

THE TRAVELLER IN GOLDSMITH

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The purpose of this thesis is to explore the significance of the traveller in Oliver Goldsmith's The Citizen of the World, "The Traveller," "The Deserted Village," and The Vicar of Wakefield. The study first provides an introduction to Goldsmith, focusing upon the autobiographical basis for the traveller and Goldsmith's effective employment of the traveller in his satirical and sentimental treatment of man and in his development of the theme of inner happiness. The second and third chapters include a discussion of the traveller in each of the four works. The study reveals that each work focuses on a particular element of human life. The final chapter provides an explanation of how the four works, each with a distinct traveller, combine to form a realistic and entertaining picture of man.

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CHAPTER I

AN INTRODUCTION TO GOLDSMITH AND
HIS TRAVELLER

Through his writings, Oliver Goldsmith excelled in the categories of critic, essayist, novelist, poet, and dramatist. In Ralph M. Wardle's opinion, ". . . his [Goldsmith's] cumulative achievement in criticism, the essay, biography, history, the novel, poetry, and drama entitles him to be honored as the most versatile genius of all English literature" (297). As Samuel Johnson stated in Goldsmith's epitaph, Oliver Goldsmith "'left scarcely any style of writing untouched / And touched nothing that he did not adorn. . .'" (Sherwin 351). Goldsmith was a realist, a satirist, a sentimentalist, and an idealist. His versatility was boundless. His works do not form an aimless, hodgepodge conglomeration but a coherent, unified whole. Goldsmith played each role in an intense, effective manner that has touched the minds and hearts of readers from the eighteenth century to the present. Above all, Goldsmith was an observer of mankind. ". . .[H]e was a lifelong student of the human heart ('study the people' was his advice to a

fellow-poet). . ." (Hilles xxii). Rather than assuming a detached position of surveillance, this observer learned of man in the most meaningful manner, as an active fellow participant in life. Noting human faults with realistic candor and human attributes with sentimental praise, he felt man's joy and sorrow and laughed and cried with him. He understood man because he was man, and through studying himself and other persons, he attained a profound understanding of human life:

In the study of the lives of the great, the famous, or the amusing men and women of the past or present, Goldsmith came not only nearer to an understanding of "man," in his vanity, pride, and glory, but also to an awareness of himself. (Kirk 154)

In his writings, Goldsmith, the observer of mankind, presents a candid but understanding picture of what it means to be human.

In his study of man, Goldsmith's most important vehicle is the traveller figure. The idea of the traveller came directly from Goldsmith's life. From his departure from home in Lissoy, Ireland in June 1745 to his arrival in London in February 1756, Goldsmith spent the majority of his time on a venturesome vagabondage,

motivated by curiosity and the desire to understand better his fellow man as well as himself. His observations and experiences during this time were later to become an integral part of his writings:

It was the education so picked up from personal experience, and by actual collision with many varieties of men, which not only placed him in advance of his contemporaries on several social questions, but occasionally gave him very much the advantage over greatly more learned, and, so to speak, educated men. It was thus, in short, he became a Citizen of the World.

(Forster 1: 63)

Goldsmith the traveller learned that persons everywhere share the same faults, attributes, and desires. This realization was to produce a great effect on Goldsmith the writer.

Goldsmith's journey began when, with the object of taking his examinations for admission to Trinity College, the approximately fifteen-year-old Irish youth made the eighty-mile trip from Lissoy to Dublin. This excursion probably marked the first time Goldsmith had ventured beyond the limited area of Ballymahon, Elphin, and Edgeworthstown where he had attended schools (Wardle 25).

Like the travellers in his writings, Goldsmith had a fascination with the world beyond his simple home:

His arrival in Dublin surely thrilled him. The crowded, milling city of over a hundred thousand inhabitants was many times larger than any town which he had known. Its narrow, unpaved streets, choked with hackney coaches and sedan chairs, merchants and hawkers, peers and beggars, were confusing enough to take his breath away. (Wardle 27)

Yet even while Goldsmith was entranced by the sense of novelty the city offered, he must have become acutely aware, as he wandered through the streets, of the heart-rendering existence of the downtrodden for whom he would eventually mourn in his writings:

. . . although travelers noted that the contrasts between rich and poor were less marked in Dublin than in the country, they were appalled by the numbers of beggars who infested all parts of the city. Especially revolting was the occasional display of an executed convict, stretched out headless on a bed of straw with a plate for contributions to pay for the poor

creature's burial--and often a wailing widow and orphans alongside to heighten the pathos.

(Wardle 27)

Goldsmith suffered penury and humiliation as a poor sizar at Trinity College. Further experience caused him to develop an identity with the miserable. Of this time Wardle writes:

. . . hardship drew him closer to suffering humanity; he knew the poor as he had never known them, knew from bitter experience how harsh their lot could be. He learned also how much a few pennies could mean to a human being in distress; he learned to share with others what little he had, to give even when he himself was in want. (34)

Goldsmith's acquaintance with poverty increased when, after two years at the college, he became enraged by the humiliation inflicted upon him by a cruel tutor named Theaker Wilder and left college with the intention of travelling abroad. He wandered about Dublin for a few days, being forced to sell his books and clothes. When his money was gone, he went without food for twenty-four hours. In the course of his wanderings, a girl at a wake took pity on him and gave him a handful of gray peas. He

later said that he thought those peas to be the most delicious food he had ever tasted (Wardle 36).

At his brother Henry's encouragement, Goldsmith reached a reconciliation with Wilder and returned to Trinity (Wardle 37). In 1750, Goldsmith received the Bachelor of Arts degree (Wardle 38). During his college years, Goldsmith the traveller had experienced and learned much that would go with him for the remainder of his life:

He had managed to gain a rather thorough, concrete education in the ways of the world. He had known the humiliation of serving those who thought themselves his betters, had borne insults and mockery, had seen the sufferings of the poor and shared them, had even been on the verge of starvation. And these experiences had brought him close to life at its lowest terms, had taught him to sympathize--to "feel with"--his fellow-beings and to understand them. (Wardle 37)

Goldsmith's return to his home marked the beginning of a period of confusion and instability, a time of mental rather than physical wandering for the traveller. His family urged him to carry on the family tradition and, like his father, uncle, and brother, take Holy Orders. He

eventually appeared before the Bishop Synge of Elphin but was rejected (Wardle 39-40). Goldsmith's uncle, the Rev. Thomas Contarine, secured him a position as tutor with a family in County Roscommon. After remaining with the family for a year, Goldsmith abruptly resigned, supposedly because of a quarrel over a card game (Wardle 40-41). Returning home once again, Goldsmith was ordered by his family to make law his profession. Contarine contributed fifty pounds for Goldsmith's journey to London to study at the Temple. Goldsmith however never reached London. Having gambled away the fifty pounds, he was found by his brother Henry stranded in Dublin (Wardle 44). Relatives then decided that Goldsmith should become a doctor. With the contributions of his uncle, his brother, and his brother-in-law, he set out in 1752 for Edinburgh to study medicine (Wardle 46).

Goldsmith's arrival in Edinburgh set the stage for further wandering. In 1754, Goldsmith, feeling that he had learned all he could learn in the medical school at Edinburgh, made plans to go to Paris to hear noted lecturers of the medical profession and then travel to Leyden (Wardle 55). Wardle describes Goldsmith at this time as

a young man who had been repeatedly frustrated--primarily by his own foolishness, to be sure, but nonetheless frustrated--in his attempts to gain from life what he most wanted: a chance to see the world. This was his opportunity . . . his letters reveal how much joy he found in observing people and characterizing them. He yearned instinctively for a wider knowledge of men and their ways; what he had seen thus far only whetted his appetite. (56)

Yet, as was frequently the case in Goldsmith's life, things did not go as planned. Running into difficulties on his way to Paris, Goldsmith eventually found himself in Rotterdam. He traveled to Leyden, where he attended lectures at the University (Wardle 58-59). In 1755, the vagabond once again departed for Paris (Wardle 61). Travelling on foot through the Lowland countryside, he wandered across Flanders to Antwerp (Wardle 62). In the course of these somewhat aimless excursions, Goldsmith the traveller was gaining valuable knowledge of mankind and developing the profound understanding of the human mind that the mature Goldsmith was to exhibit in his literary works. At this time, Goldsmith reached the realization that human happiness is a matter of choice:

. . . he noticed that it was the mind of man, rather than his external circumstances, that determined his happiness. It was in Flanders that he saw a slave, described in . . . The Bee, No. II, who was "maimed, deformed, and chained; obliged to toil from the appearance of day till nightfall, and condemned to this for life; yet, with all these circumstances of apparent wretchedness, he sung, would have danced but that he wanted a leg, and appeared the merriest, happiest man of all the garrison. What a practical philosopher was here! a happy constitution supplied philosophy, and though seemingly destitute of wisdom, he was really wise." (Wardle 63)

The traveller eventually arrived in Paris, where he attended lectures at the University of Paris (Wardle 64). Wardle speculates that Goldsmith may have then travelled with a young Englishman to Germany and then into Switzerland. He apparently left his friend at Geneva in 1755 with the intention of travelling through the Alps by himself (65). Goldsmith then wandered from Switzerland to Piedmont and Padua. After travelling through Italy, he returned to France in 1755 (Wardle 66). Goldsmith

survived by whatever means were available, acquiring shelter at monasteries where a fellow Irishman might be found in the community, entering debates in Latin sponsored by universities that offered certain prizes for success, borrowing from friends he made along the way, and gambling with and without success. His vagabondage was not directed by any definite plan but involved taking advantage of any opportunity for subsistence that appeared. Finally reaching the coast, Goldsmith embarked for England (Wardle 67). Thus Goldsmith's travels came to an end. His authorship would soon begin.

Goldsmith took with him to England an awareness that individuals everywhere are basically the same, each conducting a search for happiness. Goldsmith now possessed a degree of wisdom that would emerge in his writings, enriching the lives of contemporary and future readers:

By the time he embarked at last for England he had formulated certain principles which would guide his actions and his thinking as long as he lived. Above all, his experience with men of all kinds had taught him a basic tolerance. . . . (Wardle 68)

In his writings, Goldsmith reveals this acceptance of man with both a sense of realism and of love, seeing each individual as a representative of evil and of good alike. This view of man gave Goldsmith the ability to achieve a certain balance between satire and sentimentalism.

However, despite the valuable knowledge of mankind that Goldsmith's vagabondage gave him, he arrived in London, like the travellers in his writings upon returning home, with the realization that it is futile to search for happiness through travel. Travel represents a means of escape from less-than-perfect circumstances; happiness consists of an acceptance of those circumstances.

Goldsmith would later use this discovery in developing his theme of inner happiness:

And as he set out across the Channel and saw the coast of France receding behind him he may well have been convinced that the only lesson he had gained from his travels was a purely negative one: that travel in itself does not make for happiness. (Wardle 69)

Drawing from his experiences during his vagabondage, Goldsmith made the traveller the central figure of his major literary works. In these works Goldsmith employed humor, pathos, and wisdom.

Man's life is treated in Goldsmith's writings as a journey, beginning at birth and ending at death. Goldsmith sees man as a traveller who, in an effort to understand himself and his fellow man, wanders through mental if not real mountains and valleys. In the course of this journey, man experiences trials and heartaches as well as joy and good fortune. A significant part of the traveller's journey is his interaction with other persons who are conducting their own individual travels through life. Witnessing in other persons his strengths and weaknesses, the traveller illustrates Goldsmith's idea that people are more alike than different. The traveller discovers that all persons are, like himself, wandering in search of the means of achieving happiness.

This thesis will consist of a discussion of the importance of the traveller in four of Goldsmith's works: The Citizen of the World (1762), "The Traveller" (1764), "The Deserted Village" (1770), and The Vicar of Wakefield (1766). The distinct traveller in each work serves as the means by which Goldsmith effectively employs a combination of satire and sentimentalism to create a realistic but touching representation of man's journey through life. Through the traveller's observations and experiences, Goldsmith emphasizes that man is neither

totally good nor totally evil. The traveller finds that human nature is composed of base and noble tendencies alike. With this dual nature, man becomes both a satirical and a sentimental target for Goldsmith:

He saw a basic antithesis between the selfish theory of behavior and the theory that found man a veritable machine of benevolent, altruistic instincts and emotions. He saw an antithesis between, on the one hand, literary art that was all soft emotion and, at the opposite extreme, art that had, through a false sophistication or a too-contrived aestheticism, forsaken emotion altogether. These extremes were to be balanced against one another. There was a mean in both morals and art: common-sense behavior; emotion reasonably grounded and controlled; comedy that emphasized the ridiculous and at the same time the corrective healing power of Nature. (Quintana 54)

In the four works considered, the traveller witnesses and exhibits human vanity, deceitfulness, gullibility, prejudice, and greed as well as generosity, kindness, and simplicity. In conducting his own individual travels through life, each person must choose for himself whether

he will cultivate the productive or the destructive elements of his nature.

The traveller assumes two major roles in Goldsmith's works. One role is that of narrator. The vagabond figure acts as a commentator on what he witnesses in the course of his travels. He notes man's behavior and attitudes in various situations. One important result of the traveller's narrating role emerges as his discovery that human nature is universal. Although tastes may vary from one individual to another, the traveller-narrator observes that all persons exhibit basically the same behavior, a mixture of the admirable and the despicable, and display the same emotions, both positive and negative. Citizens of every country and inhabitants of every environment possess both good and evil tendencies, objects of Goldsmith's sentimentalism and satire respectively.

Through the traveller's narration, Goldsmith acts as a humorist and a reformer in his satirical treatment of man's greed and vanity. The traveller-narrator records with humor his observations of man's social behavior. He observes that man's ridiculous attempts to impress other persons are motivated by greed and vanity. Constantly striving for a higher position in society, man keeps himself in an inner turmoil. His greed and vanity leave

him permanently dissatisfied because he always wants more affluence and admiration from other persons than the amount he presently possesses. Goldsmith frequently uses the traveller to present in an amusing manner man's gullibility concerning fads and rumors. Focusing on various topics from clothing to the theater, Goldsmith the humorist treats with entertaining satire the absurdity of man's taste. This gullibility produces prejudice, man's humorous tendency to define taste as fact rather than as opinion. The traveller reveals the ironic observation that while man remains a victim of gullibility, he is also the culprit of deceitfulness. Through the traveller's comments, Goldsmith laughs at man's extreme efforts to impress other persons by appearing to be someone other than the individual he really is. Goldsmith suggests that man's comical behavior stems from his primary shortcomings of vanity and of greed which cultivate each other. Vanity leads man to become greedy for more material objects to satisfy his desire to be impressive while greed causes man to remain dissatisfied with what he has and continuously to want more prestige, thereby producing more vanity. Goldsmith saw vanity as a primary motivational force behind man's actions:

An opinion of his, hazarded more than once in conversation was, that vanity constituted one of the chief springs of human action. This was controverted by Johnson and others, yet he may not have been far wrong; for when minutely examined, the love of distinction, let this passion be called ambition or vanity or any other name we please, is unquestionably one of the strongest passions in the human breast. He appears not to have been singular in the opinion, though he had not then the means of knowing the concurrence in it of a brother poet. Pope said, "It is vanity which makes the rake at twenty, the worldly man at forty, and the retired man at sixty." (Prior 2: 451-52)

In addition to noticing the humorous side of man's shortcomings, the traveller-narrator observes the darker results of human nature. The traveller serves as Goldsmith's vehicle for bitter satire directed at the evil of greed and of vanity and their destructive results. In Goldsmith's works, the traveller-narrator notes the selfish, petty actions of man when his greedy and vain nature rules his life. Man becomes so preoccupied with satisfying himself that in his self-absorption, he fails

to regard the needs of other persons. Greed and vanity lead to evils ranging from cruelty to animals to the tragedy of war. The traveller records the degeneration of society and the corruption of government which he witnesses and identifies as the offspring of greed and vanity. Using the traveller figure in this dismal manner, Goldsmith suggests that although man's shortcomings are often humorous, they may be destructive as well.

Goldsmith's satirical treatment of the destructive results of human vanity and greed is directly connected with sentimentalism in his writings. While satirizing those members of the human race who allow their natural shortcomings to dictate their actions, Goldsmith uses the traveller-narrator to sentimentalize the victims of man's vanity and greed, the poor and the downtrodden:

One of the avenues to the heart of which he makes skillful use, is strong sympathy with our fellow men, particularly of the poorer and unfriended class, in whose cause his verse and his prose were ever ready and eloquent. . . . (Prior 2: 545)

In making his observations of mankind, the traveller witnesses the suffering of the needy. The unfortunate

remain in undeserved misery while persons who occupy a higher position on the social scale waste money to satisfy their insatiable vain and greedy desires when they could use it to relieve the underprivileged. The traveller-narrator, poignantly describing the pitiful scenes of the hopelessness of the suffering, homeless, and hungry people that he observes, mourns the despair and destitution that man's shallowness has produced. Here the traveller assumes the form of the eighteenth-century sentimental figure, the "Friend of Mankind" who remains "humane, charitable, opening at a hint the sacred source of sympathetic tears . . ." and "enlivens many a chapter of the century's literature, and inspires that glow of benign sentiment which warms the pages of sensibility" (Humphreys 203). Through the traveller's moving narration, which paints a clear and horrifying picture of poverty, and through his lamentation on the needlessness of this suffering, Goldsmith makes an effective use of sentimentalism that acutely arouses the reader's sympathy.

In addition to employing sentimentalism in presenting the victims of human shortcomings, Goldsmith also makes use of the traveller's sentimental narration to suggest that man is not totally evil. Goldsmith emphasizes that man's nature is dual, including a deep, productive side

as well as a shallow and destructive one. In the course of his wanderings, the traveller witnesses human acts of generosity, kindness, courage, and simplicity. Through the traveller's dramatic descriptions and praise of these redeeming characteristics of man, Goldsmith creates a strong sense of sentimentalism in his writings. In contrast to his grim observations of the results of man's evil tendencies, the traveller-narrator's accounts of human goodness, sometimes to the point of heroism, renew his as well as the reader's confidence in mankind. Thus Goldsmith's sentimentalism and satire are directly linked to each other. The traveller-narrator's satirical function indicates those aspects of human nature that need to be suppressed; his sentimentalism displays man's attributes which require cultivation. The traveller's complementary presentation of satire and sentimentalism aids Goldsmith in emphasizing the idea that one must be both suspicious and trusting of himself. Human nature represents a source of despair and hope alike. Goldsmith supplements his satirical realism with sentimental idealism, emphasizing man's power to change for the better.

The traveller explores further the universality of human nature, the presence of both noble and base

tendencies, when he observes that every person shares with all members of the human race the ultimate pursuit of happiness. Happiness represents each individual's primary goal. However, the traveller-narrator discovers that man's ideas of what constitutes happiness may vary from one person to another as a result of lifestyle. Goldsmith uses the traveller figure to compare and contrast the complex life, a source of satire, with the simple life, the subject of sentimentalism; thus he emphasizes the superiority of rural innocence over urban corruption. The traveller observes that persons who occupy prestigious positions in society, usually living in the city, regard money and publicity as the sources of happiness. Greed and vanity find fertile ground in which to grow. Because wealth and the companionship of the wealthy are of utmost importance, members of high society lead lives that are complicated by constant striving to meet their own expectations and those of their acquaintances while persons of the lower classes must struggle to cope with want and fear.

Through his use of the traveller, Goldsmith contrasts the previously described complicated way of living with the simple life, the traditional preference of sentimentalism (Gallaway 1171). The idea of man's ability to

cultivate inherent goodness develops in Goldsmith's writings through the traveller's sentimental treatment of simplicity, an important aspect of Goldsmith's sentimentalism. Goldsmith's attitude toward simplicity can best be illustrated by his verses first printed in an Irish magazine in 1774, which were reputedly an early attempt at "The Deserted Village":

Simplicity! ador'd celestial maid,
Still at thy shrine my constant vows are paid;
Do thou and Nature still direct my way,
Guides whom I seek and own thy sovereign sway.
Nor let the great, or gay, or rich, despise
The humbler blessings from thy reign that rise;
No joys like thine from pomp or learning springs,
The boast of schoolmen or the pride of kings!

(Prior 2:217)

In his narration of the four works of the current study, the traveller paints a lovely, almost idealistic picture of Goldsmith's life of simplicity. This way of living is usually associated with a rural setting in Goldsmith's writings. In contrast to a corrupt urban environment, the rural has a positive effect on the individual. The traveller observes that persons of the simple lifestyle appear to be more content than those

individuals leading a complex life. Describing the ability of these persons to find pleasure in natural things and innocent diversions, the traveller identifies three central aspects of the life of simplicity: nature, family, and friends. Because these pleasures are more easily attainable than wealth and prestige, the traveller learns that the members of the simple life are more often content and have a better chance of experiencing happiness than those persons who lead a complicated life of social striving.

The participant in the uncomplicated life identifies with nature, delighting in the free treasures the world supplies. Functioning in a rural location, he often works directly with nature in such activities as farming and raising livestock. In addition to keeping one in better physical health than those persons in urban surroundings have, this type of work develops one's awareness and appreciation of natural beauty, a source of comfort and entertainment. An identity with nature also gives one a sense of functioning in an essential role in the overall system of life. Watching plants and animals grow, the man of simplicity sees himself as the caretaker of the living loveliness of the world and thereby derives a sense of purpose and satisfaction. The family also

encourages a feeling of belonging. The traveller notes that closeness to one's family develops the ability to love and to consider other persons' feelings and needs. Working and playing with the other family members, the person leading a life of simplicity learns to regard individuals as valuable gifts to the world who deserve consideration and respect. The person of simplicity also feels a strong bond with his neighbors and friends. He can easily relate to his fellow man, sharing joy and sorrow alike with him. Entertainment, such as conversation, dancing, and games, is usually of the type that involves the assembling of persons in the community at the home of a local family. Also, in times of hardship, one can depend upon help from his neighbors. These simple folk show more concern with helping than with impressing each other. The traveller narrates accounts of incidents that reveal a strong sense of brotherhood existing in the life of simplicity.

Focusing on nature, on family, and on friends, the life of simplicity tends to cultivate the natural attributes of human nature while suppressing the shortcomings. Because the person of simplicity achieves contentment with little, the urge to strive is not so strong as it generally appears to be in those persons living in urban

surroundings. Therefore, greed and vanity are not as likely to control one's life and produce misery. Yet Goldsmith continues to emphasize that human nature is universal. The traveller observes that even in a life of simplicity, a person may display his natural tendency to be greedy and vain. Moreover, simplicity may encourage gullibility, making a person the victim of a more corrupt individual's deceit. Despite Goldsmith's recognition of these faults, sentimentalism remains the dominant force behind his presentation of the life of simplicity.

Goldsmith treats with sentimentalism this uncomplicated way of living as the traveller witnesses acts of benevolence, of generosity, and of courage. The innocence and virtue of the person of this lifestyle are accentuated sometimes to the point of suggesting heroism. Through the traveller's narration, Goldsmith reveals that this lifestyle does not eliminate greed and vanity, but aids one in controlling them, thereby preventing their potentially destructive effects. The gullible actions of a person of simplicity are sometimes sources of humor in Goldsmith's writings, but, at the same time, Goldsmith treats the well-meaning victim of deceit with touching sentimentalism, focusing upon his freedom from the corruption of the complex life. Employing sentimentalism,

Goldsmith leads the traveller to the discovery that the life of simplicity represents the most favorable form of existence.

Despite the greater attractiveness of the simple life over the complex life, Goldsmith continues to illustrate the universality of human nature, regardless of environment. The traveller continually witnesses the presence of both good and evil in all men. Because every individual possesses a dual nature, members of high society sometimes exhibit kind and generous behavior and unsophisticated joy in simple things while participants of the simple life sometimes surrender to the tendency to be vain, deceitful, and greedy. In his life of simplicity, man may allow the negative side of his nature to become dominant. He then ceases to be satisfied with simple things. His greed provokes him to strive for what he believes to be better, namely wealth and prestige. Man then ventures beyond his simple life and enters a life complicated by selfishness and vanity. By dealing with the movements from simplicity to complexity and from complexity to simplicity, Goldsmith strengthens his presentation of the dual nature of man. Although the simple life aids man in cultivating the favorable side of his nature, it cannot totally eliminate his shortcomings. On

the other hand, in the midst of the shallowness of urban complexity, noble human characteristics sometimes emerge. Witnessing acts of benevolence and sympathy in a corrupt environment, the traveller reaches the sentimental conclusion that evil cannot permanently overcome good.

Recording his observations of man's faults and attributes and the effect of lifestyle upon them, the traveller in his narrator role fulfills a significant purpose in Goldsmith's study of human life. In the simple, direct style of a letter writer or the teller of a tale, Goldsmith gives the narrator a voice that remains believable and capable of securing the reader's attention. Through this voice, Goldsmith expresses both dismal criticism and optimistic approval of the various facets of the human mind. The traveller-narrator significantly aids Goldsmith in establishing his view of man as a combination of good and evil. Goldsmith employs idealism and realism equally in his treatment of man as the world's source of hope as well as of despair, an object of humor and of solemnity. The observant traveller in his narrator role serves as an effective vehicle for Goldsmith's satire and sentimentalism of human nature.

Besides acting as narrator, the traveller assumes an additional role as he emerges as an active character in

Goldsmith's writings. Goldsmith's presentation of the dual nature of man is further developed through the traveller's role as a member of the human race. The traveller acts not only as an observer of human nature but also as an example of it. In his use of the traveller to satirize and sentimentalize mankind, Goldsmith does not exempt the traveller himself. With his own distinct characteristics, the traveller in each work acts as the main character, relating his experiences and feelings. By his actions and comments, he exhibits the same shortcomings and attributes that he observes in other persons. Revealing a mixture of good and bad in his nature, the traveller becomes both a satirical and a sentimental character in Goldsmith's writings.

The traveller's role as character strengthens his narrator role. As he conducts his journey, the traveller character interacts with other characters: family members, close friends, acquaintances, and strangers. By becoming an active part of the group he is studying, the traveller places himself in a better position to make accurate observations. Also, Goldsmith's portrayal of the traveller as a human being coping with human emotions and with human experiences gives the traveller valid authority to function in the role of narrator. The reader

believes in the traveller's capability as a commentator on man because in his role as a character, he is a man.

Another aspect of Goldsmith's writings which allows the traveller character to reinforce the validity of the traveller-narrator is the absence of bitter satire directed specifically at the traveller. Although Goldsmith sometimes creates a dismal and satirical picture, seen through the traveller's eyes, of the degree of cruelty and of shallowness that man is capable of cultivating, Goldsmith never allows the traveller himself to reach this extent of evil. The traveller never exhibits the characteristics of a villain. Goldsmith frees the traveller from any responsibility for the suffering and poverty that he attributes to man's destructive nature. Instead of making the traveller repulsive to the reader and thereby weakening his effectiveness as narrator, Goldsmith presents this less-than-perfect character in an overall admirable light. By doing so, Goldsmith retains the reader's fascination with the traveller and, to a varying extent, admiration for the traveller and protects the traveller's position of observation.

Although Goldsmith does not direct his bitter satire at the traveller character, he often treats his vagabond

figure with satirical humor. Goldsmith gives the traveller character the same faults the traveller-narrator observes in other persons. The wanderer, often unconsciously reveals himself to be the victim of his own greed, vanity, deceitfulness (particularly self-deceit), gullibility, and prejudice. He may become preoccupied with money for money's sake. Sometimes exhibiting mercenary behavior, the traveller allows greed to cloud his better judgment, and he enters schemes that place him in ridiculous circumstances. In addition to greed, at times the traveller makes a lovable fool of himself as he attempts to project a certain image that he considers admirable but, in reality, is merely laughable. This self-consciousness sometimes produces a unique form of deceit, self-deception. The traveller convinces himself that he is the person he desires to be. A primary source of humor in Goldsmith's writings is the traveller's ridiculous refusal to face the fact that the shortcomings he criticizes in other persons appear all too obvious in his own personality and behavior: ". . . Goldsmith focuses again and again on first-person 'unreliable narrators' (Wayne Booth's phrase) whose failure to examine themselves candidly and to act accordingly is the source of much comic amusement and ultimately symbolic"

(Hopkins 19). Goldsmith explores the mystery of why man can display profound insight into the nature of other persons while remaining strangely unable to understand himself. As he dealt with this subject, Goldsmith must have had himself as well as his fellow man in mind:

"The concept of 'reason and appetite' as 'masters of our revels in turn' was particularly fascinating to Goldsmith, for he knew that he himself often inclined to the one while he 'pursued' the other" (Kirk 154). Through the traveller in his role as an active participant in life, Goldsmith presents the idea that the most deadly form of deceitfulness is directed at oneself, resulting from vanity and producing the failure to act on one's knowledge. Both greed and vanity lead the traveller to become the victim of other individuals' deceit. Surrendering to the gullibility in his nature the traveller sometimes allows the prospect of affluence and the pleasure resulting from flattery to prevent his seeing persons and situations as they really are. He then discovers too late that he has lost something of value, which may range from money to self-respect and rarely can be recovered. Deceitfulness sometimes breeds prejudice. Although his travels and ensuing interactions with persons living in places beyond his familiar surroundings help the traveller

to realize that people are basically the same everywhere, he still exhibits at times a certain amount of prejudice, which Goldsmith treats as a part of human nature. The traveller may behave in an opinionated manner regarding the customs and tastes of a particular group of people. Goldsmith employs humor as the traveller contrasts the supposedly strange manners and attitudes of other people to his own seemingly normal behavior. Goldsmith uses the traveller to illustrate man's amusing inability to place himself in someone else's shoes. Through his light satirical treatment of the traveller, Goldsmith implies that when man laughs at human behavior, he should not forget himself. Goldsmith candidly expressed this belief in a letter to his friend Robert Bryanton on September 26, 1753 in which he stated, ". . . I may sit down and laugh at the world, and at myself--the most ridiculous object in it" (Prior 144).

In addition to making the traveller the satirical embodiment of greed, vanity, deceitfulness, gullibility, and prejudice, Goldsmith also presents him as the sentimental victim of these human shortcomings. The traveller serves as an illustration of the opinion found in eighteenth-century sentimentalism that the "poor man and the criminal are not so because of incompetence or a

natural depravity, but because of a vicious social system that civilized man has constructed in an ill-advised progress towards formalization and social stratification . . ." (Gallaway 1172). In the course of his journey, the traveller often becomes poor and downtrodden. Suffering from cold, hunger, sickness, and despair, he becomes the victim of the evil side of human nature. He endures want while the more fortunate waste money in the pursuit of frivolous whims. At this point, an admirable characteristic in the traveller's make-up becomes apparent. As the wanderer faces adversity with strength and determination, Goldsmith sentimentalizes his courage and makes him a hero. In these instances the traveller demonstrates through a series of trials the patience and endurance of the typical sentimental hero. With sentimental pathos, Goldsmith makes the courageous traveller the representative of the group which we are tempted to ignore, the homeless and the imprisoned. By making the traveller a part of the hopelessness he has observed, Goldsmith increases the effectiveness of his sentimentalism of suffering. By moving the traveller from a position of observation to one of experience, Goldsmith forces the reader to acknowledge the presence of the underprivileged, living on the streets and behind bars. This

emotional treatment of the traveller is accomplished through a melodramatic but thoroughly believable sentimentalism.

Sentimentalism also becomes apparent when the traveller exhibits, in addition to courage, the other positive traits of his nature. The traveller represents a sentimental character as his behavior reveals the presence of generosity and kindness. The traveller figure often proves to be benevolent and unselfish sometimes even to the excessive point beyond his own good, an additional trait of the sentimental hero. He often shares with persons he encounters more than he can safely spare. In some instances, the recipients of his generosity prove to be deceitful and undeserving of his kindness. For this reason, the traveller again becomes the victim of man's deceitfulness. At these times, however, the traveller's tendency to be misled is sentimentalized rather than satirized. Frequently found in sentimental works is the idea that the character's goodness brings him suffering (Brissenden 94). Unlike the times when he is deceived because his better judgment has become clouded by greed and vanity, in these sentimental instances the traveller's failure to see clearly is due to an excessive amount of the noble

characteristic generosity. Eighteenth-century sentimentalism linked goodness with an acute sensibility (Brissenden 124). Therefore, instead of making him the object of humor at these times, Goldsmith treats the traveller with dramatic solemnity. Rather than emphasizing the wanderer's gullibility, Goldsmith treats his naiveté as an indicator of goodness worthy of applause.

The traveller's position as a sentimental hero is directly connected with Goldsmith's life of simplicity. In the four works of this study, the traveller is presented as a current or former participant of the simple lifestyle that Goldsmith sentimentalizes in his writings. As a typical person of simplicity, the traveller character sometimes reveals his interest and delight in nature, in family, and in friends, making them the central elements of his life. The traveller may have wandered far from the dwelling places of his loved ones, but he still keeps them alive in his memory with a melancholy sweetness. No matter where he goes his simple past continues to influence him. Establishing the superiority of the life of simplicity through the traveller's narrator role, Goldsmith then implies through the traveller's character role that the positive traits of the wanderer's nature

have been cultivated by his existence, present or former, in an uncomplicated environment. Also, the traveller's freedom from bitter satire is reinforced by his relation to simplicity. The effect of this wholesome way of living has prevented the traveller's reaching the degree of destructiveness that he observes in persons of the complex lifestyle. Goldsmith thus provides justification for his portrayal of the traveller as a sentimental hero, emphasizing the wanderer's association with the life of simplicity. The traveller character becomes a symbol of goodness because he has received direct influence from a positive environment.

Goldsmith employs the traveller as both an objective observer of man and an active member of the human race. These two roles are fused to present Goldsmith's idea that one's neighbor is a reflection of oneself. In his journey through life, each individual engages in a mental battle between his good nature and his evil nature. At times the positive side has dominance and at times the negative side prevails. The traveller's observations and display of this conflict between the two elements of human nature are presented by Goldsmith in a deliberate and purposeful combination of satire and sentimentalism, involving both humor and pathos.

In addition to serving as a vehicle for exploring the duality of human nature, the traveller is used by Goldsmith in the development of his central theme of inner happiness, also referred to as "the doctrine of contented acceptance" by Ralph M. Wardle (107). The traveller and his journey become symbolic of man and of his life. In his writings, Goldsmith presents the idea that the primary object of the traveller's journey is the discovery of the source of human happiness. Each man wanders mentally or physically or both mentally and physically through life in search of some place or means to a lasting sense of well-being. In his journey, the traveller experiences moments of pleasure and contentment, but these moments prove to be fleeting and precede times of loneliness and despair. Goldsmith presents man's life as a combination of joy and sorrow, high summits and dark ravines, a constant movement between good fortune and tragedy. Although pleasant experiences fulfill the essential function of giving man a taste of happiness and of teaching him to feel, they fail to satisfy him. Goldsmith suggests that moments of contentment in the world are not permanent and can never bring man the peace he desires. The traveller, representative of man, continues to wander through life, searching for the

dependable form of happiness for which he has an innate desire but which he has never truly experienced. According to Goldsmith's theme of inner happiness, man's chief folly lies in his looking in the outside world for happiness. Goldsmith implies that happiness can be found only within oneself. The human mind, not circumstances, provides the basis for happiness. The outside world offers only glimpses of happiness which are valuable but limited. Misfortune may strike at any time and destroy feelings of well-being. Man cannot rely upon the outside world because the element of change remains present in every situation. Moreover, the pleasure man finds in the outside world never fulfills his continuous desire for true happiness. Although he experiences enjoyment, he always wants more. In the four works considered, Goldsmith attributes man's mistake of seeking happiness in the outside world to the natural shortcomings of greed and vanity. Acknowledging these faults as an innate part of human nature, Goldsmith presents the idea that it is natural for an individual always to long for something better than what he presently possesses. To control greed and vanity, he must develop inner happiness. Otherwise these shortcomings will rule his life, hamper severely the cultivation of goodness, and destroy any chances for a

sense of well-being. Even in the preferable environment of simplicity, the absence of inner happiness can give greed and vanity the strength to alter one's attitude and to change a person of simplicity into one of complexity. His failure to be satisfied causes Goldsmith's traveller (man), who lacks inner happiness, to continue his vagabondage through life in search of complete happiness.

A comparison of the traveller figures in the four works of the study reveals the division of the vagabond's journey into distinct stages. These phases reveal the traveller's position in relation to the achievement of inner happiness. His travels consist of an initial closeness to attaining inner happiness, a movement in various degrees away from it, a returning closeness, and finally the achievement. Goldsmith develops two symbols of this journey: the chain and the circle. The chain represents the traveller's distance from familiar territory and emphasizes his loneliness. Goldsmith frequently presents the traveller as a lonely figure who sometimes becomes overwhelmed by his solitude. Each step he takes produces another link in the chain. The farther he wanders from home, the longer the chain becomes. Regardless of its length, however, the chain cannot be broken easily. No matter how far the wanderer ventures from his home, he

remains tied to his loved ones by this chain. In connection with this idea, the chain also becomes symbolic of memory, which causes the traveller to continue to be influenced and comforted by his family and friends. His memory keeps these persons alive in his heart. Thus the chain comes to represent love as well as memory. The distance the traveller journeys does not diminish his love for home and often, in fact, increases it. Goldsmith also suggests the traveller's mental ties to home through the symbol of the circle. The traveller's journey often begins and ends at the same place, the location of his family and close friends. He leaves home, gradually ventures an increasing distance from familiar territory until he reaches the point of greatest distance, and then begins a gradual return. Distance decreases until he reaches home, returning to the point where his travels began. Through the circle image, Goldsmith implies that the traveller's childhood ties make his homecoming inevitable. Love, replenished and multiplied by memory, is not lessened by an increase in distance from the beloved place or beloved persons. The circle also emphasizes the futility of the traveller's wanderings. He leaves familiar surroundings, determined to find satisfaction, only to return with the frustrating

knowledge that lasting contentment is not to be found in the world.

The first stage of the journey takes place in an environment of simplicity. Here the traveller experiences the moments of temporary happiness that the world offers. These experiences are essential in that they give the traveller a taste of happiness. Without this awareness, one can never develop lasting contentment. One must know temporary enjoyment before he can develop inner happiness. Also, as Goldsmith emphasizes throughout his writings, the superiority of the simple life helps the traveller to cultivate the natural attributes of his nature. He becomes aware that he is loved and develops the ability to love in return, enjoys entertainment and recreation with friends, delights in the beauty of nature, and experiences the comfort associated with home. However, despite these positive influences, the darker side of human nature remains a constant threat. Here lack of knowledge becomes harmful. The traveller's naiveté has kept him blind to the presence of evil in human nature, that of other persons as well as his own. Because he fails to stay on guard against his natural shortcomings, greed and vanity take control of his mind without his realizing that they

do. At this point, the traveller enters the second stage of his journey.

The next phase is marked by feelings of restlessness in the traveller. His present environment no longer satisfies him. Wanting more than he possesses, the traveller ventures away from his life of simplicity to explore the mystery of what makes man happy. This departure often causes suffering in family and friends. At this point, Goldsmith satirizes the traveller's lack of regard for other persons and the anguish he inflicts upon them. Failing to consider seriously the feelings of his loved ones, the wanderer continues to hold the foolish but common belief that happiness is subject to certain conditions. While satirizing the traveller's lack of regard for his family and friends, Goldsmith also sentimentalizes the loneliness of the vagabond experience. This sympathetic treatment provides a balance with the satirical emphasis on the traveller, once again exempting the traveller from Goldsmith's bitter satire. Having left behind everything and everyone familiar to him, the traveller must deal with a loss of identity. He often becomes bewildered by strange surroundings and the different customs and behavior he observes. Perhaps Goldsmith's ability to present the traveller's loneliness

in such an effective way may be attributed to his being well-acquainted with the feeling in his own life in London:

He was, indeed, a pathetically lonely man. Although he constantly sought company and distraction, he lived his adult life by and within himself. Samuel Glover said that he used to leave the gay meetings of the Wednesday Club and return to his rooms to brood alone.
(Wardle 292)

The traveller's loneliness comes not only from his entering a world of strangers but also from his sense of having become a stranger to himself. Eighteenth-century sentimental works frequently included the "theme of alienation" (Brissenden 155). Goldsmith employs highly effective sentimentalism as the traveller laments his lack of direction and his homesickness. He longs to return to his life of simplicity, but he pushes himself onward with blind determination. The feelings of uncertainty and of emptiness experienced by the solitary figure are presented with touching pathos that evokes vicarious sorrow in the reader.

After developing the melancholy picture of the lonely traveller, Goldsmith places him in the third stage of the

journey. This phase consists primarily of observation. Watching other persons, the traveller endeavors to see how they are made happy only to discover that most persons fail to be truly content. As he witnesses man's pursuit of greedy and vain desires, the traveller learns that man remains content only for a brief time after attaining some selfish goal. The feeling of triumph quickly disintegrates and man begins to strive for something else. Goldsmith based this observation experience of the traveller on a facet of his own life in London society:

Besides the literary societies of London, he was occasionally known to mingle in circles of higher rank and pretension, though like Johnson, this was a sphere he neither much sought nor enjoyed. He probably found it, as most men of observation find it, without heart or cordiality. Fashionable society, although sought after by such as know it not, is very far from being the best society in London; it is too frequently parade without pleasure, the forms of intercourse without its substance, where little sincerity is found, and few friendships are formed, and where slight differences in rank become a bar to that

intercourse which best exercises the understanding. (Prior 2: 445-46)

On rare occasions, the wanderer in Goldsmith's writings witnesses the presence of inner happiness in an individual. Yet the traveller fails to apply this individual's wisdom to his own life. Approaching such a person as a novelty, the traveller fails to see that this unchanging contentment lies within everyone's grasp, including his own. In these instances, Goldsmith uses the traveller in his exploration of the mystery of why man refuses to apply wisdom to his own life. Goldsmith suggests that the chief rarity in human life is not wisdom but action following wisdom, an idea having an autobiographical basis. He was acutely aware of his own failure to follow his better judgment:

It was all a part of the pattern. He was keenly aware of his faults, yet constitutionally unable to correct them. He wrote essays about the folly of gambling and improvidence, yet he continued to gamble, to spend, and to give beyond all reason. He knew that his allegedly absurd behavior brought public mockery from his foes, and he was sensitive enough to discern that it met

with derision from his friends. Yet his reaction was to behave more absurdly.

(Wardle 292-93)

Although his observations do not lead Goldsmith's traveller to the wisdom he needs most, the wanderer comes to the realization that happiness does not lie in the world beyond his home. In fact, the persons he encounters in his travels seem much less content than his family and friends in their unsophisticated environment. Thus Goldsmith once again emphasizes the superiority of the life of simplicity over that of complexity. Disillusioned with his search for happiness, the traveller eagerly turns toward home, anticipating its charm and quaintness as memories fill his mind.

The traveller's homecoming represents the beginning of the fourth stage of the journey. This period becomes one of pain and sorrow but results in strength and wisdom. The traveller returns home only to find that it is not the same place he left. Because of economic and social conditions, poverty sometimes spreads over an entire village. In such a case, the traveller finds that his loved ones, like him, have left home, searching for something better. Altered by the absence of human life, the traveller's former favorite places no longer look

the same. Here Goldsmith develops the idea of change as an ever present factor in any circumstances. By illustrating through the traveller's experience that time alters all things, Goldsmith emphasizes man's need for inner happiness, self-made contentment. Even in the superior life of simplicity, if one does not develop the ability to make himself happy independently, he will eventually become devastated when inevitable changes occur. Happiness must be developed within oneself where it is not subject to time or place. In addition to dealing with change in previously familiar places, the traveller must also accept change in his loved ones. Although family and friends may add to one's happiness, they cannot serve as the basis for it. The traveller discovers in his journey toward inner happiness that other persons do not always fulfill his expectations of them. He experiences the pain caused by a loved one who refuses his advice and insists upon making an unwise decision. Sometimes other persons prove to be disloyal, and the traveller suffers with feelings of having been betrayed. Another source of suffering for the traveller is the death of a loved one. At these times of grief in the journey, Goldsmith sentimentalizes the sadness that loved ones bring to the traveller. As the traveller struggles

with the anxiety and disappointment caused by family members and friends, his position as a sentimental character becomes more prominent. Goldsmith uses this sentimental traveller to develop the idea that other persons cannot be relied upon for happiness. People may disappoint one's hopes of them. Also, all persons will eventually be lost through death. Forced to acknowledge change as an unavoidable part of life, the traveller learns in this stage of his journey that because man cannot depend upon fortune or other persons, he must make his own happiness within himself where it remains independent of circumstances in the outside world.

The fifth phase of the traveller's journey is the last and most difficult. After freeing himself from reliance upon circumstances and upon people in his life, the traveller then realizes that life itself cannot be depended upon for happiness. The traveller is forced by illness or some other danger to meet death face-to-face. When he does so, the traveller realizes that nothing is a valid prerequisite for happiness except peace within oneself. Facing death brings the traveller this tranquillity. He overcomes all fear of death through the strength he has developed in the course of his journey. This acceptance of death leads the traveller to a firm

faith and a closeness to God. He thereby develops an even stronger sense of peace and strength. Having lost everything that he previously believed to be the sources of contentment (wealth, material objects, prestige, friends, family, and life), the traveller realizes that he is the only determinant in whether he will be happy or miserable, cultivating the good or the evil within him. The traveller has now attained inner happiness.

Inner happiness brings numerous changes in the traveller's life. After reaching the point of death, the traveller returns to good health. At this point, Goldsmith's strongest emphasis lies in the idea that once man has developed inner happiness, he can more fully enjoy the temporary sources of happiness in the outside world. The traveller delights in life because, having faced death, he knows that he does not have to cling desperately to life for his sense of well-being. Family and friends are sources of delight for the traveller because he now accepts other persons as individuals who are to be cherished just as they are rather than in regard to his expectations of them. No longer dependent upon other persons to make him feel secure about himself, the traveller desires to help other persons he encounters rather than seeking from them help for himself. Freedom

from dependence upon other persons also enables the traveller to accept the deaths of loved ones. When he loses a family member or friend through death, the traveller experiences sadness, missing him and longing to see him again, but the wanderer does not become bewildered by the belief that he has lost someone on whom he has relied totally for happiness. He uses the courage he has cultivated within himself to overcome his grief and continue a productive life. The traveller enjoys material objects and financial well-being, but he is no longer controlled by them because he knows he can live happily without them. He regards these things as pleasant parts of his life but not his entire life. Through inner happiness, the traveller becomes the ruler of his mind, his own source of contentment that will not change.

Employing his combination of satire and sentimentalism, humor and pathos, Goldsmith develops through the traveller the theme of inner happiness, a self-created contentment and peace. Inner happiness consists primarily of the individual's decision to be happy, regardless of the past, present, or future. Goldsmith acknowledges that one cannot and does not need to escape human emotion. He suggests that experiencing emotion is

valuable in that it teaches man to feel. Without knowing sadness, man can never fully experience the moments of happiness offered by the world. Not having first known happiness in the outside world, he can never find inner happiness. Man must first taste happiness in the outside world before he can develop it within himself. Far from stoicism, Goldsmith's theme of inner happiness includes the acknowledgement of sadness and joy in human life. Goldsmith illustrates in his writings that when unfortunate circumstances strike, man will naturally feel sorrow and regret. If he has developed inner happiness, however, he will never be overcome by despair. He can courageously endure whatever misfortune befalls him because he is at peace with himself. Also, he can enjoy good fortune because he is not dependent upon it for his happiness. Material objects, the beauty of nature, and the companionship of other persons can be sources of delight to him because he does not fear losing them. He can derive enjoyment from certain possessions because the individual has placed them in a proper perspective. He knows that life is made up of more than inanimate objects. He can accept other persons as they are even though they may not fulfill his expectations of them. Inner happiness gives man the assurance that although he enjoys them, the

results of good fortune such as wealth, family, friends, and prestige are not prerequisites to his happiness. As a result of knowing that he can be happy without them, man can enjoy good fortune to the fullest. In addition to making himself happy, the achiever of inner happiness also relieves the suffering of other persons. Inner happiness frees the traveller from greed and vanity, which are replaced by generosity and benevolence, subjects of Goldsmith's sentimental treatment. Now free from his previous selfish desires, the traveller becomes more concerned with the welfare of his fellow man; through the remainder of his journey through life he leaves a trail of kindness and unselfish love. The traveller's life becomes one of simplicity, contentment, and delight in the free treasures that life offers. Although his human faults still exist and remain targets for Goldsmith's satire, Goldsmith emphasizes that the noble characteristics of the traveller's nature are cultivated and his destructive tendencies are overcome. Man then values people and nature for their own sake rather than for their potential to bring him wealth and prestige. The man who has achieved inner happiness has done so by heroic struggle. As a result of his hardships on the road to inner happiness, the traveller has developed wisdom and

strength. Goldsmith gives him a heroic image through sentimental glorification, arousing the love and admiration of the reader.

In the significant roles of narrator and character, the traveller is employed by Goldsmith in developing the idea of the duality of human nature and in presenting the theme of inner happiness. The traveller serves as the means by which Goldsmith effectively combines satire and sentimentalism in his study of mankind. Drawing from autobiographical experiences and wisdom, Goldsmith presents the traveller as a human being, searching for fulfillment of his natural desire for happiness. This search becomes a journey, symbolic of life and consisting of distinct phases that measure the traveller's closeness to inner happiness. In The Citizen of the World, "The Traveller," "The Deserted Village," and The Vicar of Wakefield, the traveller progresses through a portion or all of these stages of the journey. As he explores human nature and its relation to happiness, Goldsmith uses the traveller to express the view that each individual must decide for himself whether he will allow the good or the evil side of his nature to rule him, whether he will choose misery or contentment.

CHAPTER II

CHOICE AND ACTION: THE CITIZEN OF THE WORLD AND "THE TRAVELLER"

In his collection of essays The Citizen of the World and in his poem "The Traveller," Goldsmith conducts a study of man's relationship with himself. This relationship plays a significant role in the individual's pursuit of happiness. The traveller figure of each work observes and illustrates man's futile attempts to derive lasting contentment from circumstances rather than from himself. Each of the two travellers is a philosopher who travels with the purpose of observing human behavior. Although the traveller becomes a source of wisdom, he fails to apply his knowledge to himself. Through the traveller of The Citizen of the World and of "The Traveller," Goldsmith explores man's success in identifying the follies of other persons and his failure in recognizing his own mistakes. Goldsmith suggests that in the journey through life, man's chief source of misery is his refusal to see himself as he sees other persons.

In The Citizen of the World, Goldsmith treats human life as a journey through the development of a memorable

traveller figure. The Citizen of the World serves as a descriptive title referring to the main character and narrator. Lien Chi Altangi, the traveller, comes from the province of Honan in China. Being a philosopher, he has departed from his country in a vagabondage to investigate the extent to which people from different parts of the world resemble and differ from one another, particularly in what makes them happy. As a traveller, Lien Chi has become a citizen of the world, visiting different countries and studying various cultures. The title Citizen of the World, suggesting freedom from prejudice, thus wins the reader's confidence in Lien Chi's ability to arrive at accurate conclusions concerning mankind. The collection of essays, often designated as the "Chinese Letters" (Sells 243), that form The Citizen of the World relate the observations and experiences of the traveller during his stay in London as he writes, primarily, to his mentor Fum Hoam, "first president of the ceremonial academy at Peking in China," to his son Hingpo, and to his merchant friend in Amsterdam, Mr. *****. These essays are made more interesting by the occasional inclusion of a letter, addressed to the traveller, from wise Fum Hoam, sentimental Hingpo, and the charitable merchant friend. This last-mentioned

character introduces Lien Chi Altangi to the reader. In Letter I, Mr. ***** writes to a fellow businessman in London, requesting his hospitality toward Lien Chi:

The bearer of this is my friend, therefore let him be yours. He is a native of Honan in China, and one who did me signal services when he was a mandarine, and I a factor at Canton. By frequently conversing with the English there, he has learned the language, though intirely a stranger to their manners and customs. I am told he is a philosopher . . . (16).

This passage reveals two primary characteristics of the traveller that make him an effective narrator and character throughout the essays: his naivet  and his wisdom. Through the creation of a traveller who is unacquainted with the lifestyle of the environment in which he places himself, Goldsmith manages to satirize man's shortcomings and to sentimentalize his redeeming traits with candor. The wanderer represents the fusing element in Goldsmith's combination of satire and sentimentalism, aiding in the development of the major theme of inner happiness in The Citizen of the World. The fact that he is a foreigner enables Lien Chi to observe the customs and issues of eighteenth-century London with a

certain amount of objectivity. With his curiosity and often resulting confusion, this naive narrator/character becomes the vehicle for and object of both humor and pathos as he serves to show the ridiculous and the serious, the commendable and the despicable elements of human life. Through the Chinese philosopher, Goldsmith gives man a fresh view of himself:

By ascribing to a foreigner, usually a virtuous Oriental who is supposed to be visiting western Europe, a series of letters addressed to his friends in the East, a writer could satirise the customs and beliefs of his own people without incurring personal responsibility. Since most persons like to hear what others think of them, provided that the irony is not too pointed and that it corresponds with what they secretly suspect, the satire is not usually resented. (Sells 240)

In creating a foreign narrator, Goldsmith makes him Chinese to produce a heightened effect. At the time of Goldsmith's authorship, the oriental vogue in France had spread to England. This interest began with the translation into French by Galland (1704-1817) of Thousand and One Nights, which was then converted from French into

English. In France numerous eastern tales were published, including Voltaire's Zadig (1747) and Princesse de Babylone (1768). Of all the eastern countries, China received the most attention. Pierre Martino describes this interest of the French:

. . . the kingdom of mandarins and tea had made a triumphal entry into public favor. For sixty years it inspired everything; the novel and the stage, satire and philosophy, painting and engraving. There were times when the craze was extraordinary, especially about 1760.

(Martino 178-9, qtd. in Sells 242)

Following French fashions, the English people exhibited a fascination with the oriental in the above-mentioned areas as well as the design of their gardens in the supposedly Chinese style. The eighteenth-century reader's reception to literature naturally reflected this preoccupation:

If then, in 1760, an editor thought of publishing "Chinese Letters", he could feel fairly sure that they would be welcome. A mandarin was not only more oriental, so to speak, than a Turk or a Persian, but supposedly more philosophical and therefore better fitted to satirise European manners. (Sells 242-43)

Making the appropriate choice of a Chinese traveller for his essays, Goldsmith secured the attention of his eighteenth-century audience. The wanderer's nationality gives him the appearance of an intriguing novelty.

Because of his naivete^e concerning the social customs of London, Lien Chi sees life in the city with relatively open eyes, largely unprejudiced in its favor. Through his employment of this Chinese vagabond as both a narrator and a character, Goldsmith presents a picture of man as he really is in contrast to man's image of himself.

Despite his ignorance of London life, Lien Chi reveals in his letters a profound wisdom. Throughout The Citizen of the World, he is referred to as the Chinese philosopher. His narration often includes the application of philosophical discourses, particularly from Confucius, and captivating fables about what he has observed in his excursions through London. In this manner, he puts philosophy to the test, exploring the extent of its validity in the real world. In his travels the Chinese philosopher finds a sad deficiency of true wisdom in human life. The purpose of wisdom is the simplification of life. Man remains too preoccupied with complex concerns to become receptive to simplicity. Through the philosophical narrator and character,

Goldsmith satirizes the destruction and sentimentalizes the suffering that result from man's refusal to seek wisdom.

Man's lack of wisdom forms the basis for Goldsmith's satire in The Citizen of the World. As the traveller writes of his observations and encounters with man, Goldsmith unfolds the idea that human nature represents a mixture of good and evil. Because the individual is unaware that he is a two-sided being, he does not consciously monitor his thoughts and actions. Uncontrolled, man's natural shortcomings worsen, gaining control of his mind and dominating his actions. The positive traits of the individual weaken as the negative ones gain strength. Thus human vanity, greed, deceitfulness, gullibility, and prejudice are cultivated. Goldsmith's treatment of these faults becomes more interesting as the traveller gradually makes apparent in his narration that he is equally guilty of displaying conceited, avaricious, misleading, foolish, and biased attitudes and actions. The traveller's role as a character interferes with that of narrator and influences his observations and reactions to what he sees. By giving the Chinese traveller the same traits that he finds in other persons, Goldsmith develops the idea of the

universality of human nature. He makes his vagabond figure a foreigner not only to secure the interest of the reader but also to suggest that every person, regardless of nationality, must deal with negative as well as positive traits in his make-up. In "The Editor's Preface," Goldsmith clearly states this intention:

The truth is, the Chinese and we are pretty much alike. Different degrees of refinement, and not of distance, mark the distinctions among mankind. Savages of the most opposite climates, have all but one character of improvidence and rapacity; and tutored nations, however separate, make use of the very same methods to procure refined enjoyment. (13-14)

In The Citizen of the World, Lien Chi fulfills two functions in Goldsmith's satire. As narrator he serves as the vehicle by which Goldsmith ridicules with humor and bitterness the follies of mankind. This role is complemented when Lien Chi as a character becomes the object of Goldsmith's satire, unintentionally revealing that because he is human, he fails to be innocent of the faults he condemns in other persons. This inability to arrive at a realistic self-image represents Goldsmith's

chief source of humor as well as pathos in the work. Although Lien Chi possesses wisdom, it is ironically useless to him because he refuses to recognize his need to apply it to his own life. Through the narration and characterization of the traveller, Goldsmith both laughs at and sharply criticizes man's faults, emphasizing their amusing as well as appalling effects as they influence man's behavior.

Vanity becomes the most prominent human characteristic to the traveller as he experiences life in London. In Letter IV, he observes the individual's concern with acceptance from other persons:

They bear hunger, cold, fatigue, and all the miseries of life without shrinking, danger only calls forth their fortitude; they even exult in calamity, but contempt is what they cannot bear. An Englishman fears contempt more than death; he often flies to death as a refuge from its pressure; and dies when he fancies the world has ceased to esteem him. (27)

From vanity, all other shortcomings stem. Lien Chi relates in his letters the influence of vanity over man's behavior. His observations of man's entanglement in the social life of London with its ridiculous dictates often

prove to be masterpieces of humor. The elite citizen of London constantly endeavors to appear as prestigious and socially acceptable as the other members of his social group. This competition of vanity leads the individual to become preoccupied with his appearance. Through Lien Chi's observations, Goldsmith satirizes the comical fads activated by vanity. The use of cosmetics by the English ladies produces feelings of repulsion and wonder in the Chinese vagabond. Their attempts at deviation from their true appearance seem to worsen rather than improve their natural appearance. In Letter III, Lien Chi makes one of many amusing, naive comments as he writes of the ladies' struggle for beauty: "Yet uncivil as nature has been, they seem resolved to outdo her in unkindness . . ." (25). Dress becomes another topic of Goldsmith's satire as the traveller, in a letter to Fum Hoam, expresses his amazement at the cycle of fads that dictate how a lady should be attired in order to secure a prestigious position in society:

To confess a truth, I was afraid to begin the description, lest the sex should undergo some new revolution before it was finished; and my picture should thus become old before it could well be said to have ever been new. (330)

Lien Chi then observes that the latest fad takes the form of trains. Trains represent vanity. The individual endures the discomfort and hindrance of a cumbersome piece of cloth solely for the purpose of impressing other persons:

Head of Confucius, to view a human being
crippling herself with a great unwieldy tail
for our diversion; backward she cannot go;
forward she must move but slowly; and if ever
she attempts to turn round, it must be in a
circle not smaller than that described by the
wheeling crocodile, when it would face an
assailant. (332)

The traveller also discovers that the men of London find equally ridiculous means of expressing their vanity in the wearing of wigs that have tails. In Letter XVI, Lien Chi acquaints Fum Hoam with the outlandish reports of London authors who prey on the gullibility of their readers. He describes the claim of an author, writing one hundred years earlier, that some English families developed tails as punishment for their disrespect for a friar. The traveller, the vehicle for Goldsmith's satirical humor, concludes:

It is certain the author had some ground for this description; many of the English wear tails to their wigs to this very day, as a mark, I suppose, of the antiquity of their families, and perhaps as a symbol of those tails with which they were formerly distinguished by nature. (71)

The vagabond finds as he observes human behavior that in addition to adhering to the fads of society, he also seeks to satisfy his vanity by being in the presence of the socially prominent. In high society, not only must every article of dress be chosen with care but also one's behavior must be premeditated and performed with deliberate exactness. Vanity leads one to an obsession with the impression he leaves upon other persons.

Because he lacks the freedom to be himself, every venture into public involves tension and attempts to conceal it. The traveller notes this self-consciousness when he visits the theater. Observing the spectators before the play begins, Lien Chi views vanity running rampant:

I could not avoid considering them as acting parts in dumb shew, not a curtesy, or nod, that was not the result of art; not a look nor a smile that was not designed for murder . . . all

affected indifference and ease, while their hearts at the same time burned for conquest.

(90)

Goldsmith suggests the universality of human nature as the wanderer recalls that in the course of his travels, he has witnessed in persons other than the English a concern with projecting an effective image. In Letter LXXVIII, Goldsmith directs his satire at the vanity of the French. Lien Chi describes the unusual facial expressions of the people of France:

The first national peculiarity a traveller meets upon entering that kingdom, is an odd sort of staring vivacity in every eye, not excepting even the children; the people it seems have got it into their heads, that they have more wit than others, and so stare in order to look smart. (321)

The subject of flattery in relation to vanity gives Goldsmith another opportunity to emphasize that human nature does not vary from one person or country to another. Lien Chi writes to Fum Hoam of his encounter one day with a prince of his acquaintance at a painter's shop. There he observes the prince, who is absorbed in learning to paint although he obviously has little talent in art.

The futile endeavor of the prince does not amaze the traveller as much as the persons surrounding him who desperately strive to win the prince's approval through flattery. They illustrate the motivation of vanity to seek prestige through association with the prestigious despite the fact that the company they seek is often boring and tiresome. When vanity rules, few friendships are formed on the basis of genuine devotion and enjoyment of one another. Despite his marvelling at this ridiculous behavior, Lien Chi admits that this groveling takes place in China, also. Vanity operates everywhere because it is an inherent part of human nature:

As every thing done by the rich is praised, as princes here, as well as in China, are never without followers, three or four persons, who had the appearance of gentlemen, were placed behind to comfort and applaud him at every stroke. (202)

The foolishness brought about by vanity is again satirized as Lien Chi studies its hazardous effect upon marriage. A particularly humorous example occurs in the concluding essay. The Man in Black, a London acquaintance of Lien Chi, and his fiancée, the Pawn-Broker's Widow, display the most tender devotion for each other as the traveller

describes in writing to Fum Hoam. The scene is one of bliss until dinner begins. The Widow becomes the delighted object of flattery as she is requested to carve the turkey, a skill in which she takes special pride. The previously divine relationship becomes one of venomous chaos when the Man in Black attempts to instruct her in how the carving should be done. Neither person chooses to admit that he or she is wrong. An argument ensues, and the engagement ends not in a happy union but in a battle in which both parties suffer from wounded pride. Through this humorous incident, Goldsmith satirizes the destruction that vanity brings upon marriage. When people allow vanity to rule their lives, the generosity and kindness that strengthen a marriage are suppressed and can no longer be effective.

Despite Lien Chi's profound wisdom regarding vanity, he becomes its victim. Goldsmith makes his traveller the object of satirical treatment as the Chinese philosopher ridicules the vain behavior of other persons but finds himself guilty of the same folly. The traveller writes to his mentor of his experience while visiting a shop with the intention of buying silk for a nightcap. Surrendering to the power of flattery, he becomes easy prey for deceitfulness:

My very good friend, said I to the mercer, you must not pretend to instruct me in silks, I know these in particular to be no better than your mere flimsy Bungees. That may be, cried the mercer, who I afterwards found had never contradicted a man in his life, I can't pretend to say but they may; but I can assure you, my Lady Trail has had a sacque from this piece this very morning. But friend, said I, though my Lady has chosen a sacque from it, I see no necessity that I should wear it for a night-cap. That may be, returned he again, yet what becomes a pretty Lady, will at any time look well on a handsome Gentleman. This short compliment was thrown in so very seasonably upon my ugly face, that even tho' I disliked the silk, I desired him to cut me off the pattern of a night-cap. (318-19)

In addition, Lien Chi finds himself purchasing silk for a waistcoat and a morning-gown, neither of which he needs. By making the vehicle for his satire also the object of it, Goldsmith suggests that the ridiculous qualities one sees in other persons are generally a reflection of himself. In connection with this idea, Goldsmith again

emphasizes that vanity is an inescapable part of human nature. In Letter CXV the wise traveller speaks from both observation and experience as he tells his son, ". . . men appear more apt to err by having too high, than by having too despicable an opinion of their nature . . ." (445). Therefore, Goldsmith suggests, one must always be watchful of his chief enemy, vanity. Otherwise, the evil side of his nature will lead him to seek only glory for himself, provoking him to perform ridiculous actions against his better judgment.

In The Citizen of the World, vanity is presented as the parent to another flaw of human nature: greed. The traveller finds that man's vanity cultivates the desire to impress other persons. This desire leads man to view material objects and money itself as keys to success in gaining prestige. To be in the company of the wealthy, one must possess wealth or at least project an appearance that suggests prosperity. He must diligently adhere to every new fad that emerges on the social scene. In this materialism, things become more important than people. The individual becomes imprisoned by expensive but inconsequential objects and the money that buys them. Materialism emerges in the passion of London society for paintings. Although paintings add beauty to a home, the

traveller in his wisdom makes the statement, ". . . I should think a man of fashion makes but an indifferent exchange, who lays out all that time in furnishing his house which he should have employed in the furniture of his head . . ." (149). Man desires these paintings not to derive enjoyment from them but to convince other persons that he is a man of taste and, therefore, deserves to be a member of the elite. Goldsmith suggests that man mistakenly believes that he improves himself by acquiring objects that imply affluence when self-improvement actually results from cultivating traits of goodness. Each person needs to focus on improving himself mentally rather than materially.

When one becomes a victim of greed, materialism flourishes to the point that he finds himself endeavoring to acquire things that he really does not want. Goldsmith emphasizes that this folly of greed is not committed by the English alone as he allows the Chinese traveller character to serve as an illustration. When Lien Chi visits the shop in London, the shopkeeper encourages greed as well as vanity in the traveller. After overwhelming Lien Chi with flattery, the salesman speaks to the greed in his customer's nature to cloud his judgment further. Although Lien Chi declares that he does

not want a waistcoat, he quickly develops a desire for one merely because his greed leads him to imagine that he is saving money by buying now instead of later:

Not want a waistcoat, returned the mercer; then I would advise you to buy one; when waistcoats are wanted, you may depend upon it they will come dear. Always buy before you want, and you are sure to be well used, as they say in Cheapside. There was so much justice in his advice, that I could not refuse taking it (319)

The traveller finds that greed keeps man in the pursuit of what he does not have. When greed rules his actions, he cannot achieve satisfaction because he always wants more--more money, more material things, more prestige. Goldsmith effectively satirizes this discontentment as the traveller-narrator discloses in his letters his progressive study of the effects of luxury upon human life. Early in his visit to London, the Chinese philosopher views the city with naiveté and comments that ". . . luxury . . . as it encreases our wants, encreases our capacity for happiness" (51). However, Lien Chi gradually realizes that he has based his conclusion on merely a fragment of the whole picture.

The traveller soon learns that luxury emerges in society as an expression of vain greed or greedy vanity, the two faults being closely related. While the Chinese philosopher glorifies wisdom, he discovers that even though luxury encourages in persons the pursuit of knowledge, the only knowledge of any concern to the man of luxury is the awareness of how to reach greater satisfaction of his selfish whims. Luxury fails to aid in attaining true wisdom. The traveller expresses his change from a positive to a negative opinion of luxury as he incorporates his findings into his narration of the fable of the kingdom of Lao:

The natural consequences of security and affluence in any country is a love of pleasure; when the wants of nature are supplied, we seek after the conveniencies; when possessed of these, we desire the luxuries of life; and when every luxury is provided, it is then ambition takes up the man, and leaves him still something to wish for (105)

In this passage, Goldsmith describes the relentless drive of greed. When man allows greed to complicate his life, he can never experience contentment because he always desires more material wealth. The longing for tomorrow prevents the enjoyment of today.

This never-satisfied predicament that man creates for himself produces a particular form of greed included in the traveller's study. In addition to the encouragement of materialism, greed produces gluttony, a fault of unreasonable and corrupting quality. Goldsmith first satirizes gluttony through Lien Chi's discussion of man's cruelty to animals. Innocent creatures must be sacrificed for the sake of man's indulgent appetite. The Chinese philosopher finds it ironic that man presents for public view an appearance of tenderness while he destroys animals so that he can eat more than he needs:

. . . I have seen the very men who have thus boasted of their tenderness; at the same time devouring the flesh of six different animals tossed up in a fricassee. Strange contrariety of conduct; they pity and they eat the objects of their compassion. The lion roars with terror over its captive; the tyger sends forth its hideous shriek to intimidate its prey; no creature shews any fondness for its short lived prisoner, except a man and a cat. (77)

Man's overfondness for food again becomes the object of satire as the traveller relates his shocking experience in attending a visitation dinner of priests. Under the

guise of assembling to attend to important matters of the church, the priests indulge in an extravagant feast where they eat far beyond the limits of a reasonable appetite. Appalled by this scene of waste, the traveller serves as Goldsmith's voice for satirizing the worthlessness of greed. The Chinese philosopher applies wisdom to his observations as he speculates on the ineffectiveness that gluttony produces in the priests:

. . . in eating after nature is once satisfied every additional morsel brings stupidity and distempers with it. . . . How can they comfort or instruct others, who can scarce feel their own existence, except from the unsavoury returns of an ill digested meal. (242)

Goldsmith emphasizes the power of greed to make man a useless creature, a source of misery to himself and to other persons. Instead of attempting to diminish the poverty of the less fortunate, the man who is controlled by the greed in his nature wastes his life in the pursuit of luxury. Greed then, as the traveller witnesses, leads to the overindulgence of some persons and, at the same time, the neglect of other members of society:

Bacon, the English philosopher, compares money to manure, if gathered in heaps, says he, it

does no good: on the contrary, it becomes offensive. But being spread, though never so thinly, over the surface of the earth, it enriches the whole country. (301)

Through the traveller's study of mankind, Goldsmith develops the idea that greed and vanity not only bring discontentment to the individual and to other persons, but also lead man to become gullible. Gullibility emerges in the essays as a third human shortcoming that Goldsmith satirizes. The traveller finds that man's tendency to believe what he wants to believe often makes him an object of humor. Lien Chi first observes this fault in himself as his greed clouds his better judgment. In Letter VIII, the vagabond, at this point unaware of the existence of prostitutes in London, tells Fum Hoam of his good fortune in meeting one night a most hospitable lady who graciously insists upon accompanying him in his walk home. Upon their arrival at his apartment, he is further overcome by flattery as the lady compliments the furniture and location. After appealing to Lien Chi's vanity, she uses his greed to her advantage. Upon learning that the traveller's watch is broken, she generously insists upon taking it to a relative who will repair it at no cost. Lien Chi allows his greed to cause him to disregard the

risk of trusting a stranger with something of value as he points out to Fum Hoam that this action "will save some expence" (43). The traveller soon discovers his error as he opens Letter IX with the words, "I have been deceived . . ." (44). Vanity and greed have made him a victim of his own gullibility. The experience develops in Lien Chi an acute interest in this human shortcoming, and it frequently becomes the subject of his letters throughout The Citizen of the World. The Chinese philosopher attributes gullibility to man's glorification of mankind. However, Lien Chi mistakenly limits this observation to the savage:

. . . examine a savage in the history of his country and predecessors; you ever find his warriors able to conquer armies, and his sages acquainted with more than possible knowledge; human nature is to him an unknown country, he thinks it capable of great things because he is ignorant of its boundaries. . . . He never measures the actions and powers of others by what he himself is able to perform, nor makes a proper estimate of the greatness of his fellows by bringing it to the standard of his own incapacity. . . . Thus by degrees he loses

the idea of his own insignificance in a confused notion of the extraordinary powers of humanity, and is willing to grant extraordinary gifts to every pretender, because unacquainted with their claims. (446)

The traveller again fails to apply his wisdom to his own life and to realize that because human nature is universal, what applies to the savage is equally true of the civilized. This idealistic view described by Lien Chi blinds the individual to the fact that human nature has both an evil and a good side. Therefore, man fails to be wary of the deceitfulness of other persons and his natural tendency to believe them.

One result of this folly of gullibility becomes apparent as Goldsmith satirizes the quacks in London. The traveller describes the common belief that there is nothing these supposed doctors cannot do. Advertised as "the great restorers of health, the dispensers of youth, and the insurers of longevity" (279), these physicians convince the people that they can fulfill any human wish. Because it is a part of human nature to believe what one wants to believe, the people buy the proclaimed miracle medicines, wasting their money as they are victimized by their gullibility. Goldsmith employs satirical humor as

he describes through the voice of the traveller the reputed power of the products:

. . . doubting is entirely unknown in medicine; the advertising professors here delight in cases of difficulty; be the disorder never so desperate or radical, you will find members in every street, who, by levelling a pill at the part affected, promise a certain cure without loss of time, knowledge of a bedfellow, or hinderance of business. (101-102)

The human tendency to believe only what one chooses to accept is further satirized throughout the essays. This self-produced gullibility emerges in the traveller's encounters with other persons who live in London. The observations of gullibility that bring the most shock and dismay to the traveller occur in connection with his discovery that gullibility breeds prejudice. In the treatment of this flaw, Goldsmith achieves an effective complementary relation between the two roles of the traveller. As narrator, Lien Chi examines objectively the shortcoming of prejudice; as a character, he becomes the indignant victim of it. Being a citizen of the world, Lien Chi has visited various countries in his travels, thus acquiring a substantial knowledge of different

cultures. To his surprise, he finds that people in London, because they have travelled little, base their opinions of other countries on the reports of those persons who claim to have visited these areas of the world. Many of these supposed travellers have, in fact, not ventured beyond the streets of London. Yet they compose outlandish reports of the oddities of other cultures which their listeners and readers accept as truth. Lien Chi relates with particular indignation the notions that members of London society hold concerning the Chinese culture. In Letter XXXIII, the Chinese traveller expresses his exasperation with the outlandish and degrading beliefs of these people concerning life in China and their resistance to his endeavors to enlighten them:

Is it possible to bear the presumption of these islanders, when they pretend to instruct me in the ceremonies of China! They lay it down as a maxim, that every person who comes from thence must express himself in metaphor; swear by Alla, rail against wine, and behave, and talk, and write like a Turk or Persian. . . . Where-ever I come, I raise either diffidence or astonishment; some fancy me no Chinese, because

I am formed more like a man than a monster; and others wonder to find one born five thousand miles from England, endued with common sense. Strange, say they, that a man who has received his education at such a distance from London, should have common sense; to be born out of England, and yet have common sense! impossible! He must be some Englishman in disguise; his very visage has nothing of the true exotic barbarity. (142)

Yet despite Goldsmith's use of the traveller to satirize the prejudice of other persons, Lien Chi exhibits the same shortcoming in his own attitudes. While he criticizes the Englishman's partiality to England, he sometimes expresses a strong prejudice in favor of Chinese customs and standards. Comparing the ladies of England to those of China, Lien Chi writes to Fum Hoam that he thinks the latter to be superior in beauty. As the traveller reveals that he is prejudiced by mere cultural opinions of what constitutes loveliness, Goldsmith suggests with humor that beauty is indeed in the eye of the beholder:

. . . to speak my secret sentiments, most reverend Fum, the ladies here are horridly

ugly; I can hardly endure the sight of them; they no way resemble the beauties of China; the Europeans have a quite different idea of beauty from us; when I reflect on the small footed perfections of an Eastern beauty, how is it possible I should have eyes for a woman whose feet are ten inches long. I shall never forget the beauties of my native city of Nangfew. How very broad their faces; how very short their noses; how very little their eyes; how very thin their lips; how very black their teeth . . . but English women are entirely different; red cheeks, big eyes, and teeth of a most odious whiteness are not only seen here, but wished for, and then they have such masculine feet, as actually serve some for walking!

(24-25)

By making his traveller guilty of the prejudice he despises in other persons, Goldsmith implies that every individual possesses some degree of bias. He indicates that all men desire to believe that they are superior to other persons in taste and knowledge, a tendency that is later studied by the vagabond figure of "The Traveller." Although travel helps one to overcome gullibility

concerning the false accounts of supposed travellers and to realize that people are similar in many ways, prejudice is an inescapable element of human nature. Because it cannot be entirely eliminated, the tendency toward biased views must be balanced by one's keeping in mind that although customs may vary from one country to another, all human beings experience the same feelings and share the common desire for happiness.

While dealing with the gullibility in human nature, Goldsmith also conducts a study of the human fault of deceitfulness in The Citizen of the World. Through the letters of the Chinese philosopher, Goldsmith explores the irony in man's tendency to be both the gullible victim and the corrupt perpetrator of falseness. The traveller witnesses man's attempts to mislead other persons for the sake of both greed and vanity. In his treatment of this shortcoming, Goldsmith suggests that people are inclined to use other persons for the benefit of themselves. In the process of doing so, they strive to convince the objects of their deceitfulness that they are acting in the behalf of the deceived when they really have themselves in mind. Lien Chi satirizes this game-playing when he writes of the behavior of the English toward death. Greed operates among the relatives of a

dying man who becomes the target for their deceitfulness: "His relatives entreat him to make his will, as it may restore the tranquillity of his mind" (54). The traveller identifies vanity as an even stronger motivational factor for deceitfulness than greed. In the wanderer's study of high society in London, the "ladies' man" appears prominently. An actor of the most deliberate concentration, this type strives, usually with success, to convince each lady that he is dying from love for her. His deceitfulness involves strategies such as the following:

He is to suppose every lady has caught cold every night, which gives him an opportunity of calling to see how she does the next morning.

He is upon all occasions to shew himself in very great pain for the ladies; if a lady drops even a pin, he is to fly in order to present it.

He never speaks to a lady without advancing his mouth to her ear, by which he frequently addresses more senses than one.

Upon proper occasions he looks excessively tender. This is performed by laying his hand upon his heart, shutting his eyes, and shewing his teeth. (46)

Thus he deceives other persons by flattery when he is really seeking flattery for himself. By appealing to the

vanity of other individuals, he eventually gratifies his own conceited nature.

Another form of deceit through which vanity acts is the pretense that one belongs to the prestigious group of society. The traveller frequently observes this social climbing in man's behavior. Perhaps the most memorable incidents involve the character Beau Tibbs. In his first encounter with this comical show-off, the Chinese philosopher describes his outlandish name-dropping:

You shall know--but let it go no further,--a great secret--five hundred a year to begin with . . . His Lordship took me down in his own chariot yesterday, and we had a tete-a-tete dinner in the country; where we talked of nothing else. I fancy you forget sir, cried I, you told us but this moment of your dining yesterday in town! Did I say so, replied he, coolly, to be sure I said so . . . I did dine in town; but I dined in the country too; for you must know my boys I eat two dinners. . . . I'll tell you a pleasant affair about that, we were a select party of us to dine at Lady Grogram's. . . . (227)

Lien Chi later learns that Beau Tibbs lives in poverty with barely a polite acquaintance with the persons whom he pretends to know so well. Well-educated in the school of vanity, Beau Tibbs strives to impress other persons by implying an association with the socially prominent. He knows that in his shallow environment, people idolize the leading socialites. Therefore, Beau reasons that the admiration of other persons can be won if he can convince them that he is a member of the elite.

As the traveller makes his observations of deceitfulness, he is continually reminded that people are often not what they appear to be. Greed and vanity encourage man to use other persons and to engage in superficiality in an effort to gain affluence and attention. Despite these dark realizations concerning deceitfulness, Lien Chi also learns that the individual's false appearance may conceal the positive rather than the negative traits in his nature. By allowing his traveller to discover hidden virtues as well as vices in man, Goldsmith balances his condemning satire with hopeful sentimentalism in The Citizen of the World. Through the inclusion of a brighter view of mankind, Goldsmith develops the idea of the duality of human nature. Man is both evil and good, with faults warranting criticism and attributes worthy of

praise. As he voices Goldsmith's satire, the traveller serves equally as Goldsmith's vehicle for his sentimental treatment of man as one deserving both praise and pity.

The primary human virtue that Goldsmith sentimentalizes in The Citizen of the World is generosity. In his letters Lien Chi reports instances of compassionate unselfishness. The sentimental effect created by the traveller-narrator is enhanced by man's obvious freedom from vanity when generosity rules his life. Lien Chi observes man's humility in his desire to remain unrecognized for his kindness and for his forgiveness as he cares for his enemies. An example of the former appears in Letter IV. The traveller relates his misfortune one day in getting caught in the rain without a coat as he explores London. An Englishman observes the shivering Chinese visitor, removes his large coat, and insists that Lien Chi take it. He frees the recipient from any feelings of obligation or guilt toward him by gruffly claiming that he desires to be rid of the cumbersome article:

"Psha, man, what dost shrink at; here, take this coat; I don't want it; I find it no way useful to me; I had as lief be without it."

(30)

Rather than seeking gratitude for his generosity, the Englishman follows the Christian principle of doing good

in secret, not seeking the praise of other persons. In this manner the Englishman becomes characteristic of the eighteenth-century "man of sensibility" who cares more for his neighbor than for himself. Another incident of sentimental quality can be found in Letter XXIII. Here the traveller praises the benevolence of the English people in providing for the needs of their French prisoners. The traveller sentimentalizes lack of bitterness or hatred:

National benevolence prevailed over national animosity. Their prisoners were indeed enemies, but they were enemies in distress . . . they, whom all the world seemed to have disclaim'd, at last found pity and redress from those they attempted to subdue.
(99)

These sentimental observations serve to prepare the reader for the traveller's encounter and resulting friendship with the Man in Black. The wanderer's descriptions and accounts of this character provide a major source of sentimentalism in the work. He gradually realizes that the callous and shrewd comments made by his friend are merely a means of concealing his true self. Like the gruff Englishman with the coat he did not want,

the Man in Black is a sentimental hero who attempts to hide his compassion under the guise of coldness. His unusual hypocrisy mystifies the traveller:

I have heard him use the language of the most unbounded ill nature. Some affect humanity and tenderness; others boast of having such dispositions from nature; but he is the only man I ever knew who seemed ashamed of his natural benevolence. He takes as much pains to hide his feelings as an hypocrite would to conceal his indifference; but on every unguarded moment the mask drops off, and reveals him to the most superficial observer.

(109)

Despite his efforts, the Man in Black's true self emerges in any situation that warrants even the slightest amount of sympathy. Characteristic of the sentimental hero, he is a slave to his feelings, experiencing the suffering of other persons as if it were his own. As a sentimental figure, the Man in Black allows his heart to rule his actions, sometimes to his detriment. On an excursion into the country, Lien Chi witnesses his friend's acute identity with his fellow man:

. . . an old man who still had about him the remnants of tattered finery, implored our compassion. He assured us that he was no common beggar, but forced into the shameful profession, to support a dying wife and five hungry children. Being prepossessed against such falsehoods, his story had not the least influence upon me; but it was quite otherwise with the man in black; I could see it visibly operate upon his countenance, and effectively interrupt his harangue. I could easily perceive that his heart burned to relieve the five starving children, but he seemed ashamed to discover his weakness to me. While he thus hesitated between compassion and pride, I pretended to look another way, and he seized this opportunity of giving the poor petitioner a piece of silver bidding him at the same time, in order that I should hear, go work for his bread, and not teize passengers with such impertinent falsehoods for the future. (110)

This passage not only provides a portrait of the Man in Black, but it also includes the suggestion of another sentimental figure--Lien Chi himself. Although the

traveller emphasizes that unlike his friend he is "pre-possessed against such falsehoods," he later refers to the perpetrator of this supposed sham as the "poor petitioner." The use of the adjective "poor" exposes Lien Chi's compassion. Goldsmith frequently presents his traveller as a man of sentiment who struggles to suppress his feelings. This attempt is unsuccessful because Lien Chi is human, and feelings are a part of being human.

In addition to being misled sometimes by other persons, the traveller becomes the victim of his own deceitfulness. Through the vagabond in his character role, Goldsmith explores the most common and deadly form of falsity--self-deceit. The most gullible person one will ever encounter is oneself. Self-deceit is common because everyone has a tendency to believe that circumstances are the way he wishes them to be. A person is most easily influenced by himself. This fault is the most deadly because when one ceases to be truthful with himself, he loses control of his life.

Lien Chi flees from his feelings by telling himself that he is a philosopher and, therefore, must shove feelings aside in the pursuit of wisdom. Lien Chi, however, attempts to do what is humanly impossible. The suffering he brings on himself as a character is sentimentalized

along with the pathos in his narration of the dejected victims of human greed and vanity. The traveller observes that while the upper and middle classes of society pursue fulfillment of their vain and greedy desires, the members of the lower class remain ignored and deprived. The downtrodden are forced to exist in miserable conditions while the more fortunate waste money without considering the degree of benefit it could bring to the less fortunate. The traveller paints a picture of poverty and despair as he describes the horrifying existence of the homeless in the streets of London in the essay "A City Night Piece." At two o'clock in the morning, with darkness and sleep quieting the city, these outcasts have the streets to themselves. What was formerly a scene of the pomp and pageantry of social activity becomes one of the grim reality of the tragic results of man's shallowness: "All the bustle of human pride is forgotten, an hour like this may well display the emptiness of human vanity" (452). In this solitude are seen those human beings who the wealthy have deceived themselves into believing do not exist. The traveller-narrator describes these representatives of the devastation that man is capable of producing. The wretched female who once enjoyed innocence and simplicity appears

throughout eighteenth-century sentimental works and serves as an especially effective figure in this picture of sadness:

Some are without the covering even of rags, and others emaciated with disease; the world has disclaimed them; society turns its back upon their distress, and has given them up to nakedness and hunger. These poor shivering females, have once seen happier days, and been flattered into beauty. They have been prostituted to the gay luxurious villain, and are now turned out to meet the severity of winter. Perhaps now lying at the doors of their betrayers they sue to wretches whose hearts are insensible, or debauchees who may curse, but will not relieve them. (454)

The pathos of "A City Night Piece" is heightened as the traveller's role of character intrudes upon that of narrator. He mourns not only the pitiful circumstances of the downtrodden but also his own vicarious suffering for them and his feelings of helplessness in changing what he sees. Here the traveller portrays meticulously the man of sensibility who experiences acute emotional pain upon learning of the suffering of other persons:

Why, why was I born a man, and yet see the sufferings of wretches I cannot relieve! Poor houseless creatures! the world will give you reproaches, but will not give you relief. The slightest misfortunes of the rich, are aggravated with all the power of eloquence, and held up to engage our attention and sympathetic sorrow. The poor weep unheeded, persecuted by every subordinate species of tyranny, and every law, which gives others security, becomes an enemy to them.

Why was this heart of mine formed with so much sensibility! or why was not my fortune adapted to its impulse! Tenderness, without a capacity of relieving, only makes the man who feels it more wretched than the object which sues for assistance. (454)

This passage clearly exposes the fact that within the somewhat stoical Chinese philosopher operates a sensitive heart. The traveller reacts to his painful sensibility by attempting to flee from his feelings altogether. To avoid hurt, he deceives himself into believing that as a philosopher, he retains a certain detached point of observation of man. He pretends to govern himself

strictly by philosophic reason which, he claims, enables him to overcome his feelings.

This self-deceit becomes apparent in Letter VI. Fum Hoam writes to inform Lien Chi that his wanderings have so displeased the Chinese emperor that the traveller's wife and daughter have been seized. Fum Hoam reports that he has managed to keep Lien Chi's fifteen-year-old son Hingpo hidden. In this respect, the traveller's foolishness is satirized. While he follows the notion that something better than his home lies in the world somewhere, his family must suffer for his folly. In conjunction with this satire, sentimentalism prevails as the traveller's teacher cautions him that in running away from feelings through the pursuit of wisdom alone, he sacrifices happiness: ". . . believe me friend, you are deceived; all our pleasures, though seemingly never so remote from sense, derive their origin from some one of the senses" (37). The wise teacher realizes the futility of his student's travels in search of happiness in the form of wisdom. Here Goldsmith emphasizes that true contentment results only when one faces his emotions and problems and learns to deal with them. Fum Hoam points out to Lien Chi that discontented wandering only brings further misery:

How long, my friend, shall an enthusiasm for knowledge continue to obstruct your happiness, and tear you from all the connexions that make life pleasing? How long will you continue to rove from climate to climate, circled by thousands, and yet without a friend, feeling all the inconveniencies of a croud, and all the anxiety of being alone. (37)

Yet Lien Chi insists upon continuing in his folly. The greed in his nature leaves him dissatisfied, convincing him that happiness is to be found in some special place. In his reply to Fum Hoam's letter, the traveller states the reason for his journey: ". . . the chief business of my life has been to procure wisdom, and the chief object of that wisdom was to be happy" (40). Lien Chi fails to realize that wisdom can come only from a truthful relationship with oneself. If man refuses to be watchful of the lies that he feeds himself, he becomes blind to his faults and, therefore, can never change and become wise. In such a case, the individual commits the same mistake over and over again. The traveller continues his mistake of wandering because he will not be honest with himself. He tries to justify his aimless vagabondage by convincing himself that as a philosopher, he should lead

man to happiness through correction of the flaws in his character:

I esteem . . . the traveller who instructs the heart, but despise him who only indulges the imagination; a man who leaves home to mend himself and others is a philosopher; but he who goes from country to country guided by the blind impulse of curiosity, is only a vagabond. . . .

For my own part, my greatest glory is, that travelling has not more steeled my constitution against all the vicissitudes of climate, and all the depressions of fatigue, than it has my mind against the accidents of fortune, or the accesses of despair. (41)

Goldsmith treats his traveller with irony by contrasting the philosopher's self-appointed task of instructing other persons in the attainment of happiness when he has yet to find the meaning of happiness himself. The last line of the previously quoted passage reveals that Lien Chi is travelling to escape from reality--primarily the reality of his own emotions. Because his dissatisfaction with his life encourages him to continue his journey, he pretends that as a philosopher, he overcomes the sadness that

he feels for his family. In this manner, he attempts to sever his ties with home so he will not allow his love for his home to lead him to end his journey and return to China. Yet a feeling of closeness to his home remains in spite of his efforts at philosophical detachment.

In his letter-writing, Lien Chi occasionally turns to his home and regards it with tenderness. Goldsmith symbolizes the traveller's emotional ties to his loved ones with the symbols of the chain and the circle, important elements of sentimentalism in the work. Through the chain, Goldsmith suggests that distance does not lessen love but often increases it by activating the memory of those special persons who are associated with the place one calls home. In Letter III, Lien Chi writes to Fum Hoam:

Think not, O thou guide of my youth that
 absence can impair my respect, or interposing
 trackless deserts blot your reverend figure
 from my memory. The farther I travel I feel
 the pain of separation with stronger force,
 those ties that bind me to my native country,
 and you are still unbroken. By every remove,
 I only drag a greater length of chain. (20-21)

The traveller's love for his home is also presented through Goldsmith's use of the circle image, implying

that the traveller's journey will end where it began. As Lien Chi reveals his intention of some day returning home, he foreshadows the homesick traveller in "The Deserted Village":

There is something so seducing in that spot in which we first had existence, that nothing but it can please; whatever vicissitudes we experience in life, however we toil, or wheresoever we wander, our fatigued wishes still recur to home for tranquillity, we long to die in that spot which gave us birth, and in that pleasing expectation opiate every calamity. (405)

Despite his self-deceit, Lien Chi still emerges as a man with human emotions. He is a feeling creature, unable to free himself from a closeness to his fellow man and a longing for home. As a sentimental character, Lien Chi cannot prevent his heart from intruding upon his dedication to the pursuit of wisdom.

While Goldsmith sentimentalizes the traveller's struggle with his emotions, the rôle that feelings play in human happiness is further explored through sentimentalism in the romance of Lien Chi's son Hingpo and the beautiful Zelis. In addition to Fum Hoam's wisdom, the letters received by the traveller from his son serve to

remind Lien Chi that philosophy that does not recognize the importance of feelings is useless. The narrative of Hingpo and Zelis, presented through letters to Lien Chi, serves as an excellent example of the eighteenth-century sentimental tale, employing traditional characteristics. Hingpo and Zelis represent sentimental lovers. He is courageous, strong, and genuinely devoted to his lady. She is beautiful, fragile emotionally but strong spiritually, and appropriately grateful to her rescuer Hingpo. As the sentimental hero and heroine, both characters endure trials and suffering resulting from the cruelty of other persons and from misfortune. The happy ending in which they begin a blissful marriage fits the sentimental picture, emphasizing the theme that goodness tested and proven to be true will eventually be rewarded. With this happy conclusion, Goldsmith makes the relationship of the generous and humble Hingpo and Zelis a positive counterpart to the pretty and egotistical relationship of the Man in Black and the Pawnbroker's Widow. By doing so, Goldsmith suggests that a relationship can bring pleasure or misery, depending upon whether the two persons involved choose to cultivate the good or the evil in their natures. Above all, the chief source of sentimentalism in the narrative is Goldsmith's

emphasis upon the beauty and power of love. Like his father, Hingpo has been a student of philosophy and shuns the humanness of emotions. In revealing his fascination with and concern for Zelis, Hingpo attempts to flee from his sentimental and natural feelings by seeking refuge behind his philosophical mask:

But let not my father impute those uneasy
sensations to so trifling a cause as love. No,
never let it be thought that your son, and the
pupil of the wise Fum Hoam could stoop to so
degrading a passion. (153-54)

While struggling to convince his father that he remains dedicated to philosophy, Hingpo makes a hopeless attempt to convince himself as well (Hopkins 108). Yet Hingpo gradually begins to question the capacity of reason without emotion to satisfy a person. In Letter XXXVII, Hingpo expresses his suspicion and describes the folly of his father as well as of himself:

I begin to have doubts whether wisdom be alone
sufficient to make us happy. Whether every
step we make in refinement is not an inlet
into new disquietudes. A mind too vigorous
and active, serves only to consume the body to
which it is joined, as the richest jewels are
soonest found to wear their settings. (156-57)

Hingpo eventually saves himself from his philosophical blindness through the power of love, becoming Goldsmith's convert to sentimentalism. Believing he has lost Zelis, Hingpo confesses to his father as well as to himself that he cannot escape his feelings: "I will confess I loved her, nor is it in the power of time, or of reason to erase her image from my heart" (280). Hingpo later experiences a joyful reunion with his loved one, and he continues life as a wiser person.

Despite the wisdom and example provided by his son, the traveller remains obstinate in ignoring his feelings. Emotions bring suffering as well as joy, and Lien Chi does not want to pay the price. Therefore, he continues to hold the mistaken belief that philosophy can suppress his feelings. Goldsmith emphasizes with sentimental pathos that the traveller is fighting a losing battle as Lien Chi expresses his despair. In these instances, Goldsmith makes his traveller a figure representative of solitary suffering, sentimentalizing the loneliness of his journey. Neither philosophy nor travel has brought him the happiness and lasting contentment he seeks. As he looks around him, Lien Chi sees that other persons are as miserable and lost as himself. Mourning the emptiness of human life, the wanderer foreshadows the vagabond narrator of "The Traveller":

. . . why have I been introduced into this mortal apartment, to be a spectator of my own misfortunes, and the misfortunes of my fellow creatures! wherever I turn, what a labyrinth of doubt, error, and disappointment appears: why was I brought into being, for what purposes made; from whence have I come; whither stray'd; or to what regions am I hastening? Reason cannot resolve. It lends a ray to show the horrors of my prison, but not a light to guide me to escape them. (96)

The sentimental picture of the forlorn solitary traveller brings into focus Goldsmith's theme of inner happiness. Lien Chi is the voice of wisdom and also the representative of foolishness. By presenting his traveller in such an ironic manner, Goldsmith implies the uselessness of wise words until they are put into action. Through the traveller in the roles of narrator and character, Goldsmith explores the idea that man suffers not from lack of wisdom but from failure to apply it to his life. In his letters Lien Chi outlines the means for attaining happiness. He observes in his travels that man makes his own misery. Self is the only roadblock to happiness. True lasting happiness comes only when one learns

acceptance of his present circumstances and simply chooses to be content with them. In Letter XLIV, the Chinese philosopher describes the ability of the human mind to develop a happiness that does not change with the fluctuations of good and bad luck:

Every mind seems capable of entertaining a certain quantity of happiness, which no institutions can encrease, no circumstances alter, and entirely independent on fortune. Let any man compare his present fortune with the past, and he will probably find himself upon the whole neither better nor worse than formerly. (185-86)

Lien Chi's observation that man's fortune basically stays the same connects directly with Goldsmith's idea that happiness is created by oneself rather than by circumstances. Man is "neither better nor worse than formerly" because he has always had and always will have happiness within his grasp. He never loses the power to develop happiness within himself. What takes place within one's mind becomes the determinant of whether he will be content or miserable. Circumstances outside the mind offer only fleeting moments of pleasure or pain:

Gratified ambition, or irreparable calamity may produce transient sensations of pleasure or distress. Those storms may discompose in proportion as they are strong, or the mind is pliant to their impression. But the soul, though at first lifted up by the event, is every day operated upon with diminish'd influence; and at length subsides into the level of its usual tranquility. Should some unexpected turn of fortune take thee from fetters, and place thee on a throne, exultation would be natural upon the change; but the temper, like the face, would soon resume its native serenity. (186)

Because turns of fortune are merely transient, the Chinese philosopher comments on the futility of basing happiness upon the fulfillment of a particular longing:

Every wish therefore which leads us to expect happiness somewhere else but where we are, every institution which teaches us that we should be better, by being possessed of something new, which promises to lift us a step higher than we are, only lays a foundation for uneasiness, because it contracts debts which it cannot repay;

it calls that a good, which, when we have found it, will in fact add nothing to our happiness.

(186)

Yet the traveller finds that man in fact does allow his sense of well-being to depend upon the attainment of desired things and ambitions. Ceasing to be satisfied with what he has achieved, man continues to pursue one wish after another. Thus a refusal to be contented with his present circumstances leads man to complicate his life with vain and greedy striving that never satisfies.

In The Citizen of the World, Goldsmith establishes his dichotomy of simplicity versus complexity as the traveller encounters the two contrasting lifestyles. He presents these ways of living side-by-side in Letter XXXII and strongly emphasizes the superiority of a life of simplicity. The traveller describes his observing the excursion of a nobleman in a chariot, accompanied by a group of admirers. Lien Chi relates the comments of the Man in Black as he explains to the traveller the desire of the members of the party to be in the company of the nobleman merely for the sake of prestige:

. . . he is a lord, and that is as much as most people desire in a companion. Quality and title have such allurements, that hundreds are ready

to give up all their own importance to cringe, to flatter, to look little, and to pall every pleasure in constraint merely to be among the great. . . . Not one of all these that could not lead a more comfortable life at home in their little lodging of three shillings a week, with their lukewarm dinner, served up between two pewter plates from a cook's shop. Yet, poor devils, they are willing to undergo the impertinence and pride of their entertainer, merely to be thought to live among the great: they are willing to pass the summer in bondage, though conscious they are taken down only to approve his lordship's taste upon every occasion, to tag all his stupid observations with a very true, to praise his stable, and descant upon his claret and cookery. (140)

Goldsmith reveals in this passage that although simplicity is usually associated with a rural environment, it can be enjoyed even in the midst of urban complexity. It is primarily an attitude rather than a location. Man, however, often chooses to complicate his life by attempting to please other persons in an effort to raise his self-esteem. This complexity is made tragic by the fact that

vanity can never be satisfied. Man will always desire more prestige unless he chooses to live in simplicity, content with himself and free from social pressure.

While the traveller witnesses the manner in which other persons make themselves unhappy, Lien Chi likewise complicates his life with his search for contentment. Although he speaks with wisdom, the Chinese philosopher often fails to practice what he preaches. He reveals that he is aware of this flaw to some degree when he comments, ". . . it has been observed that few are better qualified to give others advice, than those who have taken the least of it themselves" (251). The traveller's presentation of this amusing but true statement, however, does not motivate him to change. His struggle against his feelings does not end even as he ironically points out to Hingpo that "[T]he truest manner of lessening our agonies, is to shrink from their pressure, is to confess that we feel them" (200). Lien Chi hides from his sadness by pretending that philosophy alone is sufficient to keep him content. Yet philosophy does not bring him peace because he fails to put it into practice. In Letter VII, Lien Chi, quoting Confucius, outlines an essential part of developing inner happiness:

We should feel sorrow, says he, but not sink under its oppression. . . . We shall hold the

immutable mean that lies between insensibility and anguish; our attempts should be not to extinguish nature, but to repress it; not to stand unmoved at distress, but endeavor to turn every disaster to our own advantage. Our greatest glory is, not in never falling, but in rising every time we fall. (39)

Without feeling sadness and learning to deal with it, one can never fully experience and appreciate the times of happiness that the world offers; without these temporary tastes of contentment, one can never progress to the development of lasting peace--inner happiness. Because Lien Chi refuses to face the sadness resulting from the loneliness of his journey, from his homesickness, and from his sympathy for his fellow man, he can never fully enjoy life's brighter aspects nor can he attain inner happiness, the lasting sense of well-being that he seeks. His progress toward the development of inner happiness is further hindered by his refusal to accept the fact that each individual must make his own happiness within himself where it is not subject to circumstances. The traveller obstinately continues to wander over the world, hoping to find some magical place where permanent contentment is found:

Experience tells me, that my past enjoyments have brought no real felicity, and sensation assures me, that those I have felt are stronger than those which are yet to come. Yet experience and sensation in vain persuade, hope more powerful than either, dresses out the distant prospect in fancied beauty, some happiness in long perspective still beckons me to pursue, and like a losing gamester, every new disappointment encreases my ardour to contine the game.

(303)

Living only for tomorrow, the traveller spoils his chances for happiness today. His journey is an unrewarding search that produces only disillusionment. Every destination eventually leaves the wanderer dissatisfied because happiness is not to be found there. This continual restlessness comes to plague him once again, and he makes plans to depart from London. In the following passage, it becomes clear that Lien Chi secretly realizes that his manner of pursuing happiness is as futile as the efforts of the socialities of London:

My long residence here begins to fatigue me, as every object ceases to be new, it no longer continues to be pleasing; some minds are so

fond of variety that pleasure it self, if permanent, would be insupportable, and we are thus obliged to solicit new happiness even by courting distress. . . . A life, I own, thus spent in wandering from place to place, is at best but empty dissipation. But to pursue trifles is the lot of humanity. . . . (470)

Because of his refusal to look within rather than outside himself for a sense of well-being, Lien Chi can never attain inner happiness, the only lasting form of contentment. He remains in the third stage of the journey toward inner happiness, searching for the ideal situation rather than realizing that happiness comes from acceptance of circumstances as they are. At the end of the work, Goldsmith leaves the impression that Lien Chi Altangi will continue to wander in an endeavor to find what is within himself all the time--the source of human happiness, the human mind.

In The Citizen of the World the essays combine to form a progressive representation of man and his journey through life. Goldsmith studies man with both bitterness and humor, condemnation and understanding. Through his satirical use of the traveller, Goldsmith shows that man's major shortcoming is vanity, which in turn produces greed,

gullibility, prejudice, and deceitfulness. By allowing his vagabond to exhibit these same shortcomings that he observes in other persons, Goldsmith reminds us that before criticizing other persons we should conduct a close examination of ourselves. Every person has a tendency to be favorably prejudiced for himself. Goldsmith complements his satire of man's flaws through his employment of sentimentalism in the traveller's observations of the suffering of the downtrodden who become human sacrifices to man's shallowness. Sentimentalism in the work also provides a balancing effect which reveals that the picture of human nature is not one of total darkness. Goldsmith presents the other side of man as he sentimentalizes human generosity and kindness. The traveller who becomes the object of satire is equally portrayed as a sentimental figure when he laments the misery of the poor and the homeless and when he despairs at his feelings of helplessness in changing their heart-rending situation. Goldsmith creates this scene of pathos to remind us of those members of the human race whom we often neglect. Further sentimentalism is directed at the traveller as he struggles unsuccessfully to be a stoic philosopher and to resist engaging in sentimental feelings. Through his use of satire and sentimentalism, Goldsmith presents the idea that

man is neither an angel nor a demon but rather the embodiment of both good and evil. Man allows himself to be ruled either by the positive or the negative in his nature. This decision plays a significant role in whether he will find happiness or misery. Through the traveller's narration and actions as a character, Goldsmith develops the theme of inner happiness. As the traveller observes other persons' efforts to find happiness and as he conducts his own journey in search of contentment, he illustrates the idea that the individual, rather than circumstances or other persons, makes his own happiness or sadness. Self can be an enemy or a friend. The mind can be a haven or a prison. In Goldsmith's study of human life, the major findings that he presents in The Citizen of the World are that life involves many choices and that each individual must make these choices for himself. He must choose whether to be happy or miserable.

Goldsmith further explores the element of choice in human life in "The Traveller." As in The Citizen of the World, he studies the relationship of man's dual nature to his happiness. If a person concentrates on developing the good he naturally possesses, he experiences times of temporary contentment which may, if he so chooses, serve as a prelude to the achievement of unchanging inner

happiness. On the other hand, the individual may decide both consciously and unconsciously to accentuate the evil in his nature in a hopeless attempt to grasp a sense of peace from the world and its inhabitants. The matter of which fork in the road is followed by man in his journey through life ultimately determines whether he will find the happiness he seeks. In "The Traveller," mankind is both observed and represented by an unnamed vagabond who has studied the human race worldwide and in the poem presents his conclusions. This traveller acts primarily in the role of narrator, but in the course of the poem he sometimes expresses human emotions that enable him as a character to become the representative of the human race:

The emotional mood of the narrator that determines the tone of the poem is an important structural device in directing the feeling and responses of the reader. In other words, the pursuit of happiness which is a major theme of The Traveller is rendered complex by an unhappy pursuer narrating his own quest. (Hopkins 70)

The wanderer is firmly established as narrator early in the poem. He has travelled extensively and now pauses to review what he has seen. The replay that takes place in his mind is enhanced by the traveller's present

surroundings. As the observer of man, the wanderer makes his comments from the most appropriate point of observation--the summit of a mountain in the Alps. At this height, it seems that one can view all activity that takes place in the world. Here the traveller feels that he can once again see all that he has witnessed of man in his travels through various countries:

Even now, where Alpine solitudes ascend,
I sit me down a pensive hour to spend;
And, plac'd on high above the storm's career,
Look downward where an hundred realms appear;
Lakes, forests, cities, plains extending wide,
The pomp of kings, the shepherd's humbler pride.

(31-36)

Similar to Lien Chi Altangi, this vagabond has undertaken a long journey in an effort to understand his fellow man and thereby to comprehend himself. He searches for the means of ending his forlorn desolation. Yet the previously cited passage suggests that he has been unsuccessful in conquering his bewilderment. In line 32, he refers to his intention of passing a "pensive hour" in contemplation of the human race. He is troubled by the confusion that has resulted from his travels. Hoping to discover the source of human happiness, the traveller has merely found to his

dismay that every individual has certain standards for happiness and that none of these stipulations when met produces a lasting sense of well-being (Sells 290). In lines 63-74, the vagabond describes his frustration with the ineffectiveness of other persons in disclosing to him the secret for attaining true happiness:

But where to find that happiest spot below,
Who can direct, when all pretend to know?
The shudd'ring tenant of the frigid zone
Boldly proclaims that happiest spot his own,
Extols the treasures of his stormy seas,
And his long nights of revelry and ease;
The naked Negro, panting at the line,
Boasts of his golden sands and palmy wine,
Basks in the glare, or stems the tepid wave,
And thanks his Gods for all the good they gave.
Such is the patroit's boast, where'er we roam,
His first best country ever is at home.

Each person claims that his home is the place where happiness is found. Yet the vagabond has observed in his travels that every country offers both desirable and undesirable characteristics. Therefore, man is basically as well-off in one place as another. Goldsmith presents

this idea through the traveller's satire of man's favorable prejudice for his homeland:

And yet, perhaps, if countries we compare,
And estimate the blessings which they share;
Though patriots flatter, still shall wisdom find
An equal portion dealt to all mankind,
As different good, by Art or Nature given,
To different nations makes their blessings even.

(75-80)

The vagabond has journeyed worldwide. Therefore, he has explored every form and place of happiness that the world offers. He has made the world his own through travel and momentarily delights in this conquest:

Ye glittering towns, with wealth and splendour
crown'd,
Ye fields, where summer spreads profusion round,
Ye lakes, whose vessels catch the busy gale.
Ye bending swains, that dress the flow'ry vale,
For me your tributary stores combine:
Creation's heir, the world, the world is mine.

(45-50)

Yet this feeling of accomplishment is merely temporary (Gwynn 169-70). Despite the traveller's having visited every place that claims to offer happiness, he has failed

to find the peace that he seeks. Through his journey, he has come to realize that he shares his predicament with every human being. Each individual is searching, like himself, for satisfaction in life. This mutual desire makes the traveller Goldsmith's representative of mankind. In this position, the vagabond appropriately laments the despair of his fellow man as well as his own feelings of hopelessness:

As some lone miser visiting his store,
Bends at his treasure, counts, recounts it o'er;
Hoards after hoards his rising raptures fill,
Yet still he sighs, for hoards are wanting still:
Thus to my breast alternate passions rise,
Pleas'd with each good that heaven to man
supplies:

Yet oft a sigh prevails, and sorrows fall,
To see the hoard of human bliss so small;
And oft I wish, amidst the scene, to find
Some spot to real happiness consign'd,
Where my worn soul, each wand'ring hope at rest.
May gather bliss to see my fellows blest.

(51-62)

As he uses the Chinese philosopher in The Citizen of the World, Goldsmith employs the vagabond of "The Traveller"

to illustrate that people are more alike than different. However, while Goldsmith primarily emphasizes the presence in Lien Chi of the shortcomings and attributes that he observes in other persons, the major focus in "The Traveller" rests upon the narrator's longing for happiness that he shares with every member of the human race. This mutual desire fulfills the traveller's role as character. Although Goldsmith does not develop the vagabond character to the extent of his characterization of Lien Chi, both figures are very similar in their role of narrator. In the poem, the traveller observes the same shortcomings and attributes in man that Lien Chi witnesses. As in the previously discussed work, Goldsmith develops in "The Traveller" the idea of the duality of human nature. The traveller sees man as a combination of good and evil, the embodiment of both productive and destructive potential. These positive and negative traits possess the power to dominate one another. The outcome of this struggle between man's natural faults and redeeming features will largely determine whether one fulfills his longing for happiness. The traveller presents this conflict within man in his description of the people of Italy:

Contrasted faults through all his manners reign,
Though poor, luxurious, though submissive, vain,

Though grave, yet trifling, zealous, yet untrue,

And even in penance planning sins anew. (127-30)

Goldsmith thus explores in "The Traveller" the existence of both a bright side and a dark side of human nature.

The traveller has found from his study of man that when the individual fails to be wary of the natural evil within him, his shortcomings will gain control of his life and eventually bring about the destruction of himself and of other persons.

While reviewing his observations of the people of different countries, the traveller most frequently notes the presence of greed in human behavior. Man foolishly associates happiness with material wealth. In society, wealth represents success. The individual strives to attain more affluence in an effort to impress other persons and thereby to satisfy his vanity. Yet greed consists of an endless thirst for more--more money, more material objects, and more prestige. Goldsmith satirizes avarice as the traveller describes its destructive effect upon the people of Italy who become preoccupied with material objects in the form of art:

From these the feeble heart and long fall'n mind

An easy compensation seem to find.

Here may be seen, in bloodless pomp array'd,

The paste-board triumph and the cavalcade;
Processions form'd for piety and love,
A mistress or a saint in every grove.
By sports like these are all their cares
 beguil'd,
The sports of children satisfy the child;
Each nobler aim repress'd by long controul,
Now sinks at last, or feebly mends the soul.

(147-56)

The last two lines of this passage particularly emphasize the degeneration produced by materialism. Making the same observation as Lien Chi in The Citizen of the World, the traveller notes that greed worsens to such a degree that the individual begins to regard things as more important than people. He then ceases to give of himself to life and becomes totally selfish. The natural positive traits of his nature are smothered by the undesirable characteristics. When a person's mind surrenders to this dominance by greed, he makes himself a slave to society. Misery results because the individual has ceased to cultivate his natural attributes which provide him with moments of happiness in life and point the way to the development of permanent contentment. In his satirical treatment of

France, the vagabond comments on the progressive worsening influence of greed upon man.

Greed for commendation provokes man to continually seek praise from other persons. Although vanity may first produce desirable effects by encouraging one to make himself worthy of recognition through the performance of noble actions, self-absorption eventually emerges and man becomes totally dependent upon other persons for a sense of security. He becomes subservient to the dictates of society. Man then loses the strength to stand alone and be himself, forfeiting his only chance for attaining the happiness he seeks:

For praise too dearly lov'd, or warmly sought,
Enfeebles all internal strength of thought,
And the weak soul, within itself unblest,
Leans for all pleasure on another's breast.
Hence ostentation here, with tawdry art,
Pants for the vulgar praise which fools impart;
Here vanity assumes her pert grimace,
And trims her robes of frize with copper lace,
Here beggar pride defrauds her daily cheer,
To boast one splendid banquet once a year;
The mind still turns where shifting fashion draws,
Nor weighs the solid worth of self applause.

(269-80)

Perhaps the most effective employment of satire occurs as Goldsmith allows the traveller to recall his change in attitude toward luxury as he progressed in his journey. Just as Lien Chi moves from naiveté to realism in Goldsmith's essays, the wanderer of this poem begins with a somewhat idealistic view of man's concept of progress but eventually through further study realizes that the entire picture of luxury is not a pretty one. In his initial naiveté, the traveller believes that the primitive life of the Swiss deprives them of the greater degree of happiness that refinement offers. He assumes that because these people desire little, they fail to experience the joy of attaining what they want:

If few their wants, their pleasures are but few;
For every want, that stimulates the breast,
Becomes a source of pleasure when redrest.
Whence from such lands each pleasing science
 flies,
That first excites desire, and then supplies;
Unknown to them, when sensual pleasures cloy,
To fill the languid pause with finer joy;
Unknown those powers that raise the soul to
 flame,
Catch every nerve, and vibrate through the frame.

Their level life is but a smould'ring fire,
 Unquench'd by want, unfann'd by strong desire.

(212-22)

Yet later in the poem the traveller reveals that closer study has led him to become disillusioned with luxury. He has found that its effects are more harmful than beneficial. The satisfaction of a want does not bring happiness but only a temporary sense of repose. Almost immediately upon fulfillment of one desire, another takes its place. Therefore, luxury encourages endless greedy striving for something better. When greed rules, man is never able to rest in contentment with what he has. He always wants more. Deceitfulness and corruption find room to grow, and man harms himself as well as other persons. Goldsmith satirizes this destructive restlessness in the traveller's portrait of Holland:

Hence all the good from opulence that springs,
 With all those ill's superfluous treasure brings,
 Are here display'd. Their much-lov'd wealth
 imparts
 Convenience, plenty, elegance, and arts;
 But view them closer, craft and fraud appear,
 Even liberty itself is barter'd here.

At gold's superior charms all freedom flies,
The needy sell it, and the rich man buys.

(301-308)

Goldsmith further accentuates the corrupting influence of greed upon society as the traveller presents a satirical discussion of the effect of avarice upon human nature. In his review of Britain, the vagabond observes that greed makes one's natural attributes ineffective in directing one's thoughts and actions. Thus the individual as well as the entire country may be destroyed:

. . . . As nature's ties decay,
As duty, love, and honour fail to sway,
Fictitious bonds, the bonds of wealth and law,
Still gather strength, and force unwilling awe.
Hence all obedience bows to these alone,
And talent sinks, and merit weeps unknown;
Till Time may come, when, stript of all her
 charms,
The land of scholars, and the nurse of arms,
Where kings have toil'd, and poets wrote for
 fame;
One sink of level avarice shall lie,
And scholars, soldiers, kings unhonor'd die.

(349-60)

Complementing his satire directed at the corruption wrought by greed is Goldsmith's sentimental treatment of the miserable victims of human shallowness:

In The Traveller Goldsmith had spoken out loud and clear against the growing materialism of the time, denouncing the upper-middle class--the rich men who ruled the laws which ground the poor--in the manner of some public-spirited citizen outraged to see one class endangering the welfare of the whole nation. (Quintana 135)

While man pursues satisfaction of his greedy whims under the guise of progress, the poor and humble are forced to suffer for the follies of the more fortunate. The victims of man's selfishness must leave their beloved homes to make room for prestigious estates that are built for show rather than for love. Goldsmith's employment of pathos in describing the cruel treatment that the downtrodden are forced to endure foreshadows his sentimental picture of Auburn in "The Deserted Village":

Have we not seen, at pleasure's lordly call,
The smiling long-frequented village fall?
Beheld the duteous son, the sire decay'd,
The modest matron, and the blushing maid,
Forc'd from their homes, a melancholy train,

To traverse climes beyond the western main;
 Where wild Oswego spreads her swamps around,
 And Niagara stuns with thund'ring sound?

* * * * *

The pensive exile, bending with his woe,
 To stop too fearful, and too faint to go,
 Casts a long look where England's glories shine,
 And bids his bosom sympathize with mine.

(405-412, 419-22)

Goldsmith effectively combines satire and sentimentalism to explore the evil in man's nature. This complementary use of ridicule and pathos enables Goldsmith to develop three important points in his study of man. First, Goldsmith allows the traveller to voice his criticism of the misery that man produces within himself by choosing to cultivate the shortcomings in his nature. A second point emerges as the traveller mourns for the pitiful dejection experienced by the poor and homeless who must pay unfairly for man's foolish choice. The satire and sentimentalism work together to present the third point, that man frantically grasps for happiness through futile means that ironically will only provide sadness for himself and other persons. His search for contentment only aggravates his dissatisfaction.

In his exploration of human nature, the traveller continually finds that man naturally possesses the shortcomings of prejudice, greed, vanity, and deceitfulness. When man allows these faults to rule his life, he seeks to satisfy his desire for happiness through material objects and prestige. This attempt is hopeless because no matter what is gained, more is always wanted. Vanity and greed leave man dissatisfied with his life. In his frustration, he develops prejudiced attitudes in an effort to convince himself and other persons that his home is the only place where happiness can be experienced. Yet his home does not make him happy. He seeks contentment by trying to impress other persons, often engaging in deceitful behavior. In this manner, man becomes imprisoned by the negative side of his nature. Life then becomes a tiresome, unfulfilling existence marred by apprehension and disillusionment.

Despite the grim picture which the traveller paints of man's evil tendencies, Goldsmith also employs the vagabond narrator to develop the idea that man's plight is never hopeless. Alongside the destructive characteristics of human nature there exist the redeeming features of generosity and kindness. While man may choose to allow vanity and greed to influence him, he may also take the

option of cultivating the brighter side of his nature. The outcome of this decision is influenced by the life-style that person chooses. If man decides to live in high society and to associate with its members, he will inadvertently allow his faults to rule his behavior. On the other hand, if man leads an unsophisticated life with unpretentious persons, he allows the good in his nature to encourage the cultivation of unselfishness and benevolence. In "The Traveller," Goldsmith contrasts the two lifestyles from which man must choose--complexity and simplicity. The satirical treatment of the manner in which man complicates his life with greedy and vain desires is complemented by the sentimental presentation of the life of simplicity. While sentimentalizing the natural attributes of man, Goldsmith creates an almost idealistic picture of the uncomplicated way of life in which they are most frequently found. Through the traveller's comments, Goldsmith establishes the superiority of simplicity over complexity in aiding a person in his attempts to combat his destructive traits. The life of simplicity first appears in the traveller's portrait of his brother, which is believed to be based on Goldsmith's brother Henry. This character takes the form of a sentimental hero as the vagabond remembers him with touching love and admiration:

Eternal blessings crown my earliest friend,
And round his dwelling guardian saints attend;
Blest be that spot, where chearful guests retire
To pause from toil, and trim their evening fire;
Blest that abode, where want and pain repair,
And every stranger finds a ready chair;
Blest be those feasts with simple plenty crown'd,
Where all the ruddy family around
Laugh at the jests or pranks that never fail,
Or sigh with pity at some mournful tale,
Or press the bashful stranger to his food,
And learn the luxury of doing good. (11-22)

Characteristic of the sentimental hero, the traveller's brother exhibits true generosity. He makes his home a place of joy and security for his family and friends. The sentimentalism of this character is strengthened as it is revealed that his hospitality extends even to strangers. He identifies with every individual and acts as a brother not only to the traveller but to all mankind. In this passage Goldsmith implies that the generosity and kindness of the brother are cultivated by his simple lifestyle. Typical of Goldsmith's life of simplicity, the environment is a rural one in which persons end the day with the sense of satisfaction derived from hard work. The members of

this lifestyle delight in one another. Family and friends are included in joyful times. Entertainment is the kind that is readily obtainable--jokes, antics, and storytelling. Everything in this sentimental picture suggests the act of giving and sharing. Because persons of simplicity derive enjoyment from pastimes that involve a closeness with other persons, their lifestyle helps them to combat selfish and vain tendencies. Being satisfied with little, the person of simplicity does not feel the need to strive for affluence. This undemanding attitude also appears prominently in the traveller's description of the uncomplicated life of the Swiss peasant:

Though poor the peasant's hut, his feasts though
small,

He sees his little lot, the lot of all;
Sees no contiguous palace rear its head
To shame the meanness of his humble shed;
No costly lord the sumptuous banquet deal
To make him loath his vegetable meal;
But calm, and bred in ignorance and toil,
Each wish contracting, fits him to the soil.
Chearful at morn he wakes from short repose,
Breasts the keen air, and carrols as he goes;
With patient angle trolls the finny deep,

Or drives his vent'rous plow-share to the steep;
Or seeks the den where snow tracks mark the way,
And drags the struggling savage into day.
At night returning, every labour sped,
He sits him down the monarch of a shed;
Smiles by his chearful fire, and round surveys
His childrens looks, that brighten at the blaze:
While his lov'd partner, boastful of her hoard,
Displays her cleanly platter on the board;
And haply too some pilgrim, thither led,
With many a tale repays the nightly bed.

(177-98)

Here once again is a scene of contentment with little. Through this passage, Goldsmith strongly emphasizes the idea that ignorance is bliss. In his environment of simplicity, the peasant remains unaware that anyone else has more than he. He revels in his hard work and enjoys the good health that results from it. Because he is tired at the end of the day, he can appreciate the relaxation derived from the warmth of a fire and the love of his family. Like the traveller's brother, the peasant feels no need to compete for the fulfillment of vain and greedy whims. Therefore, his natural attributes of kindness and generosity act as the strongest forces in his life. His

simple hospitality welcomes the storytelling stranger to participate in the pleasure shared by his family and friends.

In the portraits of the traveller's brother and the Swiss peasant, Goldsmith illustrates the extensive effect of lifestyle on one's mind and actions. With touching sentimentalism, the life of simplicity is presented as an outlook and a behavior to be admired and imitated. Through his employment of sentimentalism, Goldsmith emphasizes the emotions of love and joy and the feelings of peace and contentment. As he sentimentalizes natural attributes that this lifestyle cultivates--kindness and generosity--Goldsmith makes his treatment of simplicity serve the important function of implying that when one controls the destructive side of his nature, he benefits not only himself but other persons as well.

Although Goldsmith clearly implies through his sentimentalism that a life of simplicity encourages a person's attitudes and actions to be led by the brighter side of his nature, it becomes apparent in "The Traveller" that more than an uncomplicated environment is required for the attainment of the happiness that every human being desires. The world offers various wholesome forms of temporary happiness: the beauty of nature, the love of

family and friends, the sharing of laughter and entertainment with other persons. Yet these pleasures do not provide the total sense of well-being for which the individual searches. These temporary sources of enjoyment serve the crucial purpose of giving one a taste of happiness, but they fail to fulfill the longing one feels in his heart for a strong and permanent tranquillity. The traveller illustrates this human dilemma in his role of character. In the poem Goldsmith treats the wanderer as a former member of the life of simplicity. Despite his healthy environment, the vagabond felt a strong need for a sense of assurance that he could not define. His pleasant experiences in sharing his simple life with his family and friends provided moments of contentment for him, but he was haunted by the suspicion that something better was to be found somewhere in the world beyond his home. Therefore, he has ventured away from his familiar surroundings to search for the unexplainable form of happiness that will satisfy him. The traveller describes this mysterious urgency that has provoked him to continue wandering as he notes that he cannot follow his brother's example and remain content in his home:

But me, not destin'd such delights to share,
My prime of life in wand'ring spent and care:

Impell'd, with steps unceasing, to pursue
Some fleeting good, that mocks me with the view.

(23-26)

The traveller continues to emphasize his lack of success in achieving the object of his journey. Goldsmith again employs sentimentalism as he presents his traveller as a solitary figure, accentuating the painful loneliness of his search. The vagabond has lost his sense of belonging and assumes the role of an exile. His frustration and forlornness evoke the sympathy of the reader as Goldsmith gives the journey a touch of pathos, relating the dejected appearance of the traveller to the barrenness of the landscape:

Remote, unfriended, melancholy, slow,
Or by the lazy Scheld, or wandering Po;
Or onward, where the rude Carinthian boor
Against the houseless stranger shuts the door;
Or where Campania's plain forsaken lies,
A weary waste expanding to the skies.

(1-6) (Hopkins 71)

Without the comfort of companionship, the vagabond pushes his unwilling feet forward. He forces himself to endure physical and mental weariness in an endless trek that gives the impression of no movement whatsoever. Rather

than carrying him forward, each step the traveller takes only seems to increase the distance both from his unknown destination and from the place of his departure.

Goldsmith further develops the traveller character as a figure of solitary suffering when he sentimentalizes the homesickness involved in his journey. Norman A. Jeffares comments that in "The Traveller" Goldsmith:

. . . develops a thought he first put into print in letter 73 of the Chinese letters, that the farther he travelled the stronger was the force with which he felt the pain of separation; and another idea, put forward in letter 103, that his "fatigued wishes" recurred to home for tranquillity. (25)

The symbolic chain is employed as the wanderer describes his continuing love for his brother:

Where'er I roam, whatever realms to see,
My heart untravell'd fondly turns to thee;
Still to my brother turns, with ceaseless pain,
And drags at each remove a lengthening chain.

(7-10)

As the distance from his brother increases, so does the traveller's love for him. The chain represents his emotional ties to this loved one. No matter how far he

ventures into the world, the chain remains strong and keeps his brother close to him through his memories. In this manner, his homesickness makes the painful loneliness of his search even more acute. The wanderer sees himself as doomed to this unfulfilling life of roving. His pain and solitude only make him miserable and fail to put an end to his thirst for something more:

My fortune leads to traverse realms alone,
And find no spot of all the world my own.

(29-30)

The vagabond has met only frustration in his search for happiness. He has ventured from his home with the belief that lasting contentment could be found in some place or through some means. The wanderer has explored every region of the world, and no place has offered magical bliss. Moreover, through his observations of other persons everywhere he visited, the traveller has come to realize to his dismay that most other persons are, like him, conducting their own individual journeys in search of happiness. Man strives for contentment by grasping for the various sorts of pleasure that the world offers, but none of these diversions produces satisfaction. The traveller, now aware that he shares his longing for happiness with all members of the human race, acts as the

voice of mankind. With mournful sentimentalism, he laments the human sadness that results from the world's inadequacy to provide contentment:

Here for a while my proper cares resign'd,
Here let me sit in sorrow for mankind,
Like yon neglected shrub, at random cast,
That shades the steep, and sighs at every blast.

(101-104)

As a result of his journey, the traveller concludes that one can find lasting happiness only within oneself. The mind, rather than outside circumstances or other persons, represents the source of human happiness. The basis of one's contentment must be independent of the outside world, or a sense of well-being will occur only in fleeting moments. Through the voice of the traveller, Goldsmith summarizes his theme of inner happiness:

Vain, very vain, my weary search to find
That bliss which only centers in the mind:
Why have I stray'd, from pleasure and repose,
To seek a good each government bestows?
In every government, though terrors reign,
Though tyrant kings, or tyrant laws restrain,
How small, of all that human hearts endure,
That part which laws or kings can cause or cure.

Still to ourselves in every place consign'd,
Our own felicity we make or find. (423-32)

Thus Goldsmith implies that human happiness consists of the decision to be happy regardless of one's situation in the outside world. In "The Traveller" Goldsmith develops the idea that man is either a friend or an enemy to himself. As a foe, the individual may make himself miserable by placing foolish stipulations upon his contentment. As an ally, he may keep his sense of well-being protected by the independence of his mind.

Although as narrator the traveller voices wisdom concerning inner happiness, as a character he fails to practice what he preaches. To some extent, this traveller is closer than the Chinese philosopher of The Citizen of the World to the attainment of inner happiness. Unlike Lien Chi, the vagabond character of "The Traveller" does not attempt to run away from his emotions. Free from the image problem with which the would-be stoic Lien Chi struggles, this wanderer has developed a beneficial degree of self-acceptance. He does not attempt to deny his position as a sentimental figure. Because he allows himself to feel, there is hope that the moments of happiness that he derives from the world will aid him in eventually developing lasting contentment which in turn will give him

the strength to overcome the sad times in his life. At the end of the poem, however, Goldsmith leaves his traveller in the third stage of the journey to inner happiness. The traveller has departed from his simple home to search for the permanent happiness he innately desires. This departure is characteristic of the first stage of the journey. He then experiences the loneliness involved in the second stage. As an alienated figure, he continues to venture throughout the world. Entering the third phase, he endeavors to see how other people are made happy only to discover that most of them fail to be truly content. The traveller must face the frustrating realization that happiness does not lie in the world beyond his home. To his surprise, the persons he encounters in his travels seem much less content than his brother in his unsophisticated environment. In his brother, the traveller has witnessed inner happiness without being aware of it. Wealth and prestige do not provide fulfillment. However, even admirable simplicity, although an aid in the development of inner happiness, does not keep one content as the traveller's case has shown. The traveller's brother has an abiding peace not only because he enjoys the beauty of nature and the love of family and friends but because his happiness lies within him. Accepting circumstances as

they are, he has made the decision to be happy regardless of his situation in the outside world. This independence enables him to enjoy to the fullest the blessings he experiences in life because he is not frantically dependent upon them. Through inner happiness, the traveller's brother has achieved a freedom from the fear of losing the results of his good fortune and the anxiety of striving to gain more. Yet the traveller fails to follow his brother's example. In the poem he does not progress to the next stage of the journey by returning home with the intention of cultivating an acceptance of his circumstances. At home he would lead a life of simplicity that would help him in developing and retaining inner happiness. Goldsmith leaves the impression that the traveller will continue to wander, futilely searching and failing to apply his wisdom to his own life. He is a sentimental figure who represents the desperation of himself and of other persons, each in his own state of loneliness, each a lost traveller in the journey through life.

In "The Traveller," Goldsmith explores man's need to satisfy his innate desire for lasting contentment. Through the traveller's observations of various countries, Goldsmith satirizes man's futile attempts to find happiness

through the pursuit of vain and greedy whims. The materialism and shallowness that result serve to illustrate the danger of man's shortcomings. Goldsmith increases the effectiveness of his satire by presenting a sentimental picture of the poor and the homeless who remain neglected and abused while vanity and greed operate in society. The evil side of man's nature is contrasted with positive human traits as Goldsmith sentimentalizes the life of simplicity in which kindness and generosity emerge. Yet through the traveller as a narrator and as a character, Goldsmith suggests that contentment requires more than an uncomplicated lifestyle. Happiness must be within oneself. In the words of Sir James Prior, ". . . content belongs to the mind and disposition of the individual, more than to the circumstances by which he is surrounded" (2:28). Through the development of his theme of inner happiness, Goldsmith emphasizes man's need to depend upon himself for happiness rather than searching in the outside world for the ideal place or magical means to a sense of well-being. "The Traveller" is a poem dealing with human action. Goldsmith employs the traveller to present the idea that wisdom is useless until it is followed. To be happy, man must act by building an independent sense of peace within his own mind.

CHAPTER III

CHANGE AND POTENTIAL: "THE DESERTED VILLAGE"

AND THE VICAR OF WAKEFIELD

While the vagabond figure of "The Traveller" emerges more clearly in the role of narrator than in that of character, Goldsmith reverses this situation in presenting the traveller of "The Deserted Village." In contrast to the more or less restrained emotion of the Chinese philosopher of the essays and the wanderer of the previously discussed poem, the narrator of "The Deserted Village" becomes a poignant representative of the human mind and heart:

. . . the theme of The Deserted Village was foreshadowed in The Traveller. . . . Both are philosophical in intent, and both are written from the point of view of Goldsmith the lonely wanderer. Just as the "Traveller" placed himself upon a mountaintop to pass "a pensive hour" reflecting on the happiness of men under various governments, so now the same figure returns to his native village to survey the effects of

time and man's depredations on sweet

Auburn. . . . (Kirk 70)

Goldsmith treats the traveller's emotions as the primary focus of the poem. This narrator fails to achieve objectivity in recording his observations because his feelings of joy and sorrow intrude upon his narrator role in a beautiful and touching manner. Here Goldsmith presents man's struggle to reconcile the past with the present. In doing so, Goldsmith achieves effectiveness through the use of contrast. The traveller narrates his journey through time to the village of his childhood. The circumstances of his narration are directly linked with his role as a character. The traveller reveals in his address to the village Auburn that he was once a participant in Goldsmith's life of simplicity. Goldsmith creates the image of the circle as the traveller expresses his hope that he might return home where he would spend the remainder of his life, ending his vagabondage in the very place where it began:

And, as a hare whom hounds and horns pursue,
Pants to the place from whence at first she flew,
I still had hopes, my long vexations past,
Here to return--and die at home at last.

(93-96)

The traveller once enjoyed the simple pleasures of his village life, experiencing contentment with what he had. However, as is often the case in human life, he allowed his natural greed to gain control of his mind and produce dissatisfaction with his previously beloved surroundings. The traveller became restless and ventured into the world beyond his village with the intention of discovering the source of human happiness. Thus he moved from the first to the second stage of the journey to inner happiness. In his narration, the wanderer reveals that he has experienced the characteristic loneliness of Goldsmith's traveller figure:

In all my wanderings round this world of care,
In all my griefs--and God has given my share.

(83-84)

Suffering from sadness that he attributed to God but in fact that he created himself, the traveller became an alienated figure, an outsider wherever he went. Goldsmith suggests that the traveller has progressed through the third phase of the journey by depicting his homecoming, representing stage four. The wanderer has explored various parts of the world and failed to find happiness in any place. Frustrated and bewildered, he completes the circle by returning to the village with eager anticipation

of seeing his loved ones and favorite haunts. Goldsmith begins the poem at this point in the traveller's journey.

In "The Deserted Village" Goldsmith conducts an exploration of the element of change. Serving as Goldsmith's chief vehicle in this study, the traveller has returned home only to discover that his village is no longer the place he once knew. Man's greed has destroyed the innocent freedom of Auburn. The wealthy have seized the lands from the villagers in an attempt to satisfy their desire for more prestige and affluence. As the narrator/character walks through the pathetic remains of his village, he continually fluctuates in thought between the charming past and the sordid present:

Here as I take my solitary rounds,
Amidst thy tangling walks and ruined grounds,
And, many a year elapsed, return to view
Where once the cottage stood, the hawthorn grew,
Remembrance wakes with all her busy train,
Swells at my breast, and turns the past to pain.

(77-82)

Employing contrast in the traveller's narration, Goldsmith presents the character's emotional dilemma as he is forced to face the reality that change has wrought in the present while his heart breaks with longing for the irretrievable

way of life he once knew. The traveller projects touching sincerity as he reveals a "nostalgic regret for his childhood; a genuine love of country life; . . . and a conviction that the growth of commerce and wealth are an unmitigated evil" (Sells 304).

As the traveller has wandered over the world, he now conducts a journey through time. The wanderer evokes his memories of the persons and places he loved, picturing them in his mind with a melancholy sweetness. These mental scenes bring the idea of the symbolic chain into focus. The vagabond has strayed far from his home, but he has never completely severed his emotional attachment to it. His memories have served as links in a chain that has kept him tied to his home and his former way of life. These links are bonded together by the traveller's love for his uncomplicated past and the persons with whom he shared it. As the narrator declares in his address to Auburn, "How often have I loitered o'er thy green, / Where humble happiness endeared each scene!" (7-8), he not only recalls the times he was actually there, but he also refers to the many times he has lovingly strolled over the village lawn in his homesick imagination. Through the traveller's disclosure of these memories, Goldsmith sentimentalizes the life of simplicity. The poetic vagabond

brings shadows of the past to life once again with an idealistic nostalgia. These reminiscences recall an unsophisticated, independent way of life that illustrates Goldsmith's idea of simplicity. The village is found in the typical rural setting. The traveller suggests that Auburn included merely a small population in a relatively isolated area through descriptive lines such as, "Along the lawn, where scattered hamlets rose" (65) and "Where once the cottage stood, the hawthorn grew" (80). The village was sheltered from the outside world by its sparsely populated surroundings. Here the villagers remained untouched by the city and free from the destructive dictates of the complex life that existed beyond their peaceful haven. The traveller character reveals in his narration that life in Auburn centered on an appreciation of nature and a love for one's fellow man, characteristics of Goldsmith's life of simplicity. "The Deserted Village" includes numerous descriptive passages praising the natural beauty of Auburn. The wanderer opens his poetic adoration of his village by referring to it as the "loveliest village of the plain" (1). He then identifies Auburn as the place "Where smiling spring its earliest visit paid, / And parting summer's lingering blooms delayed" (3-4). Throughout the poem, the traveller projects a love for the

outdoors that he developed in his childhood as a member of the simple life. His memories include descriptions of the villagers' working directly with nature. He refers to farming and to animal husbandry in descriptive phrases such as "the cultivated farm" (10) and "the busy mill" (11), and in the lines:

The swain responsive as the milk-maid sung,
The sober herd that lowed to meet their young,
The noisy geese that gabbled o'er the pool.

(117-19)

Goldsmith develops the idea that as a result of engaging in work related to nature, the person of simplicity enjoys both physical and mental well-being. The traveller refers to Auburn as the place "Where health and plenty cheered the labouring swain" (2). The villager, free from the tumult of striving and worrying caused by urban life, derives a sense of peace and contentment from his work:

. . . every rood of ground maintained its man;
For him light labour spread her wholesome store,
Just gave what life required, but gave no more;
His best companions, innocence and health;
And his best riches, ignorance of wealth.

* * * *

These gentle hours that plenty bade to bloom,
Those calm desires that asked but little room.

(58-62, 69-70)

The villager's closeness to nature is directly connected with a second aspect of Goldsmith's life of simplicity that appears in the poem: the individual's caring relationship with other human beings. Entertainment involves interaction with other persons and often takes place outdoors in scenic areas. The traveller reveals further his appreciation of nature in his tendency to include elements of outdoor charm in his memories of the conversation, games, and dancing of the simple folk. He recalls the "hawthorn bush, with seats beneath the shade / For talking age and whispering lovers made" (13-14) and the laughter and antics of the villagers as they "Led up their sports beneath the spreading tree" (18). In this manner, the residents of Auburn derived enjoyment from life. Presenting these sentimental scenes through the memory of the traveller, Goldsmith emphasizes the idea that in the simple life people engage in pastimes that do not require money and that do not recognize a social hierarchy. Each person feels a sense of equality, belonging, and brotherhood with his neighbors. Because these forms of entertainment are available to anyone, the person

of simplicity feels more content with his life just as it is than does the urban individual who has complicated his circumstances by concern with wealth and prestige.

In his narration, the traveller remembers not only the manner in which the villagers delighted in times of fun with each other but also the caring way in which they shared sorrow. This attribute of the person of simplicity becomes apparent in "The Deserted Village" as the vagabond presents his memories of the village preacher. Through the voice of the traveller, Goldsmith creates a character who represents human goodness and who serves as an excellent example of the sentimental hero. In accordance with Goldsmith's idea of simplicity, the preacher exhibited a sense of tranquillity, resulting from satisfaction with little and independence from worldly complexities. As the traveller in his narrator role describes the parson, the traveller character adds his feelings of love and of admiration for his cherished friend:

A man he was to all the country dear,
And passing rich with forty pounds a year;
Remote from towns he ran his godly race,
Nor e'er had changed, nor wish'd to change
his place. (141-44)

As a sentimental hero, the village preacher felt acutely the suffering of his fellow man. The traveller sees once again the parade of the downtrodden including "the long remembered beggar" (151), "the ruined spendthrift" (153), and "the broken soldier" (155) who became recipients of the preacher's hospitality and Christian love. "His house was known to all the vagrant train, / He chid their wanderings but relieved their pain" (150). Typical of the eighteenth-century sentimental hero, he was a man of firm principles but, above all else, he was a man of feeling. He hated sin but loved the sinner:

Pleased with his guests, the good man learned
to glow,
And quite forgot their vices in their woe;
Careless their merits or their faults to scan,
His pity gave ere charity began. (159-62)

Goldsmith makes this character the subject of further sentimental treatment through the traveller's reminiscences of the parson's effective leadership ability. A sentimental picture is created as the traveller visualizes the preacher's success in consoling a dying individual:

At his control
Despair and anguish fled the struggling soul;

Comfort came down the trembling wretch to raise,
And his last faltering accents whispered praise.

(173-76)

His Christian love and his well-grounded principles also brought him success in the pulpit. As he describes the effect the parson's sermons had on the skeptical, the wanderer suggests the sentimental idea that one can always change for the better: "And fools, who came to scoff, remained to pray" (180). While remembering the genuine love of the village preacher for other persons, the traveller also relates how individuals responded to his love. Regarding the preacher with love and respect, the villagers saw this man as their most valuable friend. The picture created through the traveller of the manner in which the people were drawn to their parson enables Goldsmith to suggest on the basis of sentimentalism that man is naturally drawn to goodness and that, therefore, the evil side of his nature can never lead him past all hope.

Employing the traveller to portray village life with sentimentalism, Goldsmith develops the idea that because the person of simplicity achieves contentment with little, the urge to strive is not strong. Therefore, the negative elements of human nature are not likely to control one's life and produce misery. Yet Goldsmith continues to

emphasize that human nature is universal. Even in an environment of simplicity, a person may display his natural tendency to be greedy and vain. In "The Deserted Village" Goldsmith manages to reveal the human shortcomings of the villagers that make them less than perfect without hindering the effectiveness of his sentimentalism directed at the simple life. This balance is accomplished through the use of humorous satire. Through the traveller's memory, Goldsmith treats the villagers' vanity as faults worthy of laughter rather than of ridicule. In lines 25 to 30, the traveller visualizes

The dancing pair that simply sought renown
By holding out to tire each other down,
The swain mistrustless of his smutted face,
While secret laughter tittered round the place,
The bashful virgin's side-long looks of love,
The matron's glance that would those looks
reprove.

The desire for attention is also the object of humorous treatment in the traveller's description of one of the beneficiaries of the village preacher's hospitality:

The broken soldier, kindly bade to stay,
Sat by his fire, and talked the night away;
Wept o'er his wounds, or tales of sorrow done,

Shouldered his crutch, and shewed how fields
were won. (155-58)

In like manner, the description of the gathering of the locals at the village tavern is perhaps the most humorous of the entire poem: ". . . village statesmen talked with looks profound, / And news much older than their ale went round" (223-24). Through these three passages, Goldsmith gently satirizes our tendency to take ourselves seriously when we need to see how truly imperfect we are. This idea becomes more prominent as Goldsmith makes the traveller himself the object of satire. The narrator admits to his own vanity as he relates how he intended to return home from his travels as a glamorous, awesome figure:

I still had hopes, for pride attends us still,
Amidst the swains to shew my book-learned skill,
Around my fire an evening group to draw,
And tell of all I felt, and all I saw. (89-92)

Even in the midst of his grief, the traveller realizes the amusing quality of his own nature as well as that of other persons.

Goldsmith retains his sentimental effect in portraying rural life by emphasizing the attributes of the simple folk with an idealistic touch and exempting their faults from bitter satire by encouraging a humorous approach.

Thus Goldsmith suggests through the traveller that the positive far outweighs the negative in the simple life. In this lifestyle, the attributes of human nature have dominance over the shortcomings. The life of simplicity cultivates the good and decreases the bad to the extent that the effects are not destructive but merely amusing. In his picture of the innocence and charm of Auburn, Goldsmith implies that a rural lifestyle does not eliminate vanity but that it aids one in controlling this natural shortcoming, thereby preventing potential harm to him and to other persons.

Throughout "The Deserted Village" Goldsmith blends, with his sentimental treatment of the past, a satirical view of the present. The traveller-narrator continuously contrasts the former beauty of the village with its present desolation. The mind of the traveller remains in constant movement between his memories and his current situation. Each pleasant memory is followed by a bitter description of the remains of what was once a place of joy. The life of complexity has intruded upon the innocent

village. The wealthy have seized the lands from the villagers in an effort to satisfy greed and vanity. These shortcomings have prompted man to destroy simple beauty in the name of progress. The traveller directs satire at the life of complexity through his reference to the wealthy as the "tyrant" (37) who, refusing to be satisfied with what he presently possesses, greedily desires more. The shallowness of human nature is satirized as the wanderer emphasizes man's lack of regard for other persons when he allows the evil side of his nature to rule. The villagers must flee from the ravaging of complexity:

" . . . trembling, shrinking from the spoiler's hand, / Far, far away thy children leave the land" (49-50). The traveller mourns not only for the present but also for the future as he anticipates the results that change will produce. The former place of innocence and goodness will become breeding grounds for corruption and evil, which will multiply with time. Through the voice of the traveller, Goldsmith satirizes the destructive influence of man's evil shortcomings upon the individual. Serving this purpose, the traveller of "The Deserted Village" shows close similarity to the Chinese philosopher of The Citizen of the World:

Altangi never tired of pointing out to his friend in China that the decay of English manners was the inevitable accompaniment of the gain in trade. Trade, said he, leads to opulence, opulence to luxury, luxury to pride, and pride to ruthless treatment of the poor.

(Kirk 72)

Once greed and vanity become dominant, the human heart ceases to feel anything other than selfish emotion. Goldsmith satirizes this downhill turn of the person of complexity as the wanderer observes, "Ill fares the land, to hastening ills a prey, / Where wealth accumulates, and men decay" (51-52). In the course of his wanderings, the traveller has learned from observation and experience of the futility in pursuing greedy and vain desires. He has been a part of the life of complexity and knows that only misery results from it. The satisfaction of one desire only marks the beginning of another. The village that was once the scene of genuine friendship and contentment will become one of shallowness and social striving. The traveller views change as a dreadful enemy:

But times are altered; trade's unfeeling train
Usurp the land and dispossess the swain;
Along the lawn, where scattered hamlets rose,

Unwieldy wealth, and cumbrous pomp repose;

And every want to opulence allied,

And every pang that folly pays to pride. (63-68)

As a former member of both the life of simplicity and the complex life, the traveller represents a qualified judge in choosing the best lifestyle. The traveller has found the life of simplicity to be superior. In the poem he contrasts the bright picture of simplicity with the darkness of complexity, peace with turmoil:

These simple blessings of the lowly train,

To me more dear, congenial to my heart,

One native charm, than all the gloss of art;

Spontaneous joys, where Nature has its play,

The soul adopts, and owns their first born sway,

Lightly they frolic o'er the vacant mind,

Unenvied, unmolested, unconfined.

But the long pomp, the midnight masquerade,

With all the freaks of wanton wealth arrayed,

In these, ere trifflers half their wish obtain,

The toiling pleasure sickens into pain;

And, even while fashion's brightest arts decoy,

The heart distrusting asks, if this be joy.

(252-64)

The man of complexity brings suffering to other persons as well as to himself. The poor must exist in misery while the wealthy pursue extravagant whims. Goldsmith satirizes greed through emphasis of this idea in the following passage:

The man of wealth and pride,
Takes up a space that many poor supplied;
Space for his lake, his parks extended bounds,
Space for his horses, equipage, and hounds;
The robe that wraps his limbs in silken sloth,
Has robbed the neighbouring fields of half
 their growth;
His seat, where solitary sports are seen,
Indignant spurns the cottage from the green;
Around the world each needful product flies,
For all the luxuries and world supplies.
While thus the land adorned for pleasure all
In barren splendour feebly waits the fall.

(275-86)

While satirizing man's lack of regard for other persons, Goldsmith employs the traveller as a vehicle for his sentimental presentation of the suffering victims of human shallowness. The traveller's satire directed at the evil side of human nature is heightened by the contrasting

effect created by the narrator's sentimental treatment of the villagers who have been forced to leave their home and abandon their unsophisticated way of life. Viewing the villagers as unappreciated treasures, the wanderer laments the destruction of these people and of their rural freedom:

Princes and lords may flourish, or may fade;
A breath can make them, as a breath has made.
But a bold peasantry, their country's pride,
When once destroyed, can never be supplied.

(53-56)

Goldsmith makes effective use of pathos as he describes the flight of the villagers from Auburn. They are victims of man's shortcomings who must abandon their beloved village, leaving it in the hands of corruption:

While scourged by famine from the smiling land,
The mournful peasant leads his humble band;
And while he sinks without one arm to save,
The country blooms--a garden, and a grave.

(299-302)

Goldsmith further sentimentalizes the villager's misery as the traveller describes the hopeless situation of the poor. If the villager, in an attempt to escape the complex life, wanders to an unclaimed area, man's greed will eventually lead him to seize this land as Auburn was invaded: "Those

fenceless fields the sons of wealth divide, / And even the bare-worn common is denied" (307-308). The villager then is forced to travel to the city. There he becomes one of the numerous poverty-stricken people who inhabit the streets, enduring cold and hunger while the socialites lead their lives of vanity without sympathy for the less fortunate. Goldsmith's sentimental pathos reaches its height as the traveller describes the former village maiden who has been driven to the city by change and forced by poverty to become a part of the corrupt survival of the city. Representative of the eighteenth-century sentimental theme of virtue in distress (Brissenden 121), this pathetic creature becomes a poetic version of the character Olivia in The Vicar of Wakefield:

She once, perhaps, in village plenty blest,
Has wept at tales of innocence distress;

* * * * *

Now lost to all; her friends, her virtue fled,
Near her betrayer's door she lays her head,
And pinch'd with cold, and shrinking from the
 shower,

With heavy heart deplores that luckless hour,
When idly first, ambitious of the town,
She left her wheel and robes of country brown.

(327-28, 331-36)

The emotional effect created by the traveller's narration of the suffering of the victims of man's greed and vanity is reinforced by Goldsmith's sentimental approach to the traveller himself in the role of character. As he wanders through the remains of his village, the traveller's pleasant memories are placed in heartbreaking contrast with the ravaged scenes he presently views. Each fond memory brings heartache to the traveller as it serves to remind him that his loved ones will never return to Auburn. Goldsmith portrays the traveller as a sentimental figure who is overwhelmed by the devastating changes that the dark side of human nature has wrought. After recalling the joyful times of games and dances that he shared with the villagers, the wanderer returns to the harsh present as he describes the lonely remains of Auburn:

No more thy glassy brook reflects the day,
But, choaked with sedges, works its weedy way,
Along thy glades, a solitary guest,
The hollow sounding bittern guards its nest;
Amidst thy desert walks the lapwing flies,
And tires their echoes with unvaried cries.
Sunk are thy bowers in shapeless ruin all,
And the long grass o'er tops the mouldering wall.

(41-48)

The traveller's memories bring him pain as he realizes that his childhood home will never be the same again:

"Remembrance wakes with all her busy train, / Swells at my breast, and turns the past to pain" (81-82). Greed and vanity have prompted man to destroy simple beauty for the sake of his idea of progress. The sedges represent to the traveller man's corrupting influence that destroys the clear brook, which symbolizes the purity of the rural village that was formerly untouched by the world. Using these two images, Goldsmith implies that greed and vanity are forces destructive to an environment of simplicity. Goldsmith also emphasizes in these lines the loneliness that results from man's shortcomings. The lone bittern and the aimless lapwing become symbols of the desolation that man has created. Their sounds, suggesting lamentation, offer no explanation or consolation for the aura of emptiness about Auburn. The birds are doomed, like the traveller, to search in bewilderment through the remains of the village for traces of past vitality. The sagging trees and overgrown grass remind the wanderer that Auburn has become a graveyard for the simple life. Viewing the destruction of the place of his carefree childhood, he believes that he is doomed like the scenes of desolation around him, that he is vanquished by change. Allowing his

sense of defeat to overcome him, the traveller delivers a despairing tirade of bitterness against greed and vanity which take the form of luxury. In fact, ". . . the poet bursts into imprecations on 'these degenerate times of shame', that have followed the days of rural simplicity" (Sells 307):

O luxury! Thou curst by heaven's decree,
How ill exchanged are things like these for thee!
How do thy potions with insidious joy,
Diffuse their pleasures only to destroy!

(385-88)

In his despair, the traveller loses all hope of finding happiness. Having returned to a place different from the one he left, the vagabond is forced to recognize the futility of his wandering in search of happiness. His homecoming has "made him look back over his own life--the life of an exile" (Black 124).

Employing a combination of satire and sentimentalism, Goldsmith explores the harm that man can bring to himself and to other persons when he allows the evil side of his nature to gain control of his mind. "The Deserted Village" depicts the selfishness and shallowness that result from greed and vanity. Although he approaches with a sharp satirical tone the life of complexity, Goldsmith treats

with melancholy sentimentalism the suffering of the members of the simple life and the plight of the traveller. Yet despite development of the wanderer as a figure of pathos, Goldsmith suggests through his theme of inner happiness that the traveller's sense of defeat comes primarily not from his sorrowful circumstances but from his own mind. Through the traveller figure of "The Deserted Village," Goldsmith conducts a study of the ability of the human mind to be either a friend or an enemy. The determining factor is the choice each individual makes concerning whether he will allow the evil or the good side of his nature to dominate his thoughts and, therefore, his actions. Through the folly of the traveller, Goldsmith implies that change is an ever-present factor in any situation. To cope with change, one must develop inner happiness. The traveller in "The Deserted Village" makes the mistake of allowing his happiness to depend upon a certain place, Auburn; certain persons, his beloved villagers; and certain circumstances, the stability of day-to-day life in the village. When he is forced to face unavoidable change, he becomes devastated because his sense of well-being has been destroyed along with the village. The traveller's forlorn appearance is accentuated as a result of his failure to realize that happiness has

been within his grasp throughout his journey. It cannot be found in his home. Neither can it be found in the outside world. Both places offer at best only temporary glimpses of happiness. Because time alters all things, happiness can be found only within oneself, where it is not subject to time or place. As in The Citizen of the World and in "The Traveller," the traveller of "The Deserted Village" fails to act on his own knowledge. He reveals in his memories that he has witnessed the existence of inner happiness in the villagers. Yet he fails to apply these positive examples to his own life. Failing to realize that the villagers' happiness came from within themselves, the traveller believes that the simple village life created this contentment. This mistaken idea of the traveller emerges as he describes the "rural virtues" (398), which constitute the outer characteristics of inner happiness:

Contented toil, and hospitable care,
And kind connubial tenderness, are there;
And piety with wishes placed above,
And steady loyalty, and faithful love. (403-406)

The wanderer expresses his fear that these virtues will disappear with Auburn. Although Goldsmith implies that the life of simplicity encourages the cultivation of

lasting contentment, the basic idea behind his theme of inner happiness is that true happiness comes from within oneself regardless of outer circumstances. The emotional traveller allows his grief to convince him that happiness can never be his because change has seized it from him. Another description of inner happiness appears in lines 107 to 112 as the wanderer imagines how, if not for change, he would have enjoyed peace for the remainder of his life in his childhood village:

. . . on he moves to meet his latter end,
Angels around befriending virtue's friend;
Bends to the grave with unperceived decay,
While resignation gently slopes the way;
And all his prospects brightening to the last,
His Heaven commences ere the world be past.

The traveller's longing for what could have been becomes ironic because, according to Goldsmith's theme of inner happiness, the tranquillity and satisfaction he desires can be developed regardless of the decay of Auburn or any other misfortune. Rather than advocating the suppression of emotion, Goldsmith illustrates through the traveller that grief is natural and should be expressed but that inner happiness will give one the strength to accept that sadness and, therefore, to overcome it. Goldsmith portrays

with heartbreaking sentimentalism the misery the traveller brings himself because of his failure to see that happiness is a matter of choice rather than of circumstances. Leaving his traveller figure in a state of despair, Goldsmith presents the idea that the primary means of defeat in human life is self-defeat.

Satirizing greed and vanity and sentimentalizing simplicity and suffering, Goldsmith focuses on the observations and experiences of the traveller in "The Deserted Village." The evil side of man's nature is presented as an enemy to himself and to other persons, imposing corruption upon scenes of simplicity and inflicting misery upon innocent persons. This bitterness is balanced with the lovely pathos of the traveller's memories of his uncomplicated past. In this poem, Goldsmith depicts the struggle of the human mind in coping with change. Treating change as an inescapable element of life, Goldsmith emphasizes man's need for inner happiness, an unconditional contentment. The traveller of "The Deserted Village" illustrates that without inner happiness, man makes his journey through life one of aimless wandering and futile searching.

Goldsmith again explores the impact of change upon man's life in his novel The Vicar of Wakefield. The central character and narrator of this work is the Vicar,

Dr. Primrose. As narrator, the Vicar writes in retrospect, recalling the sequence of events that led to the present (Emslie 12). The primary function of the Vicar's narrator role emerges as he depicts the changes that have occurred in his life and the way these events caused him to make alterations within himself. This process of change is presented through Goldsmith's development of the traveller as a character. Goldsmith repeats his employment of the traveller in the three previously considered works by making complementary use of the figure in the two roles of narrator and character. The narrator conducts a study of man's ability to cope with change by relating the story of the character's journey through life involving a series of trials. In The Vicar of Wakefield Goldsmith often contrasts the two roles of the traveller by allowing the wanderer to be foolish as a character and wise as a narrator. At times the Vicar speaks as narrator from a position of improvement and maturity. In other instances he voices, as a character, the follies of his former self. Goldsmith emphasizes that the Vicar's betterment has resulted from his enduring and overcoming suffering. Throughout the novel Goldsmith develops the idea that learning to deal with problems and grief, whether these trials are the consequences of one's own

shortcomings and mistakes or those of other persons or simply of misfortune, results in self-improvement and greater happiness. Each trial the Vicar must face represents a stepping stone in his journey toward inner happiness. Of the four works focused upon in this thesis, The Vicar of Wakefield is the most significant. Only in his novel does Goldsmith present every stage of the journey to inner happiness. Goldsmith allows the reader to follow the Vicar from his initial contentment with simplicity to his ultimate peace, inner happiness. Unlike the travellers of the other three works, the Vicar does not travel extensively. He rarely ventures a great distance from his original home and never departs from his native country. In The Vicar of Wakefield Goldsmith explores man's journey through life by representing it as a mental movement rather than as the physical wandering involved in The Citizen of the World, "The Traveller," and "The Deserted Village." As in an actual journey the traveller passes through low and high places, areas of darkness and of light, so in his mental journey does every person experience times of joy and sorrow, ignorance and enlightenment. The desired destination of man's journey is a lasting sense of well-being, a satisfaction with himself and with life. In his journey the Vicar learns

much about human nature and the pursuit of happiness. Like the other three travellers, Dr. Primrose becomes an observer of mankind as well as a member of mankind. Characteristic of Goldsmith's traveller, the Vicar finds that man has both evil and good characteristics. Through the Vicar, Goldsmith once again satirizes greed, vanity, gullibility, and deceitfulness and sentimentalizes generosity, kindness, simplicity, and, in addition, change. Following the pattern of the three previously considered works, Goldsmith allows Dr. Primrose to exhibit the same negative and positive traits that he sees in other persons, developing the idea that people are more alike than different. In the opinion of William Black, "There is as much human nature in the character of the Vicar alone as would have furnished any fifty of the novels of that day, or of this" (88). Once again Goldsmith implies in his writing that the side of one's nature a person chooses to cultivate will figure prominently in the degree of happiness he achieves. This idea is directly connected with the theme of inner happiness. In his treatment of the traveller, Goldsmith emphasizes that the Vicar's triumphant attainment of inner happiness is facilitated by his cultivation of the positive traits in his nature which traits in turn direct his attitudes and actions. The

dominance of his attributes over his shortcomings enables the Vicar to endure the trials he must face in his progression toward lasting contentment. Emerging victorious, he becomes the epitome of the sentimental hero and a shining example of the happiness for which man searches in his travels through life.

In The Vicar of Wakefield the traveller again acts as Goldsmith's observer of mankind. The Vicar frequently reveals a useful knowledge of human nature. Through the traveller's common-sense approach in dealing with other people, Goldsmith satirizes man's faults in a straightforward and amusing manner. An excellent example of this satirical humor appears early in the novel when the Vicar explains his method of coping with those visitors to his home who abuse his welcome:

. . . when any one of our relations was found to be a person of very bad character, a troublesome guest, or one we desired to get rid of, upon his leaving my house, I ever took care to lend him a riding coat, or a pair of boots, or sometimes an horse of small value, and I always had the satisfaction of finding he never came back to return them. By this the house was cleared of such as we did not like (19)

Here Goldsmith evokes the laughter of the reader at the Vicar's ingenious manner of freeing himself from the burden of useless individuals who prey on the undeserved kindness of their fellow man. Dr. Primrose apparently realizes that when an individual allows the evil within his nature to rule him, aid sometimes only encourages him further in his decadence. As he satirizes greed in Chapter III, Goldsmith uses the Vicar's insight again. In relating the visit of him and his family to an inn during the course of their travel, the Vicar notes the avaricious methods practiced by the innkeeper: "When we were shewn a room I desired the landlord, in my usual way, to let us have his company, with which he complied, as what he drank would encrease the bill next morning" (27).

Vanity becomes another human shortcoming that Goldsmith satirizes through the traveller. This flaw makes the Vicar's wife a memorable character. Her pursuit of prestige and the hilarious predicaments in which this striving places her become a chief source of humor in the work. Goldsmith heightens the effect of his satire as he juxtaposes Mrs. Primrose's pretentious whims with the Vicar's futile but never-ending attempts to curtail them. After their wealthy landlord, Mr. Thornhill, visits the Primrose family, Mrs. Primrose indulges in speculations

about her daughters' marrying well and thereby improving her own social status:

As soon as he was gone, my wife called a council on the conduct of the day. She was of opinion, that it was a most fortunate hit; for that she had known even stranger things at last brought to bear. She hoped again to see the day in which we might hold up our heads with the best of them; and concluded, she protested she could see no reason why the two Miss Wrinklers should marry great fortunes, and her children get none. As this last argument was directed to me, I protested I could see no reason for it neither, nor why Mr. Simpkins got the ten thousand pound prize in the lottery and we sate down with a blank. (37)

Yet despite his amused concern with his wife's vanity, the Vicar proves equally guilty of the shortcoming. Like Lien Chi of The Citizen of the World, the traveller figure in The Vicar of Wakefield displays the faults he criticizes in other persons. By exposing the Vicar's vanity, Goldsmith implies that no one is perfect. In an endeavor to flatter themselves, people find it easier to see the shortcomings of other persons than their own. In

Chapter I Goldsmith makes his traveller the object of satire as Dr. Primrose ironically displays vanity while he is in the process of ridiculing his wife's excessive pride concerning their six children:

It would be fruitless to deny my exultation when I saw my little ones about me; but the vanity and the satisfaction of my wife were even greater than mine. When our visitors would say, "Well, upon my word, Mrs. Primrose, you have the finest children in the whole country."- - -"Ay, neighbour," she would answer, "they are as heaven made them, handsome enough, if they be good enough; for handsome is that handsome does." And then she would bid the girls hold up their heads; who to conceal nothing, were certainly very handsome. Mere outside is so very trifling a circumstance with me, that I should scarce have remembered to mention it, had it not been a general topic of conversation in the country.

(21)

Dr. Primrose endeavors to conceal his own vanity by directing attention to this flaw in his wife. Although he tries to portray a lack of concern with physical appearance, the Vicar cannot resist the temptation to be pleased with the

admiration of other persons for his children. He sees his children as a reflection of himself. Therefore, the attention they receive reinforces his own self-esteem. Despite his dedication to spiritual concerns, the Vicar is still human, and vanity is an inescapable human characteristic. Through his use of satirical humor, Goldsmith suggests that the faults people criticize in other persons are usually the shortcomings most prominent in them.

The Vicar's vanity plays an important role in Goldsmith's presentation in the novel of the idea that vanity cultivates an additional natural fault--gullibility. Because man desires to see himself as the person he wants to be, he is easily influenced by the flattery of other persons. As in The Citizen of the World, Goldsmith emphasizes man's tendency to believe what he wants to believe. Man's gullibility often leads him to become the victim of another person's deceitfulness. Goldsmith employs the traveller to explore gullibility as he observes this shortcoming in other persons. The most heart-rending illustration of gullibility for the Vicar emerges in his older daughter, Olivia. In this instance, Goldsmith sentimentalizes the suffering an individual's gullibility may bring to him. Through the Vicar's narration of and involvement in Olivia's sad story, Goldsmith develops the

typical eighteenth-century theme of virtue in distress (Brissenden 121). Sweet, beautiful, and innocent, Olivia embodies a charming but detrimental combination. Acting as her counterpart is Mr. Thornhill, a typical villain of sentimental works who represents treachery under the guise of gallantry and devotion.

In his simultaneous development of Olivia and Mr. Thornhill, Goldsmith not only explores the gullibility in human nature but also criticizes man's additional shortcoming of deceitfulness. Olivia allows her gullibility to cloud her better judgment. Despite the reports she has heard of this man's insidious character, she becomes convinced that she loves him and that he returns that love. She believes that he is basically good simply because she desires to believe so. Here Goldsmith reveals the one serious drawback to a life of simplicity. In her unsophisticated surroundings, Olivia has been sheltered from an education in the underhanded ways of the outside, complex world. Because of her naiveté, Olivia is unaware that human nature involves both evil and good. Therefore, she fails to be on guard against the deceitfulness within other persons as well as her tendency toward self-deceit. Goldsmith satirizes deceitfulness as the Vicar relates the means by which Thornhill encourages Olivia's gullibility.

His chief method involves telling her what she wants to hear. In Chapter VII the Vicar describes an incident in which Thornhill pleases Olivia by ridiculing her supposed competition in winning his heart. The Primrose family has received reports that Thornhill is engaged to Miss Wilmot, the former fiancée of the Vicar's son George. The devious actor Thornhill smoothly overcomes this setback in his success and even wins greater admiration from Olivia:

. . . one of the company happening to mention her [Miss Wilmot's] name, Mr. Thornhill observed with an oath, that he never knew any thing more absurd than calling such a fright a beauty: "For strike me ugly," continue he, "if I should not find as much pleasure in choosing my mistress by the information of a lamp under the clock at St. Dunstan's." At this he laughed, and so did we--the jests of the rich are ever successful. Olivia too could not avoid whispering, loud enough to be heard, that he had an infinite fund of humour. (42)

Goldsmith's satire of deceitfulness becomes even more bitter when later in the novel, the Primroses find that Thornhill is indeed engaged to be married to Miss Wilmot,

not for the sake of love but with the sole intention of gaining her father's estate.

Goldsmith treats Olivia with sentimentalism despite her unwise notions concerning Thornhill. He places greater emphasis upon her freedom from corruption than upon her lack of caution. Goldsmith encourages the reader's understanding identity with her as the Vicar emphasizes that all persons are equally guilty of her folly:

She thought him a very fine gentleman; and such as consider what powerful ingredients a good figure, fine cloaths, and fortune, are in that character, will easily forgive her. (43)

Olivia's position as a sentimental figure becomes stronger after she is seduced and betrayed by her lover. In Chapter XXI Goldsmith presents the most effective sentimentalism of the entire novel. He paints a scene of touching pathos as the dejected wayward daughter and the heartbroken loving father are reunited after the Vicar's long search for his beloved Olivia. Thus two sentimental characters emerge in the episode. While the sentimentalism employed in depicting the pathetic suffering of Olivia melts the coldest heart, the forgiveness of the Vicar gives him the appearance of a sentimental hero:

. . . I caught the dear forlorn wretch in my arms.--"Welcome, any way welcome, my dearest lost one, my treasure, to your poor old father's bosom. Tho' the vicious forsake thee, there is yet one in the world that will never forsake thee; tho' thou hadst ten thousand crimes to answer for, he will forget them all." (126)

Forced to endure the anguish created by human deceitfulness, Olivia is saved by the benevolence of her father, who understands the cruel power that falsity can impose upon a trusting heart.

In addition to emphasizing the Vicar's great capacity to forgive, Goldsmith also uses his sentimentalism of simplicity to establish Dr. Primrose as an admirable character. Goldsmith begins his development of the Vicar as a sentimental hero through the description in Chapter I of his hospitality, a trait which the brother in "The Traveller" and the preacher in "The Deserted Village" possess. The generosity and kindness of Dr. Primrose are sentimentalized as positive human attributes:

. . . if we had not very rich, we generally had very happy friends about us; for this remark will hold good thro' life, that the poorer the guest, the better pleased he ever is with being

treated: and as some men gaze with admiration at the colours of a tulip, or the wing of a butterfly, so I was by nature an admirer of happy human faces. (18-19)

Typical of the eighteenth-century sentimental character the "friend of mankind" (Humphreys 203), the Vicar identifies with the happiness of other persons. He receives vicarious pleasure from giving other persons enjoyment. Through his sentimental treatment of the life of simplicity, Goldsmith implies that the Vicar's attributes of generosity and benevolence have been cultivated by his uncomplicated lifestyle. In Chapter IV the Vicar describes the rural seclusion of his environment that remains untouched by the complexity of the outside world. As is characteristic of people who live Goldsmith's life of simplicity, the people work close to nature as farmers. Remote from the corruption of the city, they enjoy plenty without complicating their lives with the pursuit of luxury. Free from the competition involved in social striving, the members of the simple life find pleasure in sharing simple forms of amusement with one another. They experience the sense of accomplishment and contentment derived from a day of hard work and from a well-earned rest at the end of the day. Leading a life of rural

innocence, the Vicar cultivates his natural unselfishness and kindness. By doing so, he allows his positive traits to rule his mind and actions. The greed and vanity in his nature are suppressed and prevented from reaching their destructive potential. Through his emphasis on the Vicar's natural attributes, Goldsmith makes the traveller figure of The Vicar of Wakefield a character to be applauded and a narrator to be trusted.

Goldsmith increases the effectiveness of his treatment of the Vicar as an admirable figure by emphasizing a third redeeming feature in the traveller--courage. This notable characteristic emerges as Goldsmith presents his theme of inner happiness. Unlike the traits of generosity and kindness, which the traveller has exhibited from the beginning, courage develops within the Vicar in the course of the novel as he conducts his journey toward inner happiness. In The Vicar of Wakefield Goldsmith makes the Vicar the representative of mankind. Through Dr. Primrose's journey, Goldsmith suggests that all men are travellers, moving through life in search of a sense of peace that does not come and go but remains with them. Some persons are successful in their search and other individuals are not. In his novel Goldsmith presents a man who finds the happiness for which everyone longs. By

allowing the reader to follow the traveller through each stage of the journey, Goldsmith illustrates how true happiness can be attained.

The first stage of the Vicar's journey takes place in two typical settings of simplicity, the village of Wakefield and later a farm seventy miles away. The traveller experiences the moments of contentment that may be derived from life. Enjoying the love of his family and friends and the beauty of nature, Dr. Primrose develops an awareness of the feeling of happiness, becoming acquainted with the temporary pleasure that must be known before inner happiness can be developed. Initially, the Vicar and his family reside in a small, simple neighborhood in which they are sheltered from the outside world. Although their life is not luxurious, it is a comfortable one in which lack and adversity do not intrude. This phase is characterized by complacency. The Vicar has had little firsthand experience with physical or mental suffering. He displays a great deal of naiveté concerning the trouble involved in life beyond his home. In the course of the novel, Goldsmith employs an increasing sense of contrast of the Vicar's lack of awareness with his gradual education in the hardships of life. Looking back after all the forms of misery he has endured and obstacles he has overcome, the

traveller-narrator satirizes his former smug attitude in his sheltered environment:

Thus we lived several years in a state of much happiness, not but that we sometimes had those little rubs which Providence sends to enhance the value of its favours. My orchard was often robbed by schoolboys, and my wife's custards plundered by the cats or the children. The 'Squire would sometimes fall asleep in the most pathetic parts of my sermon, or his lady return my wife's civilities at church with a mutilated curtesy. But we soon got over the uneasiness caused by such accidents, and usually in three or four days began to wonder how they vexed us.

(19)

The Vicar continues his unmolested life until tragedy suddenly strikes when his daughter Olivia runs away with the villainous Mr. Thornhill. This incident marks the traveller's movement into the second stage of the journey. For the first time in his life, the Vicar experiences total despair and sorrow. Determined to save his loved one from a destructive life, the traveller ventures into the complex world in search of Olivia. At this point, Goldsmith distinguishes the Vicar from the travellers in the other three

works. While the other travellers embark on a vagabondage with the intention of finding a better life, the Vicar travels in an effort to preserve the life he has.

Dr. Primrose believes that happiness comes chiefly from his family. Therefore, the loss of Olivia destroys his sense of well-being. Looking back, the traveller realizes that he had much to learn at this time. Although the Vicar does not share with Goldsmith's other travellers the conscious search for the source of human happiness, he nevertheless becomes the only vagabond who successfully arrives at this discovery. Typical of Goldsmith's wanderer, Dr. Primrose holds the false belief that certain conditions are prerequisite to his happiness--namely the reunion of his family, including his older daughter. At this stage of his journey, Goldsmith sentimentalizes the loneliness of the heartbroken father. The traveller must endure sorrow and anxiety in solitude. As a stranger in the world, the Vicar observes other persons' carefree pleasure which observations only serve to increase his own emotional pain. The Vicar relates this feeling of being lonely in a crowd as he describes his visit to the races in hopes of finding Olivia there: "The company made a very brilliant appearance, all earnestly employed in one pursuit, that of pleasure; how different from mine, that

of reclaiming a lost child to virtue" (94). The pathos of this situation clearly illustrates the eighteenth-century sentimental "theme of alienation" (Brissenden 155). The Vicar suffers with an inner turmoil as he is pulled two ways. His homesickness fills him with a longing to end his search while his love for his daughter acts as a spur, pushing him onward despite his lack of direction.

In the midst of his search for Olivia, the Vicar enters the third stage of his journey to inner happiness. This phase involves the Vicar's observing that most persons fail to find happiness in life. The Vicar first becomes aware of this human predicament in his son George, with whom he is reunited in the course of his travels. George, believed to be Goldsmith's autobiographical self (Prior 2: 117), has also been conducting a vagabondage. In Chapter XX he relates his futile attempts to find satisfaction with his life: "The less kind I found fortune at one time, the more I expected from her another, and being now at the bottom of her wheel, every new revolution might lift, but could not depress me" (107). George has travelled over the world in search of the means of satisfying his longing for happiness. Yet no place offers more than temporary repose. As the Vicar is later reunited with his daughter, it becomes apparent that Olivia shares

with her brother the failure to find happiness in life. Olivia embarked upon her own journey with the belief that her lover was her source of happiness. To her dismay, she realizes after she has been betrayed that Thornhill represents only misery for her. Devastated and heart-broken, Olivia loses all hope of ever finding peace. Goldsmith employs the characters George and Olivia to suggest that every individual is a traveller in life who searches for a sense of well-being in a world that cannot offer peace. Through his observations of the dissatisfaction and sadness that his son and his daughter have found in the world and through his own unpleasant experiences in his travels, the Vicar reaffirms his conviction that happiness does not exist outside the boundaries of his home. With Olivia safely in his care, the Vicar turns toward home as he joyfully looks forward to once again experiencing the warmth and comfort of his simple dwelling.

The Vicar's homecoming represents the beginning of the fourth stage of the journey. At this point, the traveller begins a series of trials of worsening pain and sorrow but, at the same time, increasing strength and courage. The Vicar's pleasant anticipations of home are cruelly dashed as he arrives to see his dwelling in flames. This tragedy forces the Vicar to learn to cope with change.

The destruction of his home illustrates to him the unpredictability of life. At this point in the novel, Goldsmith implies that one cannot rely upon possessions for contentment. Change is an ever-present threat to material well-being. Therefore, man must develop happiness within himself where it remains unaffected by circumstances in the outside world. While bravely enduring the sad situation wrought by change, the Vicar exhibits his progress toward the attainment of inner happiness. In his conversation with his children, he speaks of the relation of man's happiness to the cultivation of the good rather than of the evil side of his nature:

O, my children, if you could but learn to commune with your own hearts, and know what noble company you can make them, you would little regard the elegance and splendours of the worthless. Almost all men have been taught to call life a passage, and themselves the travellers. The similitude may be improved when we observe that the good are joyful and serene, like travellers that are going towards home; the wicked but by intervals happy, like travellers that are going into exile. (135)

In his speech, the Vicar reveals that he is beginning to view happiness as a product of one's mind rather than of the outside world. The traveller makes further progress toward inner happiness as he endures additional trials. While suffering from a fever caused by severe burns, the Vicar is thrown into prison because of his inability to pay his cruel landlord, the villain Thornhill. Courage again emerges in the Vicar as an attribute deserving of applause. Despite his physical discomfort and anxiety for his family, the Vicar brings good from his bad situation. He begins to preach to the prisoners and to counsel them. His endeavors to teach these wayward individuals to cultivate their attributes and to suppress their shortcomings are met with success. The Vicar's status as the hero of the novel becomes more prominent as a result of his turning a place of corruption and of despair into a scene of repentance and of hope (Black 94). At this point, the Vicar's greatest period of suffering begins as he receives a report that his beloved Olivia is dead. Goldsmith employs heart-rending sentimentalism as he portrays the Vicar's grief and anguish. The pathos increases as the Vicar receives another blow by fortune. His second daughter, Sophia, has been seized by ruffians. Thus Dr. Primrose is forced to bear sorrow that seems beyond all human endurance.

At the darkest point in the Vicar's journey, the fifth stage begins, the most dramatic and triumphant phase of the journey. This period involves the traveller's ultimate achievement of inner happiness. Having lost his material security, health, and loved ones, the Vicar has reached the realization that he cannot rely upon circumstances or upon people for a lasting peace. He now faces the most difficult fact he will ever have to acknowledge. As he becomes aware of his weakening condition brought on by physical and emotional injury, the Vicar must confront death. In Chapter XXVIII the Vicar declares, "From this moment I break from my heart all the ties that hold it down to earth . . ." (159). He arrives at the knowledge that like fortune and people, life itself cannot be the basis for one's happiness. The traveller concludes that people place useless prerequisites upon their contentment when nothing brings happiness except peace that is created within themselves. In Chapter XXIX he delivers to the prisoners a powerful sermon to which the novel has been leading from its beginning. This speech has been identified as "the climax of the book; it is the Vicar's final response to calamity when it has done its worst" (Gwynn 185). The traveller's courageous approach to death reaffirms his faith in God and his belief in an afterlife:

. . . if already we are happy, it is a pleasure to think that we can make that happiness unending, and if we are miserable, it is very consoling to think that there is a place of rest. Thus to the fortunate religion holds out a continuance of bliss, to the wretched a change from pain. (161)

Thus the Vicar presents the idea that regardless of circumstances, lasting happiness can be acquired by accepting one's present situation with the reassuring knowledge that a better life is ahead. The strength and bravery exhibited by the traveller in his acceptance of death are the results of his enduring the series of trials and suffering in his journey. After freeing himself from everything that was once crucial to him, the Vicar realizes that the only obstacle to his contentment is himself. Emerging the victor from his misfortunes, the Vicar serves as Goldsmith's example of inner happiness, the sense of peace for which every man searches in his travels through life.

After the Vicar's dramatic triumph in Chapter XXIX, Goldsmith depicts in the remainder of the novel the traveller's enjoyment of his self-made contentment. Dr. Primrose experiences a turn of fortune in Chapter XXX. Sophia returns unharmed from her ordeal. The following

chapter includes the appearance of Olivia as the Vicar learns that the report of her death was false. The picture becomes brighter as the truth emerges that Olivia is in fact legally married to Thornhill and, therefore, may consider herself an honorable woman. The Vicar's health begins to improve as the result of the medical attention of Sir William, the beloved friend who saved Sophia from her kidnapper. Dr. Primrose's blessings continue to materialize as in Chapter XXXII his financial position is regained and, though not wealthy, he becomes the recipient of a comfortable sum. An addition to the Vicar's joy comes as he performs a double marriage ceremony for George and the lovely Miss Wilmot and Sophia and kind-hearted Sir William. Goldsmith adds this happy ending to his novel to present the idea that inner happiness enables a person to enjoy to the fullest the temporary sources of pleasure offered by the outside world. Knowing that he is not dependent upon financial security, health, other persons, or life itself for his happiness, the Vicar can delight in his blessings because he is not plagued by a fear of losing them. The peace and strength that he has cultivated within himself enable him to spread his happiness to other persons, enriching the life of his fellow man as well as his own. As a figure of victory and contentment, the Vicar becomes

Goldsmith's representative of inner happiness and the hero of The Vicar of Wakefield.

In The Vicar of Wakefield Goldsmith employs his combination of satire and sentimentalism to present the idea that man embodies both shortcomings and attributes. Though not without faults which are satirized by Goldsmith, the Vicar displays the admirable characteristics of generosity, benevolence, and courage. By emphasizing the Vicar's goodness and his suffering as he endures hardships and tragedies, Goldsmith makes this traveller a sentimental hero. As the Vicar achieves inner happiness, Goldsmith treats him as the epitome of success, the person whom everyone wants to be. Through the Vicar, Goldsmith illustrates man's potential to make himself content or miserable, his life beautiful or ugly. Each traveller must decide for himself which road he will take in his journey through life.

CHAPTER IV

THE COMPLEMENTARY EFFECT OF THE FOUR TRAVELLERS

In The Citizen of the World, "The Traveller," "The Deserted Village," and The Vicar of Wakefield, Oliver Goldsmith, the observer of mankind, creates a philosophical and emotional picture of human life. Treating man's life as a journey, Goldsmith employs the traveller figure in each work as a representative of mankind. Through the traveller, Goldsmith suggests that people are more alike than different. Every individual must deal with both good and evil within his nature, regardless of his age, nationality, sex, or social status. Goldsmith explores man's dual nature by making the wanderer both the vehicle and object of satire directed at human shortcomings and sentimentalism focusing upon human attributes. Goldsmith develops further this idea of the universality of human nature through his theme of inner happiness. As the traveller compares himself to other persons, he learns that everyone has in common with his fellow man the desire for happiness. Man's pursuit of happiness becomes the central issue of Goldsmith's writings.

Although all four works considered in this thesis share the same basic ideas, each writing reveals a significant point in relation to man's journey through life. The works combine to form a study of mankind that serves not so much to inform us as to remind us of what we have known all along but have disregarded in our preoccupation with the day-to-day routine of our existence. Goldsmith's essays combine in the form of The Citizen of the World to reveal the element of choice in human life. Man's journey involves decisions that must be made by each individual traveller. Every person chooses either consciously or subconsciously whether the inherent strengths or weaknesses in his nature will rule his thoughts and, therefore, his behavior. The path the traveller selects will determine whether he acts as a contribution or a detriment to the world. Another choice emerges as the most important to be made in one's life--the conscious decision to be either happy or miserable. Through his development of the theme of inner happiness, Goldsmith implies that happiness is a product of the mind rather than of circumstances. Lasting contentment requires action, the element of life that Goldsmith focuses upon in "The Traveller." In this poem, Goldsmith employs the traveller-narrator to illustrate man's need to act by developing a sense of well-being

within himself. The traveller depicts man's futile search for lasting happiness in the world when it can be found only within himself. In "The Deserted Village," Goldsmith employs the traveller to present the misery man inflicts upon himself when he fails to act. The central focus of this poem falls upon change. The traveller despairs upon learning that the past cannot be retrieved. Goldsmith treats change as an inevitable occurrence in life. Because time alters all things, happiness can be found only within oneself, where it is not dependent upon the conditions of time and place. The Vicar of Wakefield is a novel of human potential. While the travellers of the other three works show what man is, the main character of Goldsmith's novel represents what man can become. Through the Vicar, Goldsmith displays man's ability to make himself happy despite whatever misfortunes befall him. Although few individuals must face the number of calamities the Vicar encounters, Goldsmith leads this traveller through such a great degree of tragedy and hardship to suggest that when one creates a contentment with himself, he has the capacity to cope with anything. The collection of essays, the two poems, and the novel work together to present the relation of human happiness to the human mind.

The wisdom and talent of Oliver Goldsmith as revealed in these four works has made him an excellent example of the admirable benefactor of mankind who is described by Lien Chi in The Citizen of the World:

That man, though in rags, who is capable of
deceiving even indolence into wisdom, and who
professes amusement while he aims at reformation,
is more useful in refined society than twenty
cardinals with all their scarlet, and tricked
out in all the fopperies of scholastic finery.
(238)

Combining satire and sentimentalism, humor and pathos, Oliver Goldsmith touches the heart and the mind of the reader as he paints a critical but understanding portrait of man, a traveller in the journey through life.

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