



The Adventures of Roderick Random: Classic Novels (Classic Top 100 Novels)

Tobias Smollett

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The Adventures of Roderick Random: Classic Novels (Classic Top 100 Novels) Tobias Smollett The Adventures of Roderick Random By Tobias Smollett The Adventures of Roderick Random is a picaresque novel by Tobias Smollett, first published in 1748. It is partially based on Smollett's experience as a naval-surgeon's mate in the British Navy, especially during Battle of Cartagena de Indias in 1741. In the preface, Smollett acknowledges the connections of his novel to the two satirical picaresque works he translated into English: Cervantes' Don Quixote (1605–15) and Alain-René Lesage's Gil Blas (1715–47) Of all kinds of satire, there is none so entertaining and universally improving, as that which is introduced, as it were occasionally, in the course of an interesting story, which brings every incident home to life, and by representing familiar scenes in an uncommon and amusing point of view, invests them with all the graces of novelty, while nature is appealed to in every particular. The reader gratifies his curiosity in pursuing the adventures of a person in whose favour he is prepossessed; he espouses his cause, he sympathises with him in his distress, his indignation is heated against the authors of his calamity: the humane passions are inflamed; the contrast between dejected virtue and insulting vice appears with greater aggravation, and every impression having a double force on the imagination, the memory retains the circumstance, and the heart improves by the example. The attention is not tired with a bare catalogue of characters, but agreeably diverted with all the variety of invention; and the vicissitudes of life appear in their peculiar circumstances, opening an ample field for wit and humour. Romance, no doubt, owes its origin to ignorance, vanity, and superstition. In the dark ages of the World, when a man had rendered himself famous for wisdom or valour, his family and adherents availed themselves of his superior qualities, magnified his virtues, and represented his character and person as sacred and supernatural. The vulgar easily swallowed the bait, implored his protection, and yielded the tribute of homage and praise, even to adoration; his exploits were handed down to posterity with a thousand exaggerations; they were repeated as incitements to virtue; divine honours were paid, and altars erected to his memory, for the encouragement of those who attempted to imitate his example; and hence arose the heathen mythology, which is no other than a collection of extravagant romances. As learning advanced, and genius received cultivation, these stories were embellished with the graces of poetry, that they might the better recommend themselves to the attention; they were sung in public, at festivals, for the instruction and delight of the audience; and rehearsed before battle, as incentives to deeds of glory. Thus tragedy and the epic muse were born, and, in the progress of taste, arrived at perfection. It is no wonder that the ancients could not relish a fable in prose, after they had seen so many remarkable events celebrated in verse by their best poets; we therefore find no romance among them during the era of their excellence, unless the Cyropaedia of Xenophon may be so called; and it was not till arts and sciences began to revive after the irruption of the barbarians into Europe, that anything of this kind appeared. But when the minds of men were debauched by the imposition of priestcraft to the most absurd pitch of credulity, the authors of romance arose, and losing sight of probability, filled their performances with the most monstrous hyperboles. If they could not equal the ancient poets in point of genius they were resolved to excel them in fiction, and apply to the wonder, rather than the judgment, of their readers. Accordingly, they brought necromancy to their aid, and instead of supporting the character of their heroes by dignity of sentiment and practice, distinguished them by their bodily strength, activity, and extravagance of behaviour. Although nothing could be more ludic.....

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