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A Computer-Aided Comparison of Walter Jerrold's "Goldsmith" Poem to the Goldsmith Canon

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A COMPUTER-AIDED COMPARISON OF WALTER JERROLD'S "GOLDSMITH" POEM TO THE GOLDSMITH CANON

BY

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ABSTRACT

A COMPUTER-AIDED COMPARISON OF WALTER JERROLD'S "GOLDSMITH" POEM TO THE GOLDSMITH CANON

BY

MARTIN J. FUREY, III

In the 1990 number of *Studies in Bibliography,* Professor Arthur Sherbo presents sixty-eight lines of verse attributed to Oliver Goldsmith by Walter Jerrold in the November 1914 issue of *The Bookman* of New York. Jerrold found the verses in a scrapbook; he was unable to ascertain their place of publication and offered no support for his attribution. Jerrold's discovery was lost to Goldsmith scholars: the verses are neither contained nor dismissed in Friedman's edition of *The Collected Works,* nor is the *Bookman* article mentioned in the *New CBEL.*

The thesis offers an extensive comparison between the *Bookman* poem and the five-volume Friedman edition. Using a computer, and positive and negative controls, I conducted twelve tests that suggest, to a considerable degree, that the poem is indeed Goldsmith's.

This thesis is dedicated to my parents,
with thanks for their encouragement,
to Professor L.H. Wright,
who taught me the meaning of scholarship,
and to Professor Arthur Sherbo,
who inspired me to examine the very interesting
role that technology can play in attribution study.

ACKNOWLEDGMENTS

I wish to thank the Department of English, the College of Arts and Letters, and the University for the fellowship support that made this project possible. I particularly thank Professor William Johnsen, Graduate Chair of the Department of English, for obtaining the funding that financed my software purchase.

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INTRODUCTION

Pascal tells us that "*Quand on voit le style naturel, on est tout étonné et ravi, car on s'attendait de voir un auteur, et on trouve un homme.*" Those of us engaged in attribution study based solely on internal evidence must hope that his *style naturel* is wholly conjectural; indeed, one must desire the converse--only by glimpsing the marks of the man or woman may one claim to have found an author.

Such is the situation with Professor Arthur Sherbo's discovery published in the 1990 number of *Studies in Bibliography*. While examining the November 1914 issue of *The Bookman* of New York, Professor Sherbo came upon a contribution by Walter Jerrold that claimed sixty-eight lines of verse from a newspaper clipping for the Goldsmith canon.[1] The clipping was found in a close-packed scrapbook and was cut so close to the type that further bibliographic information was unobtainable.

Jerrold offered no argument to support his attribution, remarking only that "there seems no reason to doubt their genuineness." I checked volumes forty and forty-one of *The Bookman* for scholarly debate on the article, but found none. Jerrold's discovery became lost to Goldsmith scholars: the verses are neither contained nor dismissed in Arthur Friedman's edition,[2] nor is the *Bookman* article mentioned in the *New CBEL*.

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[1] Vol. 40, pp. 253-4.

[2] *The Collected Works of Oliver Goldsmith*, (Oxford: The Clarendon Press, 1966). All volume and page references are to this edition unless otherwise stated.

Professor Sherbo's contribution to *SB* outlines some striking parallels between the *Bookman* poem and the Goldsmith canon. I asked him if I might attempt an extensive comparison between the *Bookman* poem and the five volumes of Friedman's edition using computer searching techniques and was encouraged to. The *Bookman* "Verses" offered by Jerrold run as follows:

VERSES
Written by the late Dr. Goldsmith
Addressed to A FRIEND

O Firm in virtue, as of soul sincere,
Lov'd by the muse, to friendship ever dear!
Amongst the thousand ills of thousand
climes,
To name the worst that loads the worst of
times,
Is sure a task unpleasing to pursue,
Trackless the maze, uncertain is the clue;
The Ruling Passion still by all confess'd,
The master key that opes each private breast
Here fails; this darling child of nature's
school
Submits to custom's more resistless rule.

Should I recount the vast unnumber'd train
Subjects or Vice of Folly's motley reign;
A heedless multitude, a giddy throng,
The theme of satire, and the scorn of song!
To scan their wild excesses, or to name
Their crimes would put the modest muse to
shame.
Yet may her pow'r endeavour to controul
That leading vice which animate the whole.

While chief amongst the dissipated train,
The soft-ey'd Lux'ry holds her magic reign;
Alas! what refuge can fair Virtue find
The soul corrupt, what laws, what tie can
[bind?][3]

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[3] This emendation occurs in the *Bookman* text; I presume it is Jerrold's. The rediscovery of the scrapbook, or the clipping's original place of publication, would elucidate the matter.

Us'd to deceive and tutor'd to beguile,
Death in her charm and ruin in her smile;
Like some trim harlot while the idle stands
And binds our youth in Philistean bands.
'Tis she that bids enervate arts arise,
That swells the dome to emulate the skies,
That fills the city and the crowded port,
That bids ten thousands to the mart resort;
While Want, that meagre looking fiend, in-
vades
The rural seats and hospitable shades;
While the poor peasant the sad change de-
plores,
In secret pines, or quits his native shores,
Seeks better seats in other climes to gain
Or sink at once beneath the whelming main.

Is not Refinement still the source of care,
Ev'n to the best that breathe the vital air?
Ev'n Learning's self corrupted by her art,
The mind enlarging oft depraves the heart
How small the gain improvement can bestow
When taste refin'd but brings refined woe.

O sweet Simplicity, celestial maid,
Still at thy shrine my artless vows are paid,
Do thou and Nature still direct my way,
Who follow Nature cannot go astray;
Nor let the great, nor let the grave 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
What if we rove where rigid winter reigns,
O'er Zembla's wastes or Lapland's dreary
plains;
Where Lux'ry yet has no soft art displayed,
Where yet Refinement never raised her head;
Where no choice stores the steril lands af-
ford,
But rear alike the reindeer and his lord;
O'er moss-grown deserts *these* content to
stray,
Those wait in caves the wish'd return of
day;
Yet Nature feeds them, yet alike they prove
The gracious hand of all sustaining love:
How high joy sparkles on each savage face
When bright'ning ether calls them to the
chase,

Well may their hearts with purest transports
glow,
Few are their wants and small their source of
woe;
Whilst our soft sons an hapless race remain
In Lux'ry's lap condemned to every pain
Ev'n in enjoyment pine their hours away
And fall at last to anxious cares a prey.

To even a casual reader of the verses, it is evident they suffer from all the poetic vices of Goldsmith's era, including stock diction or phraseology. Many of the rhymes and adjectives sound as if they were drawn from a poetic dictionary like Joshua Poole's *English Parnassus*.[4] Doctor Johnson suggests that "by the internal marks of a composition we may discover the author with probability, though seldom with certainty."[5] Given a poem filled with "anxious cares," "dreary plains," and "melancholy trains" even probable attribution is an elysian prospect.

DISCUSSION OF METHOD

I approached this project as an experiment in method. Recent advances in optical character recognition software have made accurate computer concordances available to us (all of us willing to spend considerable time scanning an author's works onto our computer's hard disk and editing the resulting files).

Reducing Friedman's five volumes of Goldsmith's *Works* to machine readable form took just over one term. Editing the machine-readable text took the greater part of a second term.

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[4] (London, 1657,77).
[5] From Johnson's first note on *The Two Gentlemen of Verona* (1765).

The task involved joining words hyphenated between pages and removing headers and footnotes so that "word counting" tests would not be skewed by textual apparatus. Moreover, I had to edit all five volumes for optical scanning errors. The software I used to scan the *Works*, OmniPage 1.0, had a 97% effectiveness level.[6] Thus there were over 11,000 errors to be corrected throughout the 2,253 pages of text in the Friedman edition. I was able to find many of these errors by compiling a forty-five page Goldsmith spelling dictionary, merging it with my word processor's spelling program, and "spell checking" the entire canon. Other errors were found through more traditional means.

The extensive preparatory work required for this sort of undertaking is, nevertheless, worthwhile. With the computerized concordance, I could find all instances of a word or phrase (up to six words in combination) in under a minute. But the value of the computerized index lies more in substance than speed. Friedman, for example, indexes eighty-five passages concerning "Nature." It is one of Goldsmith's most-used words and one of Friedman's most indexed. The computer reveals 607 references to nature in the *Works*. Recourse to Friedman's index alone would have left 86% of Goldsmith's thoughts on nature undiscovered. However, therein lies the difficulty of computer-assisted study; Michael Farringdon's warning is incontrovertible:

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[6] The most recent release of the product, *OmniPage Professional* 2.0, is 99.7% effective, as it can be taught the eccentricities of a particular font. Additionally, it is 30% faster than OmniPage 1.0.

> while the computer is invaluable for collecting and rearranging data very quickly, and for doing calculations, there is still a massive amount of work to be done in . . . analyzing the raw results obtained from the computer--this type of exercise should not be undertaken lightly just because a computer is going to be used.[7]

So while the computer can offer one 607 passages on Nature, it cannot analyze them.

Whenever possible, I offer with my results a numerical computation. Thus I offer such measures as percentage of rhyme concordance. Additionally, I used a commercially available "text profiler" to generate further statistics, such as percentage of prepositions, author's average word length, percentage of exclamations, and percentage of interrogatives. These are found in Appendix D.

I met with a member of the Michigan State University Statistics Consulting Department to determine what tests I might offer to indicate exactly how concordant or dissonant the *Bookman* verses are with the Goldsmith canon.[*] The answer I received was not what I hoped for.

A simple paired t-Test is not useful here because the verses might have been written by absolutely anyone living during Goldsmith's time. Other familiar attribution studies (e.g. the

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[7] Martin C. Battestin, *New Essays By Henry Fielding: His Contributions to the* Craftsman *(1734-1739) and other Early Journalism With a Stylometric Analysis by Michael G. Farringdon* (Charlottesville: The University Press of Virginia, 1989), pp. 554-5.

[*] I thank Mr. Suman Majumdar for researching this matter and consulting with me on several occasions.

attribution of the Federalist Papers or Donald Foster's examination of *Elegy by W.S.*) have had the luxury of knowing who might have written the work--*and who other possible authors might be.* With the Federalist Papers, one has a small group of colonial Americans to consider. Foster could reasonably limit his study to Shakespeare and people writing during the same period whose initials were W.S.. I was told that the only way I could obtain the measurement I desired was to optically scan the works of a large number of eighteenth century authors and compare the *Bookman* verses to all of them. Such an undertaking, unfortunately, is beyond the scope of a Master's Thesis.

However, to provide a useful reference point, I have repeated all tests for authorship with both positive and negative controls. My positive-control was the first forty-eight lines of Goldsmith's *Deserted Village*. My negative-control was the first sixty-eight lines of Crabbe's *The Village*. I selected these works because they share much in the way of common language, though they present quite different villages, and espouse diverse attitudes toward primitivism. Two of the most-used words in the Crabbe sample are among the most frequently found in the *Bookman* verses. Since many of the experiments I conducted reduce poetry to "the words," I thought it important that some of the words be identical.

TEST FOR NONCANONICAL LANGUAGE

My first task was to discover whether the "Verses" contain a large number of words not represented in the established Goldsmith canon. As it happens, there are six. There is no instance of "scan," (l. 15), nor is there any instance of "harlot" (l. 25) in Goldsmith's poetry or prose. "Philistean" (l. 26), "whelming" (l. 36), "reindeer" (l. 56), and "ether" (l. 62) are also absent. Whelming, however, is of borderline significance; "whelming main," which is a commonplace, sounds quite like Goldsmith's "stormy main" in the *Monthly Review* (I. 117). In short, only 0.98% of the words in the *Bookman* verses are absent from Friedman's edition.

Eight other words do not occur in Friedman's edition in the exact form found in the *Bookman* verses. These are: the poetic "opes," though one certainly finds "opens"; "ills," though there are many instances of "ill"; the adjectival "enervate," though Goldsmith uses it three times as a verb; and "enlarging," though other forms of the verb are common. "Steril" always is spelled "sterile," "lux'ry" always is spelled "luxury," and "bright'ning" always is spelled "brightening." Finally, the hyphenated compound "moss-grown" is not represented in Goldsmith's known writing, although the words occur separately. I do not consider the imperfect concordance of these words with Friedman's volumes to be of any great consequence.

The positive-control search revealed that thirteen words from my "Deserted Village" sample occur nowhere else in the Goldsmith *corpus*. These are: "auburn," "lovliest," "loitered," "cot," "gambol," "frolicked," "mistrustless," "smutted," "tittered," "stints," "sedges," "glades," and "lapwing." They represent 3.70% of the words in my control sample. In short, the known Goldsmith sample had 2.65 times more "discordant" words than the *Bookman* verses.

The negative-control search revealed that seventeen words from "The Village" are not represented in Friedman's edition. These are: "labor," "Corydons," "Mincio's," "Tityrus," "grazes," "midday," "fervid," "dewy," "feebler," "ills," "tinsel," "cot," "myrtles," "o'erpower," "withering," "brake," and "blighted." I did not consider "Echoes" in line eighteen discordant, since this spelling occurs three times in Friedman's edition (though Goldsmith shows a marked preference for "ecchoes"). Thus 3.48% of the words in the Crabbe sample were discordant with the Goldsmith canon.

I undertook this test with the goal of elucidating whether the subject was worth investigating. If the *Bookman* verses were highly noncanonical, one could dismiss the possibility of Goldsmith's authorship outright. However, they are highly concordant, and the test puts Goldsmith's authorship within the realm of possibility. One can assert little else however, based on these data, as the negative control proved more concordant than *The Deserted Village*.

EXAMINATION OF MOST-USED WORDS

In my next test, I identified the most-used words in each of the samples and queried how concordant these words were with the canon of Goldsmith's poetry. In this test, I examined only substantives, verbs, adverbs, and adjectives. The results, in tabular form, appear below:

TABLE 1: MOST-USED WORDS OF THE BOOKMAN VERSES

WORD	*MATCHES*
Nature	=19
Reign	=12
Soft	=04
Art(less)(s)	=32
Clime	=08
Muse	=02
Refine(d, ment)	=04
Soul	=18
Source	=03
Thousand(s)	=03
Train	=15
Lux('ry)('s)	=11
Vice	=06
Virtue	=19
Joy(s)	=19
Friend(ship)	=41
Corrupt(ed)	=00
Love(d)	=32
Pine(s)	=01
School(men)	=04
Want(s)	=30

Only "corrupt" did not appear in Goldsmith's poetry. On average, each of the most-used words in the *Bookman* verses occurred 13.48 times in Goldsmith's poetic canon.

Only eighteen words from the *Deserted Village* sample were used more than once. Their concordance level, shown below, has been corrected for expected matches (*id est* the sample's matches with itself).

TABLE 2: MOST-USED WORDS IN THE DESERTED VILLAGE

WORD	*MATCHES*
Bowers	07 -4 =03
Charms	31 -4 =27
Sports	08 -4 =04
Sweet	16 -4 =12
Village	18 -4 =14
Round	29 -3 =26
Smiling	09 -3 =06
Brook	05 -2 =03
Day	31 -2 =29
Green	08 -2 =06
Looks	09 -2 =07
Plain	15 -2 =13
Please	14 -2 =12
Seats	03 -2 =01
Shade	06 -2 =04
Swain	08 -2 =06
Toil	12 -2 =10
Fled	08 -2 =06

The raw average is 13.16 matches per word. The corrected average is 10.5 matches per word. Once again, the *Bookman* verses are slightly more concordant with Goldsmith's poetry than the positive control.

The results from the George Crabbe sample are as follows:

TABLE 3: MOST-USED WORDS IN CRABBE'S THE VILLAGE

WORD	*MATCHES*	
Poor	16	
Shepherds	01	
Care	17	
Happy	07	
Labor	05	
Pains	01	
Peasants	00	
Sing	05	
Song	11	
Bards	03	
Boast	05	
Complain	[01]	allowing "complained"
Easy	01	
Fortune	07	
Light	05	
Muse	02	
Paint	02	
Pipes	00	
Reign	12	
Rhyme	00	
Scenes	04	

The results of this test are quite interesting. They suggest that, even though these poems were written in an age known for the use of "stock diction," indeed, stock subject matter, individual poets nonetheless write about "nature's reign," "sylvan scenes," and the "modest muse" with characteristic frequencies.

The results of this test are clear-cut. The most-used words from the Crabbe sample average only 5.00 matches per word with Goldsmith's poetic canon, even though two of the words--"muse," and "reign"--are among the most-used words in the *Bookman* verses. Moreover, both the positive control and the *Bookman* verses show a similar and high level of correlation with Goldsmith's known poetry.

TABLE [illegible]: MOST USED WORDS IN GRABBE'S THE VILLAGE

WORD	MATCHES
[illegible]	[illegible]
[illegible]	[illegible]
Gate	17
Harp	[illegible]
Lab	05
Farm	01
[illegible]	00
[illegible]	0[illegible]
Song	1[illegible]
Words	03
Book	05
[illegible]	1011
Body	01
Fortune	07
[illegible]	[illegible]
Muse	0[illegible]
Point	0[illegible]
Proper	00
Reign	1[illegible]
Rhyme	00
Scheme	01

allowing "[illegible]"

The results of this test are quite [illegible]. [illegible] [illegible] that, even though these poems were written in [illegible] known [illegible] the [illegible] of "stock diction," indeed, stock [illegible] [illegible], [illegible] [illegible] [illegible] [illegible] about "[illegible]," "[illegible]," and the "[illegible]" with characteristic [illegible] [illegible].

The results [illegible] are [illegible]. The most used words from the [illegible] average only [illegible] matches per word with [illegible]. [illegible], even though two of the words "muse," and "reign" are among the most-used words in the [illegible] verses. Moreover, both the positive control and the [illegible] [illegible] show a similar and high level of [illegible] with [illegible] known [illegible].

TEST FOR RHYME CONCORDANCE

Since I am dealing with poetry, I thought it appropriate to conduct a rhyme concordance test. Specifically, I examined whether the rhymes in each of my samples are duplicated in Goldsmith's poetry.

The *Bookman* verses have thirty-four rhymes, fourteen of which are in Goldsmith's poetry. These are: climes:times, school:rule, train:reign (found twice in the *Bookman* verses), name:shame, stands:bands, arise:skies, port:resort, care:air, art:heart, maid:paid, reigns:plains, prove:love, and glow:woe. The *Bookman* verses' rhymes are 41.18% concordant with the rhymes of Goldsmith's known poetry.

Interestingly, this level of concordance is <u>identical</u> to that found in *The Deserted Village*. The following rhymes from the first sixty-eight lines of the poem are repeated in the Goldsmith *corpus*: ease:please, green:scene, shade:made, ground:round, face:place, seen:green, day:way, flies:cries, all:wall, hand:land, pride:supplied, began:man, store:more, and rose:repose. Hence, there is 41.18% concordance.

Crabbe's *The Village* was significantly less concordant. Only seven of the first thirty-four rhymes are found in Goldsmith's poetry. These are: past:last, stray:way, share:care, charms:farms [and Goldsmith rhymes these only in the

TEST FOR RHYME CONCORDANCE

Since I am dealing with poetry, I thought it appropriate to conduct a rhyme concordance test. Specifically, I examined whether the rhymes in each of my samples are duplicated in Goldsmith's poetry.

The Rookman verses have fifty four rhymes, fourteen of which are in Goldsmith's poetry. These are: climes:times, schoolrule, train:reign (found twice in the Rookman verses), name:shame, sounds:bands, arise:skies, portrait:sort:air:, art:heart, maid:paid, reigns:plains, prove:love, and glow:woe. The Rookman verses' rhymes are 41.18% concordant with the rhymes of Goldsmith's known poetry.

Interestingly, this level of concordance is identical to that found in the poetry utility. The following rhymes from the first sixty eight lines of the poem are located in the Goldsmith corpus: accustomed, dream:scene, shade:made, groundwood, lace:face, seen:green, day:way, flies:cries, allwell, hunt:found, unsupplied, bedamman, store:more, and [illegible]. Hence, there is 41.1% concordance.

Tennyson's The Village was slightly less concordant. Only seven of the first fifty four rhymes are found in Goldsmith's poetry. These are: partight, stay:way, share:care, chanmistone. And Goldsmith rhymes these only in the

singular], trace:place, hearts:parts, and hide:pride. Here, the rhymes are 20.59% concordant--exactly half as congruent as the *Bookman* verses or *The Deserted Village*.

The *Bookman* verses and *The Deserted Village* were identical not only in their percentage of rhymes concordant with Goldsmith's corpus, but also the frequency with which their concordant rhymes appear in his poetry. It happens that 41.18% of the couplets in *The Deserted Village* and 41.18% of the couplets in the *Bookman* verses may be found in Goldsmith's known poetry. However, if each *Bookman* rhyme had one use in Goldsmith, while each *Deserted Village* rhyme had seven, the raw 41.18% "level of rhyme concordance" would obviously be meaningless. However, it happens that the average number of rhymes found per search are identical. Both the *Bookman* verses and *The Deserted Village* averaged 0.676 rhymes per query (and 1.643 average rhymes in Goldsmith for each of their fourteen successful matches). Crabbe averaged only 0.588 rhymes per query (and 2.583 average rhymes in Goldsmith for each of the seven successful matches).

SEARCH FOR THE REPETITION OF PROXIMATE WORD PAIRS

In my next test, I searched for the repetition of proximate word pairs. Specifically, I looked for repetition of syntactically or semantically related words from the *Bookman* verses (and the two controls) in the Goldsmith canon occurring

within eighty characters of each other.[9] I used this small search radius to decrease experimental artifact; I did not want to find unaffiliated "matches" occurring several sentences apart.

This approach impressed me as less subjective than a search for common imagery as it relieved me from the potentially prejudicial processes of identifying the "important" images, giving those images names, and embarking on a grail quest for canonical similitude. The process, as far as the *Bookman* verses were concerned, yielded 519 "possibly parallel passages." The vast majority of these might be considered examples of stock diction. A large representative sample of the 273 searches is contained in Appendix A. There were, on average, 1.90 matches in the canon per query.

I made 116 searches between *The Deserted Village* and Friedman's edition, on which I found 265 matches, or 149 matches adjusted for the sample's matches with itself. A representative sample is offered in Appendix B. The positive control, then, proffered 1.29 matches per query. The matches between *The Deserted Village* and the canon are no more remarkable than the canon's "parallels" with the *Bookman* poem. One finds matches on such pairs as parting:summer, glassy:brook, and light:labour.

I made 104 searches between Crabbe's *The Village* and Friedman's five volumes. I found only forty-six matches, or 0.44 matches per query. A representative sample (including all the

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[9] I used "Dragnet" software from Access Softek to accomplish this.

matching word pairs, since the sample was so discordant) is found in Appendix C. Virtually all matches between Crabbe and Goldsmith are examples of "stock diction." The forty-six matches include such pairs as: golden:age, poet's:rapture, peasant's:care, reign:land, and happy:youth.

The parallels demonstrated by this process are, on the whole, unremarkable. It should be noted, though, that many of the "parallels" between the *Bookman* poem and the Goldsmith canon, enumerated in Appendix A, were written within a three year time period. The largest concentration of matches occurs in *An Enquiry into the Present State of Polite Learning in Europe*, which Goldsmith started in 1758. In this work, we find "firm virtue," "the folly of the multitude" (as in *Bookman* ll. 12-13), "laws that bind" (*Bookman* l. 22), "poor peasants" (*Bookman* l. 33), "learning and art" (*Bookman* l. 39), "refined taste" (*Bookman* l. 42), and "improvement's gain" (*Bookman* l. 40), amongst others. *The Monthly Review* for 1757 and *The Critical Review* for 1759 are also notably prominent in Appendix A.

The largest concentration of *Bookman* words in the Friedman edition occurs in a review of Barrett's *Ovid's Epistles, Translated into English Verse* found in *The Critical Review* for January, 1759. Dobson writes:

> Of teazing suitors a <u>luxurious</u> <u>train</u>,
> From neighb'ring isles have cross'd the liquid <u>plain</u>.
> Here <u>uncontroul</u>'<u>d</u> the audacious crews <u>resort</u>
> Rifle your wealth and revel in your court
> Melanthius add, and Irus, hated <u>name</u>!
> A beggar rival to compleat our <u>shame</u> (I. 159).

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> Of teaching authors a luxurious train,
> From midnight'ring isles have crow'd the liquid plain.
> Here unconquer'd the audacious crews receive
> Rich your wealth and travel in your court
> Malarbrius add, and lies, hated name!
> A deputy rival to complaint our shame (1. 159).

Unfortunately, this review is merely attributed to Goldsmith. If future scholarship can establish the canonicity of this essay, one could argue that lines 11-16 of the *Bookman* verses parallel a poem which Goldsmith said he admired.

INDIVIDUAL WORDS OF INTEREST

There are several words in the *Bookman* verses worthy of further consideration. The most curious is surely "Zembla." This uncommon word, found in the *Bookman* verses, is used by Goldsmith in *The Citizen of the World:*

> How shall our unhappy grandchildren endure the hideous climate! A million of years will soon be accomplished, they are but a moment when compared to eternity, then shall our charming country as I may say in a moment of time resemble the hideous wilderness of Nova Zembla (II. 374).

Thus while the *Bookman* verses praise the rigors of northern life, this passage in Goldsmith ponders whether a climate change brought on by "equatorial obliquity" might bring England herself under Zembla's reign. Moreover, the "hard primitivism" of "Lapland's dreary plains" (*Bookman* l. 52) is twice duplicated in the canon. "Lapland" occurs once in *The Citizen of the World* (II. 444), and once in *The British Magazine* (III. 113).

The *Bookman* verses' preferential use of the word "thousand" to mean "a lot" also might suggest Goldsmith's authorship. "Thousand" is decidedly Goldsmith's preferred word for expressing enormity: it occurs 218 times in Friedman's edition, more than "hundred," and far more than "million," which occurs only eighteen times. I suspect that the ratios of "hundred" to "thou-

Unfortunately, this review is merely allusive to validation. If future scholarship can establish the commonality of this review, one could argue that line 11 of the Bookman version is a poem which Goldsmith could be admired.

INDIVIDUAL WORDS OF INTEREST

There are several words in the Bookman version worthy of further consideration. The most curious is surely "Aeonian." This uncommon word, found in the Bookman version, is used by Goldsmith in the citizen of the World:

> How shall our unhappy grandchildren endure to hear one climater. A million of years will soon be accomplished, they are but a moment when compared to eternity. Then shall our children's children may say to a moment of time resembling the lifetime of an Aeonian or Mosaic Patriarch. (4).

This while the Bookman version prefers the Latin-derived term, this leaves in Goldsmith ponders whether a climate change brought on by "unnatural artifacts" might bring Britain or at least some other region. However, the "hard practicality" of "Napoleon's Grande plaine" (Bookman) is less in keeping with the "optimism" more such in The Citizen of the World and, indeed, in the British Magazine (11).

The Bookman version's preferential use of the word "time" [illegible] "a lot" also would suggest Goldsmith's authorship. The word "Aeonian" Goldsmith's preferred word for expressing eternity: it occurs 11 times in Bookman's edition, [illegible] "hundredly," and is more than "million," which occurs only two times. I suspect that the ratios of "hundred" to "million

sand," "thousand" to "million," and "million" to "billion" might prove useful tools for dating works of uncertain authorship. As science has progressed, our idea of enormity has been inflated. Carl Sagan is known for his use of "billions and billions"; for Goldsmith, "thousand" sufficed. Additionally, the other word for immensity used by the *Bookman* author, namely "vast," is used 48 times in Goldsmith's known writing.

The word "celestial" should also be considered. In the *Bookman* verses one finds "O sweet Simplicity, celestial maid" (l. 43); Goldsmith has a corresponding use of the expression:

> Thou, mildest charity, avert the lance;
> His threatning power, <u>coelestial maid</u>! defeat;
> Nor take him with thee, to thy well known seat
> Leave him on earth some longer date behind
> (III. 352).

There are ten other uses of "celestial" in Goldsmith, including one celestial muse (which is Goldsmith's preferred spelling), and a "celestial Virgin Mary" (I. 64), who is herself a celestial maid.

"Emulate," which is another unusual word in the *Bookman* verses, also is paralleled in Goldsmith's poetry. In *Edwin and Angelina*, Goldsmith writes:

> The blossom opening to the day,
> The dews of heaven <u>refin'd</u>
> Could nought of purity display,
> To <u>emulate</u> his mind (IV. 50).

Additionally, one finds "refined"--another *Bookman* word.

The *Bookman* author inflects many words with the suffix "less." These include "trackless," "resistless," and "heedless," "artless," and "hapless." Goldsmith's habits are consistent with

this type of inflection, and all of the words are found in the canon. The word "trackless," found in line 6 of the *Bookman* verses, is contained twice in the canon. The first is a discussion of "trackless desarts" in *The Citizen of the World* (II. 20); the second, also from *The Citizen of the World*, includes a discussion of the migrations of the Russians:

> The fertile valley and soft climate will ever be sufficient inducements to draw whole myriads from their native desarts the trackless wild or snowy mountain (II. 354).

"Resistless" also is found twice in the canon, once in *The Citizen of the World* (II. 314), and once in "Retaliation" (IV. 355). "Heedless" is found three times in the canon--twice in *The Life of Richard Nash* (III. 331 & 369), and once in *The Traveler:* "There in ruin, heedless of the dead,/ The shelter-seeking peasant builds his shed" (IV. 255). "Artless" is found twice in Goldsmith--once in *The Bee* (I. 501), and again in *The British Magazine* (III. 128). Finally, "hapless" is found twice in the poetry. The first is in *Edwin and Angelina*

> Whene'er he spoke amidst the train,
> How would my heart attend . . .
> Yet still (and hapless be the hour)
> I spurn'd him from my side,
> And still with ill dissembled power,
> Repaid his love with pride.(IV. 204)

The lines surrounding this quotation contain additional *Bookman* words as well. The other use of "hapless" is in *The Deserted Village*:

> Those poisonous fields with rank luxuriance crowned
> Where the dark scorpion gathers death around;
> Where at each step the stranger fears to wake

> The rattling terrors of the vengeful snake;
> Where crouching tigers wait their <u>hapless</u> <u>prey</u>
> (IV. 300).

Here, as in the closing lines of the *Bookman* verses, the hapless are preyed upon under luxury's undesirable reign.

CONCLUSIONS

Appendix D summarizes the results of my tests for authorship, including the grammatical features statistics I generated with Grammatik III software.[10] These included: average sentence length, percentage of interrogatives, percentage of exclamations, percentage of sentences in the passive voice, percentage of prepositions, average word length, and average syllables per word. As one may note from the table, all these features--except average sentence length--suggest a strong affinity between the *Bookman* verses and Goldsmith's known work.

My statistics consultant entered the tests from Appendix D into a statistics package and ran a regression on them. The plot of standard residuals suggested that all the features I examined may be considered "significant evidence," with the exception of "average sentence length," which fell outside two sigma limits.

The tests for most-used words, rhyme concordance, level of concordant rhyme duplication, percent of interrogatives, percent of prepositions, average word length, average syllables per

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[10] Product of Reference Software International.

word, and proximate word duplication suggest, to a remarkable degree, that the *Bookman* verses and *The Deserted Village* share a common author--Oliver Goldsmith. My statistician's correlation matrix (so far as the textual features in Appendix D are concerned) suggested that the *Bookman* verses and Goldsmith's poetry are similar at the 98% level. On the same criteria, Crabbe was 35% similar to the *Bookman* verses and 41% similar to Goldsmith.

However, I do not claim to be 98% certain that the *Bookman* poem was written by Goldsmith. The longer I worked on this project, the more I became convinced that all eighteenth-century poetry is 98% alike! I back away from such a claim for two reasons: first, my sample size is far too small to make this claim; second, I suspect that there is "auto-correlation" between some of my tests. For example, a work's percentage of long sentences and its percentage of prepositions undoubtedly are related. A positive result on both tests should not make one twice as sure that the verses are Goldsmith's. The 98% statistic is predicated on that sort of assumption. Nevertheless, the twelve features taken together make a compelling case indeed. I offer below some thoughts on what our profession requires to achieve a level of certainty superior to that I can offer here.

RECOMMENDATIONS:

I close with some thoughts on the possibilities that optical character recognition technology presents for literary research. I very much hope that "negative-controls," such as the

ones I employed throughout this study, will someday no longer be required. A properly funded national center for canonical studies could preserve our literature in an enormous database. Our libraries are filled with books printed on acidified paper that are slowly turning to dust. They could and ought be preserved electronically.

If the copyright laws were amended so that publishers were required to provide the center with an electronic copy of every book they print, these works also could be added, and within a few decades we would possess a resource invaluable to canonical study, source study, and the study of theme and imagery.

One would no longer have to argue that "Crabbe's poetry is less like Goldsmith's than this unknown." One could state, "This poem is more like Goldsmith's known writing than any other published English author's." I do not suggest that such a resource would end canonical debate. It would, however, endow us with more certainty than our profession has hitherto known.

does I wonder introduce this story, will somebody be longer be
required. A properly funded national memory for scientific
and medical research, but starting in an undamaged, legacies,
our libraries are full of with books, rotted or microfilmed papers
that are hardly looking to that. They could and ought be
preserved electronically.

In the electronic laws were amended so that publishers
would be required to provide the center with a certified copy of
every book they print, more works also would be added, and
within a few decades we would possess a research invaluable to
economists, today, source study, and the study of them and in
years.

One would no longer have to argue that "Grandma's pretty
good, but Goldsmith's than this unknown." One could safely
"Bite, some no more like Goldsmith's known writing this day other
matter be hard to author's." I do not suppose that seem a
[illegible] and economical system. It would, however, remove us
with more certainly than our professional has different [illegible]

APPENDIX A

The following is a list of *Bookman* proximate word searches made against the Goldsmith canon. The search pairs are listed in the order they occur in the verses. These "key words" are underscored in the representative quotations, as are any other *Bookman* words occurring within reasonable proximity to the search pair.

I realize fully that many of these quotations are examples of "poetic diction." I am moreover cognizant that phraseologic parallels tend not to convince (and that an abundance of such parallels convinces one even less). However, to exclude these data would be methodologically unsound. If a number of stock phrases from the *Bookman* verses, e.g. "luxurious train," were *not found in the Goldsmith canon, their absence might become part of an argument against Goldsmith's authorship--particularly where one could evidence Goldsmith's preference for an alternative equivalent stock phrase.* Thus I have included the vast majority of such quotations. The parenthetical references are to volume and page number of Friedman's edition.

FIRM & VIRTUE:

1. The dramatic poet, however, who should be, and has often been, a firm champion in the cause of virtue, detects all the new machinations of vice, levels his satire at the rising structures of folly, or drives her from behind the retrenchments of fashion (I. 324).

LOVE & VIRTUE:

1. Were you with ardent love of virtue fir'd,

And did you thirst for equity and truth,
Why should Religion's sacred laws offend?
She's too severe. Severe she is to those
Whom Vice delights, but not to Virtue's friends.
For Vice then, Epicurus, you contriv'd
A friendly refuge, to each miscreant kind
(I. 74).[11]

2. One man who is virtuous from the love of virtue (II. 50).
3. He has been long taught to detest vice and love virtue (II. 276).
4. Fortitude, liberality, friendship, wisdom, conversation, and love of country, all are virtues entirely unknown here (III. 65).
5. Pride seems the source not only of their national vices, but of their national virtues also. An Englishman is taught to love his king as his friend (II. 27).
6. You see, my dearest friend . . . want of prudence is too frequently the want of virtue; nor is there on earth a more powerful advocate for vice than poverty (II. 38).

LOVE & FRIENDSHIP:

1. He followed the dictates of every newest passion, his love, his pity, his generosity, and even his friendships were all in excess (III. 325).
2. Ye muses and graces mourn His death; Ye powers of love, ye choirs of youth and virgins (III. 377).
3. The friendship between him and BOLINGBROKE, seems at this time to have been sincere and disinterested (III. 442).
4. And love and friendship's finely pointed dart
Fall blunted from each indurated heart
(IV. 259).
5. From better habitations spurn'd,
Reluctant dost thou rove;
Or grieve for friendship unreturn'd,
Or unregarded love (IV. 49 & IV. 201).

RULING & PASSION:

1. A taste for vain pleasures and foolish expence is the ruling passion of the present times (I. 437).

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[11] In this passage from *The Monthly Review* for July 1757 (xvii. 44-7), Goldsmith quotes Dobson's English translation of Cardinal De Polignac's *Anti-Lucretius*.

2. They are dangerous fictions, where love is the ruling passion (II. 340).
3. Like man he imitates each fashion,
   And malice is his ruling passion (IV. 411).[12]

CUSTOM & RULE:
1. Our great emperor's displeasure at your leaving China, contrary to the rules of our government, and the immemorial custom of the empire, has produced the most terrible effects (II. 38).

CUSTOM & SUBMIT:
1. The females . . . demand your submission to this execrable custom; and you submit, as if the evil was irremediable (I. 78).

CUSTOM & CHILDREN:
1. Among the customs peculiar to this people, that of the children's being held in the greatest dependence (I. 53).
2. But the custom was now changed; for it was perceived, that a man bred up from childhood to the arts either of peace or of war, became more eminent by this means (II. 105).

DARLING & CHILD:
1. My Child!--To undo my darling! (IV. 92).
2. Though we have lost a darling child, yet still you will find comfort in your other children. . . . 'We have indeed lost,' returned she, 'a darling child.' (IV. 155).

NATURE & SCHOOL:
1. History, politics, poetry, mathematics, metaphysics, and the philosophy of nature are all comprized in a manual not larger than that in which our children are taught the letters (II. 124).

CHILD & NATURE & BREAST:
1. The duty of children to their parents, a duty which nature implants in every breast forms the strength of that government which has subsisted for time immemorial (II. 177).

LUXURY & TRAIN AND NAME & SHAME:
1. Of teazing suitors a luxurious train,

---

[12] From the poetry Friedman considered to be of questionable authenticity.

From neighb'ring isles have cross'd the liquid
plain.
Here uncontroul'd the audacious crews resort
Rifle your wealth and revel in your court
Melanthius add, and Irus, hated name!
A beggar rival to compleat our shame (I. 159).[13]

2. You will find poets, philosophers, and even patriots, marching in luxury's train (II. 51).

FOLLY & MULTITUDE:

1. Men of real genius, were lost in the multitude, or, as in a world of fools, it were folly to aim at being an only exception, obliged to conform to every prevailing absurdity (I. 267).

WILD & EXCESS:

1. In wild excess the vulgar breast takes fire,
Till, buried in debauch, the bliss expire
(IV. 258).

SOFT & EYE:

1. While all that lay behind, as far as the eye could reach, seemed gay, luxuriant, and capable of affording endless pleasure (II. 136).
2. And a soft sleepiness of eye added irresistible poignance to their charms (II. 443).

LUXURY & REIGN:

1. Man seems the only growth that dwindles here.
Contrasted faults through all his manners reign,
Though poor, luxurious, though submissive, vain
(IV. 253).

SOFT & TRAIN:

1. Cyrus Comes the world redressing
Love and pleasure in his train
Comes to heighten every blessing
Comes to soften every pain (IV. 230).

LAW & BIND:

1. Grecian or Roman rules will not be generally binding in France or England; but the laws designed to improve our taste (I. 294).
2. In like manner his happiness will incline him to bind himself by no law (II. 335).

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[13] The lines are not Goldsmith's, but rather Goldsmith quoting Barrett's translation of *Ovid's Epistles* (1759).

CORRUPT & VIRTUE:

1. You are dead to all the purposes of piety and virtue. You are as odious to God as a corrupt carcase that lies putrefying in the churchyard (III. 362).

CHARM & DEATH:

1. He comes! receive him to thine iron arms;
   Blest queen of death! receive the prince of charms
   Far happier thou, to whose wide realms repair,
   Whatever lovely, and whatever fair.
   The smiles of joy, the golden hours are fled:
   Grief, only grief, survives Adonis dead
   (I. 165).[14]

ART & HEART:

1. Hail to him with mercy reigning
   Skilld in every peaceful art
   Who from bonds our limbs unchaining
   Only binds the willing heart (IV. 230).

POOR & PEASANT:

1. The Lord is a poor tyrant, and the peasant a poor slave. . . . It is broken into small portions among the poor peasants, whose sweat is to support the idleness, perhaps, of twenty superiors (I. 94).
2. No product here the barren hills afford . . .
   Yet still, even here, content can spread a charm,
   Redress the clime, and all its rage disarm.
   Though poor the peasant's hut, his feasts though small,
   He sees his little lot, the lot of all
   (IV. 256).
3. Vain Transitory Splendours! . . .
   Obscure it sinks, nor shall it more impart
   An hour's importance to the poor man's heart;
   Thither no more the peasant shall repair
   To sweet oblivion of his daily care (IV. 296).

LEARNING & ART:

1. They are farther useful in promoting the advancement of other kinds of learning; for, an acquaintance with the causes whence the arts and

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[14] In *The Critical Review* for March 1759 (vii. 260-3), Goldsmith quotes these lines from *The Death of Adonis* by the Rev. J. Langhorne.

COMMENTARY ON VIRTUE:

[illegible]
[illegible] as [illegible] to God as a [illegible]
[illegible] that lies outstretched in the [illegible]
([illegible]).

THEME AND MOOD:

[illegible] him [illegible]
[illegible]
(Shrine)
[illegible] to whom [illegible]
[illegible] and wherever [illegible]
[illegible] on [illegible] Adonis lead
[illegible]."

AND A [illegible]:

[illegible] with mercy [illegible]
Exile in every peaceful art
Who from [illegible] [illegible]
[illegible] wifery [illegible]

[illegible] PEASANT:

[illegible] poor [illegible], on [illegible]
[illegible]. [illegible] broken [illegible]
[illegible] among the poor peasantry, [illegible]
[illegible] support the [illegible] [illegible] of [illegible]
[illegible].

[illegible] more the [illegible] [illegible] . . .
[illegible], even here, [illegible] can [illegible]
[illegible]
[illegible], and all its [illegible].
[illegible] poor the peasant's but, his [illegible]
[illegible]
[illegible] his [illegible], the [illegible] of all
[illegible].
[illegible] [illegible] . . .
[illegible], [illegible] [illegible] more [illegible]
[illegible] poor [illegible]
[illegible] the peasant should [illegible]
[illegible] of his daily [illegible] (IV, 295)

[illegible]:

[illegible] efforts to [illegible] the
[illegible] of other [illegible] [illegible], [illegible]
[illegible] with [illegible], where the [illegible] and

[illegible] a [illegible] from [illegible] [illegible]
[illegible] from the [illegible] of Adonis [illegible]
[illegible]

sciences had their rise (I. 118).

2. [They] were possessed of all the learning then in being. Agreeable to the natural course of things, the arts had their periods (I. 121).
3. In fact, those men who have taken so much pains to reduce what is properly a talent to an art, have but very little advanced the interests of learning by their means the mind, attentive to her own operations (I. 169-70).
4. We must not look for the origin of arts or learning, which are the offspring of security, opulence and ease . . .. The sciences might have been cultivated to add strength to the rising community, and the polite arts introduced to promote its enjoyments. LEARNING, when planted in any country, is transient and fading nor does it flourish till slow gradations of improvement have naturalized it to the soil (I. 261).
5. Ptolemy Philadelphus . . . or Charlemagne, might have invited learned foreigners into their dominions, but could not establish learning. While in the radiance of royal favour, every art and science seemed to flourish, but when that was withdrawn, they quickly felt the rigours of a strange climate (I. 261-2).
6. DALEMBERT, has united an extensive skill in scientifical learning, with the most refined taste for the polite arts (I. 302).
7. Essay writing, which may be considered as the art of bringing learning from the cell into society, is chiefly encouraged by the multitude (III. 162).
8. The learning of the Romans might justly be stiled, the truest refinement on common sense (I. 265).
9. It implies a contradiction, for men to be at once learning the liberal arts, and at the same time treated as slaves (I. 336).
10. And to this knowledge she added that of polite learning, and the art of oratory (I. 402).
11. How have we spent whole days together in learning those arts by which European writers got within the passions, and led the reader as if by enchantment (II. 221).
12. In the art of physic with which you are yet unacquainted. . . . I . . . do hereby invite you to a trial of learning upon hard problems (II. 284).
13. A kingdom thus enjoying peace internally, possessed of an unbounded extent of dominion, and learning the military art at the expence of

others abroad, must every day grow more powerful (II. 353).

14. More time will thus be spent in learning the arts of litigation than in the discovery of right (II. 391).
15. During his administration, whatever advantages could be derived from arts, learning, and commerce, were seen to bless the people (II. 400).
16. Those societies so laudably established in England for the promotion of arts and learning, have ever thought of sending one of their members into the most eastern parts of Asia (II. 420).
17. This dislike of learning the polite arts by precept, the manner in which they are generally taught made him appear . . . as endued with but a very ordinary capacity (III. 228).
18. In these his Honour is complimented as the great encourager of the polite arts, as a gentleman of the most accomplished taste, of the most extensive learning (III. 346).
19. The arts and learning of succeeding states take a tincture from those countries from whence they were originally derived (V. 278).
20. Such a quackery of learning, acquired by the easy arts of quoting from quotations, by consulting books, but not from reading them (V. 280).

ART & CARE:

1. Painting has now become the sole object of fashionable care; the title of connoisseur in that art is at present the safest passport into every fashionable society (II. 148-9).
2. In every nation there are enough who have no other business or care but that of buying pleasure; and he taught them, who bid at such an auction, the art of procuring what they sought without diminishing the pleasure of others (III. 307).

TASTE & REFINEMENT:

1. It is seldom that those who have been bred frugally during the younger part of life, after a certain age gain new tastes for luxury and refinement (III. 85).
2. [Charles I] possessed a refined taste for the liberal arts, and was a munificent patron (I. 47).
3. From the prevalence of a taste like this, or rather from this perversion of taste, the

refined European has, of late, had recourse even to China (I. 170).

4. [The countries of Europe's] attempts served in a subordinate degree to assist and refine the taste of their cotemporaries (I. 291).
5. He was equally a martyr to ignorance and taste, to refinement and rusticity (III. 207).

IMPROVEMENT & REFINEMENT:

1. Where religion is imperfect, political society, and all laws enacted for its improvement, must be imperfect also; religion is but philosophy refined, and no man could ever boast an excellence in politics, whose mind had not been previously opened and enlarged by the institutions of theology (V. 299).
2. We may here trace the gradations of its improvement or decay, mark in what degree conquerors introduced refinement among those they subdued (V. 278).

GAIN & IMPROVEMENT:

1. If every artist would but discover what new observations occurred to him in the exercise of his trade, philosophy would thence gain innumerable improvements (II. 420).

ENLARGE & MIND:

1. Could I enlarge one mind, and make the man who now boasts his patriotism, a citizen of the world (III. 68).

WOE & HEART:

1. But nothing could a charm impart
   To sooth the stranger's woe;
   For grief was heavy at his heart,
   And tears began to flow (IV. 49).

CELESTIAL & MAID & SWEET:

1. Thou, mildest charity, avert the lance;
   His threatning power, coelestial maid! defeat;
   Nor take him with thee, to thy well known seat
   Leave him on earth some longer date behind
   (III. 352).
2. And steady loyalty, and faithful love.
   And thou, sweet Poetry, thou loveliest maid,
   Still first to fly where sensual joys invade
   (IV. 303).

MAID & TRAIN & CLIMES & MAIN:

1. 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
(IV. 267).

VOWS & PAID:

1. Since that time all the vows addressed to love are in reality paid to the idol (II. 445).

FOLLOW & NATURE:

1. We even ought to [infringe upon those laws] . . . and adhere to nature strictly. To be entirely explicit, those who follow the letter of the law must be often guilty of injustice . . . more unnatural . . . than those from which they profess to deter us (I. 202-3).
2. A poet should boldly follow nature in the dress she wears at present (I. 217).
3. This is in fact not following the resemblances of nature, but forcing a similitude (I. 234).
4. This might be instanced in Dante, who first followed nature, and was persecuted by the critics as long as he lived (I. 317).
5. Follow nature, returned the other and never expect to find lasting fame by topics which only please from their popularity (I. 447).
6. Nature is now followed with greater assiduity than formerly; the trees are suffered to shoot out into the utmost luxuriance; the streams, no longer forced from their native beds (II. 134).

NATURE & DIRECT:

1. Happy they who pursue pleasure as far as Nature directs, and no farther; pleasure rightly understood, and prudently followed, is but another name for virtue (III. 149)!
2. Therefore criticism must understand the nature of the climate and country, &c. before it gives rules to direct Taste (I. 296).
3. When as yet savage, and almost resembling their brute partners in the forest, subject like them only to the instincts of nature, and directed by hunger alone in the choice of an abode (II. 354).
4. It is thus that reason speaks, and untutored nature says the same thing. Savages that are directed by natural law alone are very tender of the lives of each other (IV. 150).
5. Some find protection in holes in which nature has directed them to bury themselves (V. 243).
6. Swans, geese, ducks, and all such as Nature has directed to live upon the water (V. 253).
7. Writers . . . have composed their works with

great labour and ingenuity, to direct the learner in his progress through nature (V. 351).

8. I have formed a kind of system in the history of every part of animated nature, directing myself by the great obvious distinctions that she herself seems to have made (V. 353).

BLESSING & RISE & CHARM:

1. If we are insensible, that arises only from an happy constitution; that is a blessing previously granted by heaven, and which no art can procure (II. 200).
2. Yes! Let the rich deride, the proud disdain,
   These simpler blessings of the lowly train
   To me more dear, congenial to my heart,
   One native charm, than all the gloss of art
   (IV. 297).

PRIDE & KINGS:

1. Two kings shall quarrel though they have kingdoms to divide them. Sure, my friend, the cruelty and the pride of man have made more desarts than nature ever made (II. 48).
2. Lakes, forests, cities, plains extending wide,
   The pomp of kings, the shepherd's humbler pride
   (IV. 250).

CHOICE & LANDS:

1. When they are well settled here, then, where they have such a vast extent, and choice of fresh lands for this commodity (I. 107).

ART & LUXURY:

1. Their former wealth had introduced luxury; and wherever luxury once fixes, no art can either lessen or remove it (II. 107).
2. Luxury is the child of society alone, the luxurious man stands in need of a thousand different artists to furnish out his happiness (II. 52).
3. You never studied the tormenting arts of ingenious refinement . . . low much more purified and refined are all your sensations than ours . . . a stream untasted before is new luxury . . . too refined for western imaginations to conceive (II. 67).
4. The arts and the commerce of luxury only encreased the enmity of kingdoms, (III. 166).
5. When no arts are encouraged but the arts of luxury, every mind will be set upon trifles (III. 171).
6. Ministers and Governors first teach their

subjects the arts of luxurious necessity (III. 172).

7. To see profusion that he must not share;
To see ten thousand baneful arts combined
To pamper luxury, and thin mankind;
To see those joys the sons of pleasure know (IV. 299).

SOFT & LUXURY:

1. The vulgar unfurnished with the luxurious comforts of the soft cushion, down bed, and easy chair (II. 364).
2. The Galatians, softened by the luxuriancy of their country, no longer bore any resemblance to their intrepid ancestors (III. 113).

LUXURY & REFINEMENT:

1. Those who have been bred frugally during the younger part of life, after a certain age gain new tastes for luxury and refinement (III. 85).
2. The man, the nation, must therefore be good, whose chiefest luxuries consist in the refinement of reason (I. 337).

NATURE & LOVE:

1. Some of them have peculiar merit, and are adorned with eloquence and nature; but still he seems in love with them (I. 192).
2. Such a conduct must disgust every spectator who loves to have the illusion of nature strong upon him (I. 390).
3. 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 (II. 105).
4. Too dangerous a scene for a youth of passions as strong as his imagination, in love with pleasure, and, as yet, seeing human nature only on the pleasing side (III. 229).
5. Nor this the worst. As nature's ties decay,
As duty, love, and honour fail to sway,
Fictitious bonds, the bonds of wealth and law (IV. 264).

SUSTAINING & LOVE:

1. An innate love of change, furnished with a body capable of sustaining every fatigue, and an heart not easily terrified at danger (II. 421).

NATURE & HAND:

1. To the assemblage of so many gifts from nature, it was expected that art would soon give her

finishing hand (III. 439).

2. Intent on high designs, a thoughtful band,
By forms unfashion'd, fresh from Nature's hand;
(IV. 263).

SAVAGE & FACE:

1. Their colour almost approaches blackness, and their faces are as savage as their manners (III. 69).

JOY & BRIGHTEN:

1. But whence when joy should brighten oer the land
This sullen gloom in Judah's Captive band
(IV. 219).
2. Those faded eyes, which grief for me hath
dimm'd, With guilty joy reanimate their lustre,
To brighten slavery, and beam their fires
(I. 177).

SPARKLES & JOY:

1. She now sparkles with joy (II. 318).

CLIME & SAVAGE:

1. Laws grind the poor, and rich men rule the law;
The wealth of climes, where savage nations roam
(IV. 266).

HEART & TRANSPORTS:

1. I sustained the loss with intrepidity; my son is made a slave among barbarians, which was the only blow that could have reached my heart: yes, I will indulge the transports of nature for a little (II. 94).
2. Tender hearts, languishing eyes, Leonora in love at thirteen, ecstatic transports, stolen blisses, are the frivolous subjects of their frivolous memoirs (II. 313).
3. Still holding the dear loved child in my arms, I asked my heart if these transports were not delusion (IV. 179).

HEART & GLOW:

1. Sighing we pay, and think e'en conquest dear,
QUEBEC in vain shall teach our breast to glow,
Whilst thy sad fate extorts the heart wrung tear
(IV. 413).[15]

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[15] This passage comes from "On the Taking of Quebec," which is a poem of uncertain authenticity.

FEW & WANTS:

1. In the midst of abundance, banish every pleasure, and make, from imaginary wants, real necessities. But few, very few, correspond to this exaggerated picture (I. 413).
2. There might be fewer wants, and even fewer pleasures (I. 441).
3. If their language be defective and barren, they have but few ideas, and consequently do not want a language more copious (III. 80).
4. In a few years it was a common saying, that there were three strange wants at Wakefield (IV. 22).

SOFT & SONS:

1. Thou only Esra's drooping sons can'st chear,
   And stop the soft Dey'd virgin's trickling tear (III. 352).
2. My children, the offspring of temperance, as they were educated without softness, so they were at once well formed and healthy; my sons hardy and active, my daughters beautiful and blooming (IV. 19).

SOFT & WANTS:

1. All earth-born cares are wrong:
   Man wants but little here below,
   Nor wants that little long.
   Soft as the dew from heav'n descends,
   His gentle accents fell (IV. 47), (IV. 200).[16]

FEW & WANTS:

1. Such are the charms to barren states assign'd;
   Their wants but few, their wishes all confin'd.
   Yet let them only share the praises due, If few
   their wants, their pleasures are but few
   (IV. 257).

WANT & WOE:

1. You have, whose years a sire's instructions want. Think how Laertes drags an age of woes (I. 160).
2. Arise ye sons of worth, arise
   And waken every note of woe,

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[16] These lines occur twice in the Goldsmith canon: once in the *Vicar of Wakefield* as "A Ballad," and once in "Edwin and Angelina," which is also known as "The Hermit." Friedman's introduction to "Edwin and Angelina" contains an account of the textual conflation.

When truth and virtue reach the skies,
'Tis ours to weep the want below (IV. 331).

3. AUGUSTA'S care had well supply'd.
And ah! she cries, all woe begone,
What now remains for me?
Oh! where shall weeping want repair
To ask for charity? (IV. 338).

SOURCE & WANT:

1. Like a superannuated savage of the forest, he is starved for want of vigour to hunt after prey. Thus gaming is the source of poverty, and still worse, the parent of infamy and vice (III. 386).

LUXURY & PAIN:

1. What yet untasted banquet, what luxury yet unknown, has rewarded thy painful adventures! Name a pleasure which thy native country could not amply procure (II. 176).

ANXIOUS & CARES:

1. Hence each departing sail a letter bears, To speak (if you are found) my anxious cares (I. 158).

APPENDIX B

The following is representative of the *Deserted Village* proximate word searches made against the Goldsmith canon and the number of matches found per query. The numbers below are not adjusted for the poem's matches with itself, thus all instances of "1" would register as "0" were *The Deserted Village* not part of the established canon.

1. SWEET & AUBURN.....3
2. LOVLIEST OR PLAIN & VILLAGE.....4
3. HEALTH & PLENTY.....1
4. HEALTH OR PLENTY & CHEAR.....2
5. LABOURING & SWAIN.....1
6. SMILING OR VISIT & SPRING.....1
7. PARTING OR LINGERING & SUMMER.....2
8. LINGERING OR DELAYED AND BLOOMS.....3
9. DEAR, LOVELY OR INNOCENCE & BOWERS..3
10. INNOCENCE & EASE.....4
11. SEATS & YOUTH.....1
12. VILLAGE & TRAIN.....1
13. LOITER & GREEN.....1
14. HUMBLE & HAPPINESS.....5
15. SHELTERED & COT.....1
16. CULTIVATED & FARM.....1
17. BUSY & MILL.....1
18. DECENT & CHURCH.....1
19. SEAT & SHADE.....1
20. LABOR & FREE.....1

APPENDIX C

The following is representative of the George Crabbe proximate word searches made against the Goldsmith canon and the number of matches found per query. Only 14 of 104 searches uncovered a match. Examples of stock diction matched most heavily against the canon.

1. VILLAGE & LIFE.....0
2. EVERY & CARE.....14
3. YOUTHFUL & PEASANTS.....0
4. DECLINING & SWAINS.....0
5. LABOR & YIELDS OR PAST.....0
6. CARE & REIGNS.....0
7. HOUR & LANGUOR.....0
8. AGE & FINDS.....1
9. REAL & FORM OR POOR OR PICTURE.....6
10. DEMAND & SONG.....0
11. MUSE & GIVE.....10
12. FLED & TIMES.....0
13. HARMONIOUS & STRAINS.....0
14. RUSTIC & POET.....0
15. NATIVE & PLAINS.....0
16. SHEPHERDS & VERSE.....0
17. COUNTRY'S & BEAUTY.....0
18. NYMPHS & REHEARSE.....0
19. TENDER & STRAIN.....0
20. THE REMAINING MATCHING SEARCHES NOT LISTED ABOVE ARE: GOLDEN & AGE, NUMBER & SYLLABLES, PEASANT & CARE, HAPPY & YOUTH, TRUTH OR STRAY & NATURE, REIGN & LAND, RUINED & SHED, PINE & BREAD, PEASANT & PIPES OR PLOD OR PLOUGH.

APPENDIX D

TEXTUAL FEATURE:	BOOKMAN	GOLDSMITH	CRABBE
1. PERCENT UNREPRESENTED WORDS	0.98%	3.70%	3.48%
2. AVERAGE OCCURRENCE OF POEM'S MOST-USED WORDS IN GOLDSMITH CANON	13.48 TIMES	13.16 TIMES	5.00 TIMES
3. PERCENT OF RHYMES THAT ARE CONCORDANT	41.18%	41.18%	20.59%
4. AVERAGE # OF TIMES THE CONCORDANT RHYMES ARE DUPLICATED IN CANON	1.64 TIMES	1.64 TIMES	0.59 TIMES
5. PROXIMATE WORD PAIRS' AVERAGE OCCURRENCE IN GOLDSMITH CANON	1.90 TIMES	1.29 TIMES	0.44 TIMES
6. PERCENTAGE OF INTERROGATIVES	7.14%	7.77%	47.05%
7. PERCENTAGE OF EXCLAMATIONS	14.28%	11.74%	11.76%
8. PERCENTAGE WRITTEN IN THE PASSIVE VOICE	10.71%	7.53%	5.88%
9. PERCENTAGE OF PREPOSITIONS	9.21%	9.73%	10.25%
10. AVERAGE WORD LENGTH (NUMBER OF LETTERS)	4.43	4.41	4.46
11. AVERAGE SYLLABLES PER WORD	1.33	1.35	1.32
12. AVERAGE SENTENCE LENGTH (WORDS)	18.89	23.05	28.70

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