *Tale*, similar to Pope's *The Rape of the Lock*, in which he utilizes rhyme scheme to manipulate the emotional nuances and structure of the poem. Even when the idea of the novel as a literary form was relatively new, Swift writes *Gulliver's Travels*. The *Memoirs* itself possesses especially interesting structure points, presenting information thematically by chapters, despite its insistence on being a memoir. The reader will also find a long section of dialogue by a character with quotation marks at the beginning of each line. Likewise, there are line numbers, and one will find backslashes that appear randomly in the text, as if the Scriblerians are quoting verse. The reader may even notice that during conversations within the *Memoirs*, the flow of the words are interrupted by reminders of who is speaking, ironically making it harder to follow what the character is saying. Even though the plot exists chronologically and each section is broken down thematically, in many ways the reader is purposefully overloaded with information. Like Martinus's literary chest of drawers (*Peri bathous* 225), each section is laid out for the reader logically, and information is delivered in a practical manner. Then, almost immediately, that logic is withdrawn because of puns, jokes, and multi-layered ironies. The Scriblerians drown every intellectual standpoint

that they take, from arbitrary examples to entire forms of structure. The manipulation of structure is yet another theme found in Scriblerian Satire, and another key aspect in attempting to define Scriblerian Satire.

CHAPTER VI

CONCLUSION

In studying Cornelius and Crambe, and by considering Martinus as a character who stands worthy of study, we can help narrow our definition of Scriblerian Satire without having to completely do away with one. By also realizing that Martinus, or aspects of him, appear in other works by Scriblerian authors, mainly Pope and Swift, we not only can narrow our definition of Scriblerian Satire, but also make distinct conclusions about the modes, themes, and judgments that the Scriblerians employ and make. I have argued that they are vested in satirizing structure through its manipulation, multilayered and multifaceted ironies, sensible objects and abstract thought, the imagination, and also the breakdown of language. The utilization of these themes we can safely label Scriblerian.

Scriblerian Satire does not exist free of eighteenth-century society; it is always a response to it. Each Scriblerian theme is used specifically because the Scriblerians are mirroring their surroundings. And each of the main Scriblerian themes—manipulated language, ignorance of the speaker to understand the deeper meaning of what he or she is saying, enthusiasm, overzealousness and misapplication of thoughts or ideas, stasis,

characters possessing a high amount of knowledge but no good way to use it, static characters, and the importance of judging correctly—these find their way into the *Memoirs* in each of the characters, Martinus, Cornelius, and Crambe. Cornelius is the bad ancient, Crambe is the punning, accidental philosopher, and Martinus is the critic. Scriblerian Satire is meant to be learned from *per contra*; it is not difficult to question the motives and actions of Scriblerian characters. Whether one agrees that the Scriblerian's actions and motives were good, they are tangible and lend themselves towards a definitive Scriblerian purpose.

By not reducing the Scriblerian efforts to simple arrogance, or by not outrightly stating that there can be no Scriblerus or Scriblerian satire, I have justified the study of Martinus and therefore the implications of his character. And while all satire is not Scriblerian, definite veins can be drawn out as they have been here. I hope that my work will lead to a discovery of other works that we can confidently label Scriblerian. Swift's utilization of irony has not been fully detailed in this paper, nor has Pope's use of structure. What of Gay, Parnell and Arbuthnot? How has each member's political agenda informed their utilization of Martinus or other Scriblerian themes? Likewise, how do the specific Scriblerian themes I suggest, among others, lend themselves to a larger understanding of eighteenth century imagination, identity, madness, monstrosity, publication, or other themes? For the *Memoirs* touch on all of these with limited detail. Our new understanding of Martinus can also inform our understanding of all of these themes; likewise, what of other invented, satiric characters like Tom Jones? As the Scriblerus Club began with the invention of Martinus and spread, so it does not end with

the publication of the *Memoirs* by Pope. And as Martinus was lurking in the minds of the group members, he may be lurking in the minds of readers, or other writers who were influenced by these highly intelligent, highly humorous men.

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