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Mental Illness as Subject and Symptom:
Examining the Literature of Samuel Johnson and Christopher Smart
by

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ABSTRACT

This thesis examines where the experience of mental illness intersects with the written word to produce a creative document. My methodology applies various diagnostic criteria from the *Diagnostic and Statistical Manual of Mental Disorders, Fourth Editions (DSM-IV)* to selected texts from Samuel Johnson's *Rambler* and *Idler* and *Rasselas*. This project uses the same method to examine where the experience of mania is evident in the poetics of Christopher Smart, specifically, *Jubilate Agno*, a poem written in a madhouse over a four year period. My research confirms that one's experience of mental illness does influence the written word. Symptoms are present in the literature of Samuel Johnson and Christopher Smart.

PREFACE

Even today, while coping with their illness, the mentally ill experience an immense stigma and ostracism. This is mostly because of misunderstanding. The original impetus for this thesis was that I could not (and still cannot) stand how people talk openly about cancer, diabetes, and other illnesses, yet discussing mental illness strikes them with fear. I must change that perception and open a dialogue. For only through such an honest discussion can real understanding and healing begin. Similarly, breaking the silence concerning mental illness within the academic community is the reason why I began this thesis. The goal of this thesis is to experiment with the notion of where certain mental experiences such as mania or depression intersect with the written word to produce a creative document. However, I do not conduct my analysis blindly; I also discuss the opinions of theorists on this subject.

John Mullan in *Rewriting the Self* cites William Wordsworth, who articulates the belief that “[l]ife must be a journey of self-discovery” (6). Mullan states:

The Enlightenment did not have room for ‘the novel’, yet the novel was its true imaginative enactment. In the eighteenth century, it was in novels that the individual self—the experience of the self as individual — was most affectingly represented. (127)

Samuel Johnson and Christopher Smart both chronicled their respective mood disorders, albeit for different reasons. For Smart, this self-discovery is disguised, indicating a type of silence. In *The Madhouse of Language*, Allan Ingram argues that the history of mental illness is a history of silence:

[t]he silence takes different forms as the period advances. [This silence] is occasionally and significantly broken. But the pauses in the history of silence are not always easy to hear, and even when heard are frequently shouted down by the enthusiasm of medical opinion talking against or ‘*about*’ them. (17)

Many eighteenth-century authors, including Christopher Smart, wrote discourses of madness in such a way that, if readers listen to the silences within the text, they will hear the pain that mental illness causes and gain a greater understanding. The failure to acknowledge these silences and the blurred divisions which they create only perpetuate the silence that Ingram discusses. The overt and subversive disclosures by Johnson and Smart respectively are the reason I have called my thesis “Mental Illness as Subject and Symptom”. Johnson, who had a mental illness, also wrote about it; Smart manifested it in his writing.

I argue that Johnson journaled his struggle with mood disorders, both privately in his diaries, prayers, and annals and publicly through type-characters which exhibit symptoms of such illness in, for example, the *Rambler* and *Idler* essays. If readers are receptive to Johnson’s writing he becomes an advocate for the mentally ill. He has no qualms about discussing the subject in a public venue, as is the case with the *Rambler*, *Idler*, and *Adventurer* essays which were distributed as pamphlets and discussed most commonly in coffee houses. Such discussion brought the topic of mental illness to receptive readers. These readers were given an opportunity to listen to what Ingram calls

silences and hear sympathetically. Johnson also had type-characters of mentally ill individuals in his other texts: an example is the astronomer in *Rasselas*.

The reader's sympathetic response to Johnson's messages always depends upon seeing beyond Johnson's type characters and understanding that it is actually his own plight, or that of his mentally ill colleagues to which he refers. Johnson's self-discovery occurs mostly via diary entries and expressions of various thoughts and feelings, but only his diaries, prayers, and annals manifest his self-discovery in this straightforward manner.

Christopher Smart is much more subversive in his technique. Consciously or not, he unintentionally places evidence of the symptoms of mania within his text. Smart does not specifically chronicle them; the reader must take Allan Ingram's advice and listen critically to the silences to hear what they tell us about Smart's various states of mind. He does not overtly reveal them; rather his moods move quickly between states of mania and depression; the resulting speeding up and slowing down of the mind produces some interesting effects within *Jubilate Agno*. It becomes a sort of massive jigsaw puzzle wherein some details fit perfectly, whereas others have gaps as they are forced together. These gaps are where we find the unintelligibility of Smart's text. This is the other problem which I address in this thesis: I piece the incoherencies together and make sense of the text; I view any gaps in light of Smart's illness.

Roy Porter in *The Faber Book of Madness* tells how many sufferers have found their own ways of dealing with the trauma of mental illness:

[s]ufferers have often felt impelled to record the experience of losing mental control and its accompanying vertiginous disorientations in

consciousness. Some may have attempted this at the very moment they felt they were losing control, but in general the accounts we have are retrospective and, to that degree, ‘literary’ artefacts. (113)

Smart seems to be one of these figures, though subconsciously; he uses *Jubilate Agno* as an outlet for communicating his illness.

I offer some preliminary remarks here to help my reader understand my methods. In recent years, much research has been done in the area of mental illness and literature, including Kay Redfield Jamison’s *Touched with Fire: Creativity and the Artistic Temperament* (1993) and Lillian Feder’s *Madness in Literature* (1980). Smart is discussed briefly in both books but he deserves more attention. Consequently, my thesis examines bipolar (“manic-depressive”) disorder as reflected in Christopher Smart’s *Jubilate Agno*. Conducting a non-biased analysis requires that we examine not only mania, but also depression. For examples of depression in literature I examine the works of Samuel Johnson, a figure whose depressions are well documented.

During much of his life, Johnson suffered from what can be perceived as profound bouts of melancholy, of which he spoke often. As John Wiltshire argues, “[i]t is certain though that when Johnson spoke of his ‘illness’ he often had in mind his melancholy and depression of spirits” (41). This thesis focuses principally on how experiences of depression and bipolar illness are made manifest in selected works of Samuel Johnson and Christopher Smart respectively. My method is to analyze excerpts from Johnson’s diaries, prayers, and annals for personal accounts, and the *Rambler*, *Idler*, and *Rasselas* for anonymous accounts of the experience of his depression. From there, I

will discern where Johnson's type characters rupture Ingram's silences to create a dialogue concerning mental illness. Similarly, I examine *Jubilate Agno* for evidence of the experience of mania, because much of Christopher Smart's public behavior and writing can be linked to manic episodes.

Research has found that one percent of the global population is afflicted with bipolar affective disorder. Based on my research, I believe that Christopher Smart suffered from this disorder. Smart's illness is evident in *Jubilate Agno*; a close examination of the text reveals various symptoms. Although I acknowledge that it is impossible to arrive at a definitive diagnosis on someone who lived more than two centuries ago, I attempt to disprove the notion that Smart's text is unintelligible and prove that its composition (and the reason behind it) arose out of his illness. At the same time, *Jubilate Agno* manifests the experience of bipolar disorder. As for Johnson, I examine where depression is demonstrated in the *Rambler* and *Idler* as well as his *Dictionary* and *Diaries, Prayers, and Annals*.

The Diagnostic and Statistical Manual of Mental Disorders, Fourth Edition (DSM-IV) is the psychiatrist's major reference on the symptoms of disorders. It provides a general benchmark for therapists during the diagnosis of patients; as each patient's symptoms may vary in presentation, it is only a guide and must be used with care. The 'Cautionary Statement' included in the introductory pages of the *DSM-IV* emphasizes this point regarding its employment¹. I acknowledge this and use the *DSM-IV* merely as a tentative framework for interpretation. As the *Study Guide to the DSM-IV* states:

The diagnoses in [the] *DSM-IV* [...] are like ready-made suits that come in a variety of standard styles and sizes. They fit many patients well, others adequately, and some barely at all. The clinician's task, like the clothier's, is to fit individuals with specific characteristics into standard, predefined categories. For the clinician, the specific characteristics are the patient's psychiatric signs and symptoms, and the standard predefined categories are psychiatric diagnoses. When the characteristics and diagnoses match closely, the process is straightforward and rapid. When there is a notable discrepancy between the two, the process becomes complicated and prolonged. (1)

I adopt this attitude as a guide during my examination of Johnson and Smart.

An examination of the historical context of madness leads to much scrutiny of the barbaric treatment of the mentally ill through inhumane purges, scourges, and the like. In ancient times, insanity was thought to be caused by an abundance of black and yellow bile which left the individual spleeny or, according to Johnson's *Dictionary*, "angry [or] peevish"². Foucault's *Madness and Civilization* notes that during the latter part of the eighteenth century the Catholic Church decreed:

"melancholics by devotion" [in other words religious manics] must not be allowed their pious books; experience "teaches that this is the surest means of perpetuating insanity or even of making it incurable, and the more such permission is granted, the less we manage to calm anxiety and

scruples”. (Pinel qtd. in Foucault from *Traité complet du régime sanitaire des aliénés* 256)

Despite the mild practice of removing the books that were believed to trigger their illness, we also see abhorrent treatments, such as whippings and purges to treat mental illness. Despite this cruelty, we see a transition to greater humanity between the earlier and later 1700's.

Porter in *The Faber Book of Madness* (1991) states that, historically, some of the origins of theories about madness are as follows:

The most ancient opinion of the proximate cause of intellectual derangement, or what has been called madness, is that it is derived from a morbid state of the liver, and that it discovers itself in a vitiated state of the bile. Hippocrates laid the foundation of this error by his encomium upon Democritus, whom he found employed in examining the liver of a dumb animal in order to discover the cause of madness. [...] Madness has been said to be the effect of a disease in the spleen. This viscus [which the *OED* defines as “One or other of the soft internal organs of the body”] is supposed to be affected in a peculiar manner in that grade of madness, which has been called hypochondriasis. For many years it was known in England by no other name than the spleen, and even to this day, persons who are affected with it are said to be spleeny, in some parts of the New England states. (39)

In recent years a discovery from ancient Greece has proved itself invaluable in the treatment of manic depression — lithium:

Greek and Roman physicians treated their patients by prescribing “rest, refreshment, and the forging of new emotional connections.”

Furthermore, they recognized the soothing effects of the waters in the spas in Northern Italy where they sent agitated or euphoric patients. Two thousand years later, these waters have been found to be rich in lithium salts. (Hilliard *Manic-Depressive Illness* 11)

In ancient times many aspects of mental illness were blamed on the “Passions,” and George Cheyne explains that, “[a]ll violent and sudden Passions, dispose to, or actually throw People into acute Diseases” (*Essay of Health and Long Life* 170). Cheyne also believes that:

Thoughtful People, and those of good Understanding, suffer most by the *slow* and *secretly consuming* Passions. [...]. The *Diseases* brought on by the Passions, may be cured by *Medicine*, as well as those proceeding from other Causes, when once the Passions themselves cease, or are quieted. But the *preventing* or *calming* the Passions themselves, is the Business, not of Physick, but *Virtue* and *Religion*. (Cheyne *Essay* 171).

Turning the discussion to Johnson, according to psychiatrist Kay Redfield Jamison’s *Touched With Fire: Manic Depressive Illness and the Artistic Temperament*,

Johnson had an almost obsessive fear of insanity and was, intermittently, suicidally depressed at different periods in his life. He had his first major

breakdown, which lasted for two years, at the age of twenty; he [...] was again severely afflicted by depression when he was in his early fifties, writing in 1761: “[m]y *terroures and perplexities* have so much increased, that I am under great depression.... Almighty and merciful Father look down upon my misery with pity”. (232)

Samuel Johnson provided a benchmark for understanding melancholia in the eighteenth century by compiling, between 1746 and 1755, *A Dictionary of the English Language*. At least a dozen terms contained in this work are linked with depression. This will be discussed in more detail in the first chapter. The inclusion of psychological terms and their meanings in the *Dictionary* also had a personal connection. In fact, according to James Boswell, “[a]t the time when he was concluding his very eloquent Preface, Johnson’s mind appears to have been in [a] [...] state of depression” (Boswell 212). I will argue that Johnson’s *Dictionary*, and other works are predecessors of the modern tools for psychiatric diagnosis. They create a record of the experience of mental illness, as mentioned in his diaries, which shaped the psychological framework for the *Dictionary*.

This was not Johnson’s first work on a dictionary. He collaborated on a medical dictionary and took a keen interest in medical matters. As James L. Clifford reports “In 1741-1742 Johnson had helped [Dr. Robert] James with his *Medicinal Dictionary*,³ writing a good many of the pieces in it” (44)⁴. He also incorporated medical terminology into his letters, as Wiltshire comments:

A very high proportion of Johnson's letters in the surviving correspondence touch on or discuss medical matters. Among them are some of the most earnest, most carefully considered he wrote. [...].

Outside the letters Johnson's comments on therapeutics are rare. (65)

Smart, in *Jubilate Agno* unintentionally manifests the symptoms of manic religiosity, goal-directed activity and flight of ideas within his text. Only listening with empathy to Smart's message will reduce stigma.

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DEDICATION

To all those who struggle daily with mental illness, may you no longer suffer in silence.

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EPIGRAPH

“[E]very man’s mind is a madman’s, and only by the ‘strictest regulation’ do we harness the chaotic forces built into our very constitution.”

Max Byrd, *Visits to Bedlam*, 62

SAMUEL JOHNSON: MENTAL ILLNESS AS SUBJECT

Samuel Johnson was born on September 18, 1709⁵. Life would not prove easy for him because he was afflicted by a myriad of health problems. According to Boswell:

Young Johnson had the misfortune to be much afflicted with the scrofula, or king's evil, which disfigured a countenance naturally well formed, and hurt his visual nerves so much, that he did not see at all with one of his eyes, though its appearance was little different from that of the other. (31)

In an attempt to cure the lad, in 1714 he was taken to Queen Anne. For it was then believed that all that was necessary to cure the illness was the touch of a rightful monarch; however, this cure was unsuccessful. Scrofula was the first of many illnesses to affect Johnson. Before the end of his life, he would also be afflicted by asthma and gout, among other maladies. Despite these challenges, Johnson went on to be a tremendously successful literary figure. He was influential in shaping English society, culture, and the eighteenth-century canon. This influence on society is demonstrated quantitatively as Johnson experienced a “golden decade” in his career. During this period, he saw the publication of *The Rambler* (1750-52), some essays in *The Adventurer* (1753-55), *The Dictionary* (1755), *The Idler* (1758-60) and *Rasselas* (1759). This chapter will show in part how elements of Johnson's depression and experience of obsessive-compulsive disorder (OCD) can be traced through both his writing (in particular the *Dictionary* with its ordered listing of words and their meanings), and his personal life. To begin with OCD in general, it may be said that:

[Obsessive-Compulsive] disorder actually has two sides - intrusive, unwanted thoughts, images or impulses (obsessions), and repetitive behaviours (compulsions) that generally reduce the distress and anxiety provoked by obsessions. Equally likely to occur in men as in women, OCD appears to occur more often in the upper classes and in people of high intelligence. The most common obsessions include fears of contamination or making oneself or others ill by touching things; fear of harming oneself or another person (even though the person with OCD never would), and the need for orderliness, cleanliness or exactness⁶.

OCD has relevance for Johnson as it accounts for some of his behaviours. Whenever he went for a walk, Johnson was compelled to touch any post he passed. If by chance he missed one, he would go back and touch it. More telling is Boswell's account of Johnson's shredding of orange peels, which is discussed later in this chapter. OCD drives his obsessive fear of insanity and is the reason why he gave a padlock to Mrs. Thrale. The disorder intrudes on his life.

According to the *DSM-IV*, OCD involves "repetitive behaviors (e.g., hand washing, ordering, checking) or mental acts (e.g., praying, counting, repeating words silently) that the person feels driven to perform in response to an obsession, or according to rules that must be applied rigidly" (423).

Johnson alludes to his own obsessiveness in *Rambler* No. 29. Even though on an obvious level *Rambler* No. 29 refers to anxiety, but when we look closely we see

symptoms of OCD, first when the Rambler states “it shews an equal ignorance of our proper sphere, to harass our thoughts with conjectures about things not yet in being. How can we regulate events, of which we yet know not whether they will ever happen?” (*Yale Johnson* 3 159). The correspondent has excessive worries about the future, and his worry indicates that the essay may deal with OCD. Johnson substantiates Rambler No. 29’s links to OCD via worry:

The concern about things to come, that is so justly censured, is not the result of those general reflections on the variableness of fortune, the uncertainty of life, and the universal insecurity of all human acquisitions, which must always be suggested by the view of the world; but such a desponding anticipation of misfortune, as fixes the mind upon scenes of gloom and melancholy, and makes fear predominate in every imagination.

(160)

Generally, in OCD “the behaviors or mental acts are aimed at preventing or reducing distress or preventing some dreaded event or situation; however, these behaviors or mental acts are either not connected in a realistic way with what they are designed to neutralize or prevent or are clearly excessive” (*see Appendix A*). *Rambler* No. 29 relates closely to excessiveness and the notion of “anticipation of misfortune, [as well as] mak[ing] fear predominate in every imagination” (160). OCD is a partial theme of this essay. I mention OCD first because little is known of Johnson’s experience of it; his depression is a different matter. Consider the following from Johnson’s letters (many of

which exhibit depressive symptomology). An excerpt from a letter, dated November 19, 1752 reads in part:

Grant, O Lord, that I may not lavish away the life which Thou hast given me on useless trifles, nor waste it in vain searches after things which thou hast hidden from me. Enable me, by thy Holy Spirit, so to shun sloth and negligence, that every day may discharge part of the task which Thou hast allotted me. (48)

The prayer that he not be allowed to “lavish away [his] life” suggests his depression: we see evidence of the real or perceived idleness, which is prevalent in the illness.

Additionally, this prayer with its desire to “shun sloth” indicates Johnson’s feelings of guilt, another characteristic of depression.

John Wiltshire also comments on Johnson’s intense prayers for relief from his melancholy. He explains:

[Johnson’s] manuscript diary contains many prayers which offer—in the manner of a devotional treatise—instructive models to be followed. Yet there is an element in them that is confessional: their form is certainly prayer but the overt content is self-laceration and self-reproach, and their deepest manifestation is of radical self-division. He complains of his sluggishness and idleness, his carelessness and disorder, berates himself for his failures to keep former resolutions, and pathetically resolves, again and again, to reform and order his life. In the midst of his prayers,

petitions such as ‘Deliver and preserve me from vain terrours’ and

‘Deliver me from the distresses of vain terrour’ recur. (42)

Often these depressions paralyzed him.

Johnson’s self-reproach and references to slothfulness suggest definitive evidence of his depression. James Boswell, in his *Life of Johnson* frames this melancholy in an eighteenth-century context:

[Samuel Johnson’s father] was a man of a large and robust body, and of a strong and active mind; yet, as in the most solid rocks veins of unsound substance are often discovered, there was in him a mixture of that disease, the nature of which eludes the most minute enquiry, though the effects are well known to be a weariness of life, an unconcern about those things which agitate the greater part of mankind, and a general sensation of gloomy wretchedness. From him then his son inherited, with some other qualities, ‘a vile melancholy’, which in his too strong expression of any disturbance of the mind, ‘made him mad all his life’. (27)

This accords with the works by Jamison, I talk about, it reveals the heritable nature of depression⁷. The misery of his depression is also depicted in his diaries. One such entry reads:

How the last year has passed I am unwilling to terrify myself with thinking. This day has been passed in great perturbation. I was distracted at Church in an uncommon degree, and my distress has had very little

intermission. I have found myself somewhat relieved by reading, which I therefore intend to practice when I am able. This day it came into my mind to write the history of my melancholy. On this I purpose to deliberate. I know not whether it may not too much disturb me. (*Yale Johnson* 1 119)

Johnson spent nine years compiling *A Dictionary of the English Language*, which included usage examples from literature. This project was immense in scope. The *Dictionary* used extensive literary examples—no less than 240,000 illustrative quotations were collected from literature, half of which made it into the final manuscript (Bate 395). Johnson’s careful selection of quotations from his own library and books borrowed from others helps make it a formidable predecessor to *The DSM-IV*. Of the Preface to the *Dictionary*, Johnson’s friend and biographer John Hawkesworth added that: “It is written with the utmost purity and elegance; and though it is only an avenue to the dusty deserts of barren philology, it abounds with flowers that can shoot only on poetic ground; it delights the passenger without detaining him by the way” (qtd. in Clifford 138). Johnson’s *Dictionary* received critical acclaim from the literary community. Adam Smith stated, “[w]hen we compare this book with other dictionaries, the merit of its author appears very extraordinary” (qtd. in Clifford 139). I believe that the influence it went on to have on the field of psychiatry is one of its major accomplishments. Having psychological definitions was critical to the eighteenth century as a whole. As Kathleen M. Grange states in her article, “Pinel And Eighteenth Century Psychiatry”, definitions of psychological terms were needed because “in any account of eighteenth-century

psychiatry the first problem is one of definitions” (442). The historian has great difficulties pinpointing terminology. Johnson provides such definitions via the *Dictionary* to remedy the difficulties of the period and provide a much-needed clarification in many fields including how mental illness was viewed.

Johnson assisted James in the compilation of a medical dictionary before he created his own lexicon. I will argue that Johnson’s *Dictionary*, as well as his other works, could be considered the predecessors of the modern tools for psychiatric diagnosis. Included in its pages are at least a dozen terms and definitions of various psychological disorders. Many of these terms, including “melancholy”, “affection”, and “hypochondriacal”, contain links with depression (see Appendix B). The word “crack” can be applied either generally or specifically, it may generally be a process of insanity or specifically connote a mental state, e.g. mania. By giving these definitions, as well as by other means, Johnson sought to educate society about depression and other medical matters.

Another motive for the extensive scope of the *Dictionary* was an “endeavour to support what appears to me most consonant to grammar and reason.” (Boswell 133). His emphasis on reason moved Johnson to explore rationality and psychology in all aspects of his writing. As Grange states, “[t]he comprehensive nature of the terms [within the *Dictionary*] was suggested by contemporary definitions. Samuel Johnson 1755, defined both psychiatric words and their meanings by many equivalents, including the definition of ‘affection’ as [the] ‘state of the mind in general’” (Grange “Pinel” 446). The

psychological component of this definition reads, "the state of being affected by any cause, or agent". By including this phrase, Johnson leaves the definition open to psychological interpretation and critique. He even defines melancholy as "[a] kind of madness, in which the mind is always fixed on one object." With this statement, Johnson has pinpointed rumination, as we would call it today. The ordered task of compiling the *Dictionary* was, I believe, therapeutic on many levels. It allowed him to focus his mind, while working slowly and carefully composing manageable units.

While he was engaged in compiling the *Dictionary*, his depression made him feel slothful and dejected. Johnson tried various methods to discipline his mind, such as the study of arithmetic. Its emphasis on counting reveals a symptom of OCD. Citing Mrs. Thrale, Bate describes this method:

[W]henever he felt his imagination 'disordered, his constant recurrence was to the study of arithmetic.' It was not only the objective exactness of numbers that his turbulent imagination craved as a means of reducing anxiety. It was also the effort to compartmentalize—to break things down into smaller, more manageable units, so that they cease to terrify and overwhelm the human spirit. (106)

Breaking tasks down into more manageable units is a behavior which typifies much of Johnson's career. This piecework not only demonstrates his obsessive attention to his work but I believe it also allowed him to continue writing even during his terrifying bouts of melancholy. He took advantage of situations which allowed him to compose his work

in manageable units, so that he could write even during his deepest depressions. Such a behaviour also benefited his career.

Johnson's diaries also make reference to OCD. Johnson often tried to compile reading schedules to ease his mind.⁹ E.L. McAdam Jr. discusses one such example:

On 21 November, [1729] Johnson tried to prod himself to study by making a table of what he could accomplish if he read regularly ten lines a day (making 60 a week, 240 a month, and 2880 a year, his week consisting, [...] of six days, his month of four weeks, and a year of twelve months). Then, realizing that ten lines was an absurdly low aim, he calculated his progress with goals from thirty to six hundred lines a day, not bothering, in the last few estimates, to carry out totals for the year, which would be astronomical. (27)

It is evident that Johnson felt many kinds of obsessions and compulsions. This computation is "severe enough to be time consuming" (*DSM-IV* 417).

James Boswell describes another strange behavior of Johnson's:

I won a small bet from Lady Diana Beauclerk, by asking him as to one of his particularities, which her Ladyship laid I durst not do. It seems he had been frequently observed at the Club to put into his pocket the Seville oranges, after he had squeezed the juice of them into the drink which he made for himself. Beauclerk and Garrick talked of it to me, and seemed to think that he had a strange unwillingness to be discovered. We could not

divine what he did with them; and this was the bold question to be put. I saw on his table the spoils of the preceding night, some fresh peels nicely scraped and cut into pieces. 'O, Sir, (said I,) I now partly see what you do with the squeezed oranges which you put into your pocket at the Club.' JOHNSON. 'I have a great love for them.' BOSWELL. 'And pray, Sir, what do you do with them? You scrape them, it seems, very neatly, and what next?' JOHNSON. 'I let them dry, Sir.' BOSWELL. 'And what next?' JOHNSON. 'Nay, Sir, you shall know their fate no further.'

(Boswell 602)

The act of shredding orange peels offers clear external evidence of OCD for more than one reason. Firstly, it was a behavior that Johnson repeated often. Secondly, he could not (or would not) reveal to Boswell why he shredded the peels. No diagnosed obsessive-compulsive can reveal the motives behind his or her actions (that is, if the actions serve to decrease obsessive tendencies). If these motives are revealed, the action no longer serves as a means of blocking obsessive thoughts or tendencies.

It is these psychological illnesses and Johnson's experience of them that served as an impetus for a body of his own work, which belongs in the fields of both psychology and psychiatry. According to Grange,

[a]mong literary works which surpassed current medical accounts of emotional disturbance were the *Rambler* essays (1750-52) [...] [whose] aim was to show the 'moral discipline of the mind'; in reality, he

described various forms of neurotic behavior and states of mind which he called the 'passions.' Some of these literary case-histories of mental disease were brilliantly observed. (Grange "Pinel" 445)¹⁰

The *Rambler* and *Idler* essays contain mentally ill type characters whom Johnson treats with a high degree of sympathy. He painstakingly constructs these portraits to depict the pain and torment incurred by his fellow sufferers. These essays allowed Johnson to change in some measure the perception of the mentally ill by letting mainstream society see their plight, he used type characters to demonstrate that mental illness is a disease like any other.

Johnson's reliance on type characters demonstrates the continuing vogue of the ancient Greek model of Theophrastus. As Benjamin Boyce states, "the Characters of Theophrastus attempt to sketch the typical manifestations in human nature of some one quality of character. To the modern reader the aspects of the character chosen may sometimes seem rather more psychological than moral." (4-5). Johnson draws on this form as used in earlier eighteenth-century works like William Law's *A Serious Call to a Devout and Holy Life* (1727). In this tradition, Johnson constructs characters who are highly psychological in nature. These characters, like Johnson's idler in *Idler* No. 9, have thoughts pressing upon their minds which make tasks "painful and laborious" (*Yale Johnson* 2 30). A more detailed examination of these essays follows in this chapter; here, suffice it to say that these essays are very much a product of the Theophrastan tradition and evolved out of its principles and precepts.¹¹

Rambler No. 42, titled “The misery of a modish lady in solitude,” contains a London lady who enjoys society life; she recounts her fond memories of childhood and remembers the “perpetual tumult of pleasure” (*Yale Johnson* 3 227) and her mother’s generosity (228). Her unhappiness is manifest when she goes to visit her aunt in the English countryside and finds herself emotionally empty. Subsequently, she writes to Mr. Rambler stating that “[t]he novelty of the objects about me pleased me for a while, but after a few days they were no longer, and I soon began to perceive that the country was not my element; that shades, and flowers, and lawns, and waters, had soon exhausted all their power of pleasing” (229-30). She writes to Mr. Rambler as a “means of conquering or escaping [her distresses]” (227), which serves Johnson as a means to link a satire on pastoral with an account of depression.

She tells Mr. Rambler of how she “sometimes heard a studious lady of my acquaintance read pastorals, I was delighted with scarce any talk but of leaving the town, and never went to bed without dreaming of groves, and meadows, and frisking lambs” (229). These conventions deluded Euphelia into expecting “some nameless pleasure in a rural life” (229). Country life does not please her long: “shades, and flowers, and lawns, and waters, had very soon exhausted all their power of pleasing” (230). Country life is no more happy than city life. Johnson shares Euphelia’s recognition that pastoral promises her a false happiness, but not her gullibility, that a change in venue brings happiness, which is why he satirizes her artificiality. A change in venue will not resolve her depression.

But Johnson also shares Euphelia's unhappiness, her dis-ease. Euphelia is less obviously a case history than his correspondent in *Idler* No. 9, for she has a real cause of complaint. She feels trapped in the country and truly fears that she is "condemned to solitude" (230), although there are people to associate with. She is "forced to be awake at least twelve hours, without visits, without cards, without laughter, and without flattery" (230). This language of imprisonment shows that Euphelia feels she is trapped in her current surroundings. She could go home if she wanted, so truthfully she is trapped not in the country but in her psychological dis-ease. Johnson's language expresses not merely his sympathy but his own experience with depression. Euphelia is "languishing in a *dead calm*" (229, 231; emphasis added) and is emotionally flat, after all, "[she] had not in [her]self any fund of satisfaction with which [she] could supply the loss of [her] customary amusements" (230). She expresses dissatisfaction not just with the country, but with herself: "[I] cannot but suspect it to be some way or other my own fault, that, without great pain, either of mind or body, I am thus weary of myself" (231). In places, she sounds like the idle correspondent in *Idler* No. 9: "I have no motive to action, nor any object of love, or hate, or fear, or inclination. I cannot dress with spirit" (230). This is not merely an extravagant way to describe simple boredom. She finds no meaning in her life. She is melancholy beyond feeling. Euphelia stops short of suicide, but she clearly considers it: "I have not yet declared against existence, nor called upon the destinies to cut my thread" (231). This sounds more like anguish than boredom.

This subtext echoes several symptoms of depression defined by the *DSM-IV*. When Euphelia describes her pain in solitude as “[her] own fault” (231), she seems to reveal “feelings of worthlessness or inappropriate guilt (which may be delusional) nearly every day”. Additionally, when she “walk[s] because [she is] disgusted with sitting still, and sit[s] down because [she is] weary with walking” (230), she seems to reveal “psychomotor agitation [...] nearly every day”. When she says, “the current of youth stagnates” (231), she seems to reveal “fatigue or loss of energy nearly every day” and a “markedly diminished interest or pleasure in all, or almost all, activities most of the day, nearly every day”. In this context, when she has “sincerely resolved not to condemn [her]self to such another summer” (231) one reading of this emphasizes Euphelia’s “recurrent thoughts of death or suicide”. The final statement that establishes this is when she admits that she has not “called upon the destinies to cut [her] thread” (231); she certainly suggests “recurrent thoughts of death [...] or suicide”. The language of *Rambler* No. 42 is the language of someone with clinical depression. Euphelia is one of the type characters who exhibits the psychological insight that Johnson learned from his experience of depression.

Depressive symptoms are also obvious in *Idler* No. 9. The correspondent’s depression is first evident when he states that “the stroke of eleven in the morning is still as terrible to me as before, and I find putting on my cloaths still as painful and laborious” (*Yale Johnson* 2 30). Johnson depicts hypersomnia in the correspondent’s terror of “the stroke of eleven”. He is so depressed that all he wants to do is sleep. Getting out of bed

is a “terrible” chore that he cannot bear; he does not have the energy to arise. From his statement, I surmise that he has “fatigue or loss of energy nearly every day”. His desire to stay in bed is further developed: “How many unsollicitous hours should I bask away, warmed in bed by the sun’s glorious beams, could I, like them, tumble from thence in a moment, when necessity obliges me to endure the torment of getting upon my legs” (30). The correspondent suffers from the relentless fatigue characteristic of depression.

His loss of energy is shown once again when he states: “You may publish, burn, or destroy this, just as you are in the humour; it is ten to one but I forget that I wrote it before it reaches you. I believe you may find a motto for it in Horace, but I cannot reach him without getting out of my chair” (30-1). The fact that he is unwilling to leave his chair also indicates the correspondent’s depression. Even the smallest tasks seem enormous. The correspondent’s unwillingness to reach for Horace indicates a loss of interest or pleasure, for he refuses to include an epigraph, even though he could look it up. He does not have the strength to do so.

The correspondent has a “depressed mood most of the day, nearly every day, as indicated by [...] subjective report” (*DSM-IV* 327). Johnson presents such a depressive report when his correspondent pronounces: “This is the lowest stage to which the favorites of idleness can descend; these regions of undelighted quiet can be entered by few” (31). This is the nadir of the depression. The correspondent is not only in disease but feels disconnected from his or her environment. S/he articulates the “undelighted quiet”, and we note that s/he has entered the void where no amusements satisfy.

Johnson's *Rasselas* also depicts depressive psychology and psychiatric disorders when he speaks, through Imlac, of the Astronomer. Imlac reports to the others that: "I had quickly reason to imagine that some painful sentiment pressed upon his mind. [...]. He would sometimes, when we were alone, gaze upon me in silence with the air of a man who longed to speak what he was yet resolved to suppress" (*Yale Johnson* 16 143-4). Perhaps the Astronomer is suppressing schizophrenic voices. Definitely, he is mentally afflicted.

It soon becomes clear that the Astronomer suffers from delusions of grandeur in which a person may feel that they hold an office or position of importance, when he confides to Imlac:

I have possessed for five years the regulation of weather, and the distribution of the seasons: the sun has listened to my dictates, and passed from tropick to tropick by my direction; the clouds, at my call, have poured their waters, and the Nile has overflowed at my command. (*Yale Johnson* 16 144-5)

The Astronomer is clearly delusional Imlac states that, "[d]isorders of intellect [...] happen much more often than superficial observers will easily believe" (*Yale Johnson* 16 150). Here Johnson is coming out of his authorial shell and speaking to the readers through Imlac. As the Astronomer lets his delusions be known, to both Imlac and the audience, Johnson constructs a psychological discourse. Through his creation of these characters, Johnson is the means whereby such dialogues on insanity occur. Grange

supports this notion as she states that “Chapter 45, [and following are] also relevant to [...] the episode on insanity.” (Grange “Dr. Samuel” 164). Imlac also speaks of depression when he states that:

No disease of the imagination [...] is so difficult of cure, as that which is complicated with the dread of guilt: fancy and conscience then act interchangeably upon us, and so often shift their places, that the illusions of one are not distinguished from the dictates of the other. (*Yale Johnson* 16 162)

This passage corresponds to one of the disorder’s characteristics, according to the *DSM-IV*: “feelings of worthlessness or excessive or inappropriate guilt (which may be delusional) nearly every day (not merely self-reproach or guilt about being sick)” (327) (see Appendix C). Wiltshire also elaborates on the Astronomer’s influence on psychiatry:

[Johnson’s] account of the Astronomer’s insanity, which certainly had some influence on the development of psychiatry, is of more than historical interest [...]. He is a patient, an observer, a commentator, on the peripheries of the medical world. (9)

His account of the Astronomer’s insanity was a forerunner of modern psychiatry. Additionally, his role as both patient and observer gave him a unique perspective on psychological disorder. He not only *saw* mental illness, but personally experienced it. Wiltshire gives yet another reason for the Astronomer's bizarre behavior:

The astronomer's delusion of power can then be thought of as a compensation for his actual powerlessness. When he has emerged from belief in his gifts, Imlac's concluding advice is 'keep this thought always prevalent, that you are only one atom of the mass of humanity, and have neither such virtue nor vice, as that you should be singled out for supernatural favours or afflictions.' For the astronomer, the surrender of his delusion is almost a confession of his life's failure. (190)¹²

Wiltshire believes that the Astronomer uses his delusion to compensate for his own lack of ability. He hides in his own little world because he is unable to be independent and self-assured.

We should note that Imlac acts as a psychiatrist for the Astronomer as he spends time listening to the Astronomer. Wiltshire states, "Imlac may adopt a kindly, sometimes interrogative role that resembles the therapist rather than the 'mad doctor'" (193-4). Likewise, he qualifies this view by observing that "the astronomer undergoes no version of the 'talking cure': his new friends do not encourage him to dwell on his fantasies, or on his own past life" (194). Here Nekayah and her fellow travellers are trying to accept both the Astronomer and his illness. They do not hesitate to meet with him and discuss astronomy.

Johnson's other works including the *Dictionary*, as previously established, discuss human psychology and perform much the same function as its psychological influence. Max Byrd elaborates that there were also other types of dictionaries available which

incorporated eighteenth-century medical discourse. He states that “The *Rambler*’s catalog of misery is another dictionary really, unalphabetical but inclusive” (103). The *Rambler* and other essays are a compendium of psychological case studies. John Wiltshire expresses a similar opinion:

The pain and suffering [the *Rambler*] essays discuss is mostly moral or psychological, though Johnson’s metaphors insistently attribute to psychological sufferings the harrowing qualities of physical ones, and the essays that treat them borrow more than a hint in their design and approach from the medical textbook. (7)

Just as the *Rambler* essays bring this *private* torment out into the *public* sphere through their constant reference to both moral and psychological pain, the essays allow readers to vicariously experience this pain. Thus, these essays promote a deeper understanding of mental illness by all involved. Additionally, Johnson offers suffering characters as clinical portraits, thereby further exposing the issues of the *mentally* ill.

Johnson’s works are not so egocentric as to focus only on depression. His essays comment on other mental illnesses as well. *Rambler* No. 49 postulates views on grandiosity: “If, therefore, the love of fame is so far indulged by the mind as to become independent and predominant, it is dangerous and irregular” (*Yale Johnson* 3 267) and may lead to the formation of delusions of grandeur. The *DSM-IV* defines delusions of grandeur as:

[H]aving some great (but unrecognized) talent or insight or having made some important discovery. Less commonly, the individual may have the delusion of having a special relationship with a prominent person (e.g., an advisor to the president) or being a prominent person (in which case the actual person may be regarded as an impostor). Grandiose delusions may have a religious content (e.g., the person believes that he or she has a special message from a deity). (297)

These abnormalities seem to be what is represented in this *Rambler* essay.

Such commentary is also evident in *Rambler* No. 40 with its focus on irritability. Petulance is one of the principal symptoms of mania. Not all of the listed symptoms are present in *Rambler* No. 40 as no diagnostic criterion was formalized in Johnson's time. However, we do see some symptoms in this *Rambler* essay (see Appendix C). Distractibility, a symptom of manic-depression is also seen when the correspondent states:

As men frequently fill their imaginations with trifling pursuits, and please themselves most with things of small importance, I have often known very severe and lasting malevolence excited by unlucky censures, which would have fallen without any effect, had they not happened to wound a part remarkably tender. (*Yale Johnson* 3 217)

"As men frequently fill their imaginations with trifling pursuits, and please themselves most with small importance". Symptoms though not obvious are indeed present.

Johnson demonstrates his astute knowledge of psychological disorder; he is not only aware of depression and mania; his works display knowledge of other disorders as well. Consider *Rambler* No. 40, which refers to narcissistic personality disorder (NPD) (see Appendix D). Narcissism is made reference to in *Rambler* No. 40:

Proculus withdrew his kindness from a nephew, whom he had always considered as the most promising genius of the age, for happening to praise in his presence the graceful horsemanship of Marius. And Fortunio, when he was privy counsellor, procured a clerk to be dismissed from one of the publick offices, in which he was eminent for his skill and assiduity, because he had been heard to say, that there was another man in the kingdom on whose skill at billiards he would lay his money against Fortunio's. (*Yale Johnson* 3 217-8)

In *Rambler* No. 40, symptoms 1, 2, 3, and 9 offer critical evidence for the existence of narcissistic personality disorder. It is most prominently seen in the type character of Proculus, but occasionally displays itself in the portrayal of Fortunio. Proculus has a grandiose sense of his own self-importance. He only withdrew his kindness from his nephew after his nephew praised the horsemanship of Marius. Such praise no longer recognized Proculus as a superior horseman (see Criterion A1). Furthermore, Proculus also “believes that he is special and unique”. Fortunio’s narcissism is demonstrated in “arrogant, haughty behaviors or attitudes” (see Criterion A9).

Despite the fact that not all of the criteria for NPD are present we still see types of it within this essay. Johnson has created a set of narcissistic personality types, thereby demonstrating the broad scope of his psychological understanding. Elements of this narcissism are also evident in mania with its inflated belief in one's own importance that may lead one to associate outside of one's comfort zone. Since Johnson never experienced mania personally but only witnessed it in his friend Christopher Smart and perhaps others, he is simply trying to construct a framework for discussion on mental illness. In this work, Johnson's Mr. Rambler discusses how to avoid mania: "our virtues may be guarded and encouraged, and our vices repressed in their first appearance by timely detection, and salutary remonstrances" (*Yale Johnson* 3 220). Timely detection will lead to effective treatment.

Rambler No. 95 provides a cognitive behavioural model for self-treatment, as the correspondent states: "By this method I am at length recovered from my argumental delirium, and find myself in the state of one awakened from the confusion and tumult of a feverish dream. I rejoice in the new possession of evidence and reality, and step on from truth to truth with confidence and quiet" (*Yale Johnson* 4 148). Now, the correspondent feels that it is his job to diagnose the illness and to help others. He is "employed in an office" to differentiate the "many diseases both of the body and mind" (143). Evidently, Johnson's correspondent makes several statements that are inflated and grandiose. Such grandiosity is evident as the correspondent explains how he "was never to be convinced or repressed by any other arguments than blows, by which my antagonists commonly

determined the controversy, as I was, like the Roman orator, much more eminent for eloquence than courage” (144). He feels erroneously that he is a great orator. This grandiosity goes hand in hand with mania: “Inflated self-esteem is typically present, ranging from uncritical self-confidence to marked grandiosity, and may reach delusional proportions” (*DSM-IV* 328). This “marked grandiosity” is the correspondent’s problem and it recurs throughout the essay.

Another characteristic of mania which is seen in *Rambler* No. 95 is the “flight of ideas.” According to the *DSM-IV*, a frequent characteristic of mania is the “continuous flow of accelerated speech, with abrupt changes from one topic to another” (329). We should note that this problem is soon rectified and subsequently the individual feels deep regret for his/her behaviour (see *DSM-IV* 330). Such regret is expressed as Johnson’s correspondent states in response to his earlier behaviour: “having now violated my reason, and accustomed myself to enquire not after proofs, but objections, I had perplexed truth with falsehood till my ideas were confused, my judgment embarrassed, and my intellects distorted” (146-7). Moreover, he tells us that he “shuddered at [his] own corruption” (147).

Johnson possibly influenced a trend whereby madness moved towards a more humane treatment. He advocated a greater degree of compassion and understanding. As Byrd elaborates,

The earlier eighteenth century, ignorant of the medical nature of madness and uninterested in it, rejected madness as a *human* experience and sought

to transform it into something malevolent, bestial. In Johnson's lifetime madness was increasingly coming to be regarded as a disease [...] though little real progress in its treatment was effected. (104)

In the *Rambler* and *Idler* essays as well as *Rasselas*, Johnson humanizes mental illness. This humanization provided a medical discourse and allowed it to enter public discussion more acceptably and accessibly. With this acceptability came increased tolerance of the "psychological difference" of individuals. A degree of the fear of these "mentals" was stripped away. Byrd comments and elaborates on these humanizing notions:

The medical imagery that occurs so frequently in the *Rambler* [, *Idler* and *Adventurer*] helps further to mark Johnson off from the earlier Augustans, for no matter how relentlessly he tracks down and blasts human folly, he understands it to be illness—and what is more remarkable, he understands it to be human. No man of sympathy, least of all Johnson, blames other men for their sicknesses. (104)

Johnson understands that it is not the fault of the individual, and seeks to show the rest of the world that these individuals are sick. This concrete goal-directed activity demonstrates to the world that the mentally ill are people. Evidently, Johnson does not fit into one definitive discursive space within eighteenth-century society and the canon. In fact, as far as his discourses on mental illness are concerned, it can be contended that Johnson exists within a liminal space.

Foucault supports the notion of writing from within a liminal space when he states that, “Until the end of the eighteenth century, the world of madmen was peopled only by the abstract, faceless power which kept them confined; within these limits, it was empty, empty of all that was not madness itself” (*Madness* 251). The liminal space exists here because the “abstract facelessness” can include Johnson’s type characters. None of them have obvious identities. It is not as if he is reporting on the behaviour of Kit Smart or anyone else for that matter. On the surface, even though many of his essays seem to be case studies of “mad” individuals, we see that their lack of identity as human subjects renders them only “shallow observations”. Yet, this facelessness is given credibility through Johnson’s use of a medical discourse that prefigures the *DSM-IV*.

Therefore, by the time we arrive at the *DSM-IV* in the twentieth century, Johnson’s work has greater credibility. As I have demonstrated, *DSM-IV* can be applied to it. He has taken his experience as a depressive and channelled it with his literary talents to provide a public space for mentally-ill patients. In doing this, he is a humanitarian of his time.

Even today, depression and mental illness are generally taboo subjects. These subjects are kept to oneself and discussed only in the confines of the psychiatrist’s office. Conversely, Johnson’s *Dictionary* and certain essays in the *Rambler* and the *Idler* provide a mode for discussion concerning melancholy and other forms of mental illness, out of the private sphere of the human mind and into the public realm where they can be discussed openly to achieve an educational effect. In the eighteenth century, these essays

were read in two ways, either they were read aloud to those who could not read or they were read and discussed in coffeehouses where the opinions in the essays were addressed by a small group who determined their validity and appropriateness for their culture in a forum of debate. This method of teaching via highly moral essays also served a purpose for Johnson.

Johnson projected his inner torment to the outside world as a means of coping with his illness. He also read others' works during this period. As H.J. Jackson explains "[Johnson] looked upon [Robert Burton's *Anatomy of Melancholy*] as therapeutic in cases of melancholy [because] [...] 'the public now too well knows [that depression] was the disease of his mind'" (45). Johnson himself elaborates on this enjoyment of Burton's work. In a conversation with Boswell, he explains, "Burton's *Anatomy of Melancholy* is a valuable work. It is, perhaps, overloaded with quotation. But there is great spirit and great power in what Burton says [...]" (Boswell 690). Johnson read the *Anatomy of Melancholy*, and supported by his identification with it, constructed texts that included original discourses on mental illness. In my view, the experience of mental illness occurs irrespective of the boundaries which society imposes on it, for example, sane versus insane, healthy versus unhealthy, normal versus abnormal. All these factors considered in totality, it is evident that Johnson is attempting to educate both his own and future societies about these illnesses and in so doing change the treatment of the mentally ill.

MENTAL ILLNESS AS SYMPTOM: THE MAD POET IN *JUBILATE AGNO*

Like his colleague Samuel Johnson, Christopher Smart reflects his psychology in his writing. Smart was not only a prolific writer, but a brilliant scholar as well. Smart was well known for his Latin studies during his early career; as a result, it is only natural that he would return to this work later in life. His general body of Latin translations includes *The Works of Horace, translated literally into English Prose* (1763), *A Poetical Translation of the Fables of Phaedrus* (1765), and *The Works of Horace translated into Verse* (1767). Translating the entire works of Horace is a momentous feat for any writer, and Smart's translations of Horace are still cited today as formative and useful. Nevertheless, even when Smart was not publishing, he was still writing; take for example *Jubilate Agno*, which was composed between 1759 and 1763, while he was confined for lunacy at Bethnal Green Hospital.

During these periods of great literary publication and composition, Smart's writing was profoundly affected by mania and its consequences. Christopher Devlin's title, *Poor Kit Smart* is an appropriate nickname for Smart, for two principal reasons. First, and most obvious, he dies in a debtors' prison in 1771. Prior to this date Smart had already entered a period of severe trauma. By March of 1757 he entered St. Luke's Hospital for the insane, but was discharged uncured. Between May 1758 and early 1763 he was admitted to Bethnal Green asylum. Second, by the time Smart left Bethnal Green, his wife Anna Maria Carnan had permanently left him (Williamson xix; Sherbo 86). Manic depression left him poor both financially and personally. The illness gave him the

delusion that he was in a position to spend lavish amounts of money, far beyond what he possessed. Williamson comments on Smart's account of his incarceration for debt:

'After being *six* times arrested: *nine* times in a spunging house: and *three* times in the Fleet-Prison, I am at last happily arrived at the King's Bench,' [Smart] wrote to an unidentified correspondent. His last work, *Hymns for the Amusement of Children* [1771], must have been written largely, if not entirely, in the King's Bench Prison. His brother-in-law, Thomas Carnan, obtained him the 'Rules', which allowed him the freedom of a limited area outside the prison, but he was never discharged: he died of a liver disorder on 20 May 1771, aged forty-nine. (Williamson xx; emphasis in the original)

Despite this, Smart was still able to write; he completed *Hymns For the Amusement of Children* while in prison.

To turn to Christopher Smart's onset of mania, early signs began in 1747, when colleagues were forced to bail him out of a debtors' prison. Smart was often known to drink heavily and spend his money lavishly and generously. The income from his published work was used to pay off his creditors. Despite early symptoms of what would become a severe medical condition, many of Smart's colleagues were astonished by the extent of his malady. His friends did not in the least suspect his condition, Thomas Gray states:

But nobody else, so far as I know, had the least suspicion of Smart's sanity. It came as an utter shock to friends and relatives when this polished little man-about-town was struck and riven by that most dreaded and ludicrous of all diseases—religious mania. It opened like a trap-door beneath his feet and he disappeared completely. His friends averted their eyes and preferred to remember him as he had been before this fate destroyed him. (Gray qtd. in Devlin 12)

Fanny Burney also had great sympathy for Smart and his circumstances. In her diary, she writes:

This ingenious writer is one of the most unfortunate of men—he has been twice confined in a mad-house—and but last year sent a most affecting epistle to papa, to entreat him to lend him half-a-guinea!—How great a pity so clever, so ingenious a man should be reduced to such shocking circumstances. He is extremely grave, and has still great wildness in his manner, looks, and voice; but 'tis impossible to *see* him and to *think* of his works, without feeling the utmost pity and concern for him. (qtd. in Williamson xx)

She could not help but notice the wild look and manner which made her feel pity. Burney respected Smart as a poet and pitied him because of these circumstances. Not only did he now both look and act like a madman, but he was forced to beg for half a guinea. He got the half guinea; his friends would often come to his financial aid when he became ill.

Smart, like any other manic, was not unproductive. In fact, in 1939 William Force Stead would discover a vestige of Smart's productivity:

[T]hirty-two pages in Smart's own hand of a composition entitled *Jubilate Agno* ("Rejoice In The Lamb") [...]. It was written in a sort of free verse, most of the verses beginning with the word "Let" and the remainder with the word "For." The general purpose of the "Let" was to summon different personages, Biblical at first and then non-Biblical, to bless God—each in conjunction with some individual of the animal or plant world, so that the total effect would be a chorus of praise from all creation. But after several hundred lines the purpose appears to degenerate into a meaningless list of oddities, while the "For" verses do not seem to make even the beginning of a coherent plan. (Devlin 17)

Three editors, William Force Stead, W.H. Bond, and Karina Williamson, have organized the text in different ways to unravel the confusion. Stead respects the integrity of Smart's manuscript and its pages. He does not interpret the text:

Each of Smart's pages is printed under a Roman numeral, and these numerals therefore extend from I to XXXII. The handwriting varies considerably in size, with the result that the pages when printed contain a varying number of lines: (Stead 281)

Fragments 1-6, 13-14, and 21-22 consist entirely of verses beginning with the word "Let." Fragments 7-12, 15-20, and 23-24 consist entirely of verses beginning with "For".

Some passages that we now link together appear on different pages. “Let Ramah rejoice with the Cochineal” (137), for example, appears in fragment 21, while “For H is a spirit and therefore he is God” (147) occurs in fragment 23. A whole fragment, number 22, comes between these lines we now read together.

In his re-edition of the original manuscript, Bond groups Smart’s pages into five fragments A, B¹, B², C, and D (17-19). To emphasize connections between lines on separate manuscript pages, he places matching ‘Let’ and ‘For’ verses on facing pages of his text. In Bond’s text, “Let Ramah rejoice with the Cochineal” (122) is the first line in fragment C, and “For H is a spirit and therefore he is God” (123) is the first line of the same fragment on the facing page. However, many lines do not match. Nevertheless, the matching of fragments so that a “Let” verse faces its corresponding “For” verse contributes to the antiphonal/responsorial look of the text. Smart’s organizing pattern is easier to see.

In her edition, Williamson carries this ordering of Smart’s verses a step further. She treats Bond’s Fragments B¹ and B² as a single fragment, reducing the number of fragments to four. Fragments A and D contain only “Let” lines, whereas Fragments B and C contain matching pairs of “Let” and “For” lines which she integrates on the same page, changing type face between Italics and Roman from one line to another. Observe the following six lines:

Let Elizur rejoice with the Partridge, who is a prisoner of state and is
proud of his keepers.

*For I am not without authority in my jeopardy, which I derive inevitably
from the glory of the name of the Lord. (B1)*

Let Shedeur rejoice with Pyrausta, who dwelleth in a medium of fire,
which God hath adapted for him.

*For I bless God whose name is Jealous—and there is a zeal to deliver us
from everlasting burnings. (B2)*

Let Shelumiel rejoice with Olor, who is of a goodly savour, and the very
look of him harmonizes the mind.

*For my existimation is good even amongst the slanderers and my memory
shall arise for a sweet savour unto the Lord (B3).*

Williamson differs from her predecessors in that she combines “For” and “Let” lines directly underneath one another, as opposed to scattering them throughout the text (Stead) or placing them on facing pages (Bond). In Williamson’s edition, matching lines finally come together: “Let Ramah rejoice with Cochineal. *For H is a spirit and therefore he is God*” (C1). This coming together is of importance because it restores some of what Smart sought to do in his text, as it makes use of the structure of the Anglican liturgy.

Williamson incorporates as an ordering principle a structure that scholars have long recognized as Smart’s model. He was familiar with these patterns from the Anglican liturgy, which includes an antiphonal/responsorial portion during which the

priest offers one half of the prayer and the congregation collectively answer him orally with the other half of the prayer.

As a religious poet, Smart also admired the Psalms of King David, who is the subject of “A Song to David,” his most famous religious poem. The biblical Psalms were ordered this way:

A distinctive feature of Hebrew poetry much emphasized by Bishop Robert Lowth is its antiphonal or responsive character. Much of it was designed to be spoken or chanted by two groups; as Lowth has it, “ ‘One of the choirs sung a single verse to the other, while the other constantly added a verse in some respect correspondent to the former.’ ” In addition to numerous examples of Biblical poetry so written, he cites passages in the Bible directly referring to the practice, such as I Samuel 18.7 and Isaiah 6.3. (*Praelectiones de Sacra Poesi Hebraeorum* qtd. in Bond 20)

In *Jubilate Agno*, Smart followed the pattern that Lowth identified in these sacred scriptures. Most critics still read Smart as a religious poet inspired by King David. Allan C. Christensen in “Liturgical Order In Smart’s *Jubilate Agno*: A Study of Fragment C,” demonstrates how Smart uses his text as a mode of praising God. He states that “Smart quite naturally refers to the second coming and the last trump in the ‘horn’ passage as he seeks to associate himself with Christ” (370). He also comments that “[c]ritics have generally acknowledged that the two very different kinds of verses [namely the For/Let couplet] were meant to form an antiphonal pattern, but they have also tended increasingly

to treat each section as an entirely separate poem” (366). Williamson asserts that the poem has a “comprehensive evangelical purpose” (qtd. in Chevalier 393). In *Jubilate Agno*, Smart attempts to return eighteenth-century society back to its religious roots. The Enlightenment can be typified as “a clash between the apostles of reason and the clerical defenders of tradition” (Gascoine qtd. in Hawes *Christopher Smart* 2). Christopher Smart though not a cleric was a defender of the faith, determined to bring piety to the Enlightenment. As a religious poet, Smart sought to replicate what King David had done in the Bible. Jeanne Murray Walker recognizes that Smart follows the pattern of the Psalms:

The ‘For’ section of the ‘Jubilate’ follows the cycle repeated in the psalms attributed to David; it includes private prayers which combine a moral defense of the *persona* (or the alternative, prayer for forgiveness), deprecation of his enemies and supplication for God’s deliverance. Often these psalms end in a prophecy of liberation and joy. (455)

Patterning his text in this way demonstrates how Smart seeks deprecation of his enemies and supplication for God’s deliverance from his current circumstances. Smart in the spirit of true deprecation is “trying to revert evil by prayer”. Perhaps he is following God’s counsel in this matter. Consider the following from Matthew 5:44:

But I say unto you, Love your enemies, bless them that curse you, do good to them that hate you, and pray for them which despitefully use you, and persecute you[.]

Smart prays in this way because he not only wishes to follow God's counsel, but he also does not want to fall out of favor with God, for only God and his mercy can deliver him from Bethnal Green.

Walker asserts that in numerous ways *Jubilate Agno* can be likened to the Psalms. She states, "[*Jubilate Agno*] becomes more applicable in light of the Biblical psalms [...]. When Smart rehearses the praise of dozens of Biblical characters in Fragment A, only David's praise is equated with God's and the artist'" (Walker 449). Consider the following excerpt from Fragment A:

Rejoice in God, O ye Tongues; give the glory to the Lord, and the Lamb.

(A1)

Nations, and languages, and every Creature, in which is the breath of Life.

(A2)

Let man and beast appear before him, and magnify his name together.

(A3)

Let Noah and his company approach the throne of Grace, and do homage to the Ark of their Salvation (A4).

Here lies the ordering principle that Walker asserts is the pattern used by Smart within *Jubilate Agno*. Smart has not only rehearsed the praise of God, but with reference to Noah has also begun to praise various Biblical characters; this theme recurs throughout his text.

Noel Chevalier makes note of Smart's attempts to reconnect his society with its religious past. In "A Blessed Conveyancer of Letters: Christopher Smart, Author and Editor of Miscellanies in *Jubilate Agno*," Chevalier argues that Smart uses his text as a means to restore Christian faith to a society that was moving away from God. He examines not only Smart the poet but also Smart the editor and miscellany writer who struggles against a society that was becoming increasingly secular and less respectful of God and his word:

Smart draws parallels between his own knowledge-system and others that are more commonly understood to refer to the outside world, and challenges readers to question the referentiality of any system that does not lead the user back to God [...]. Smart shows the language of science to be such a suspect discourse. *Jubilate Agno* rewrites the authority of such scientific writing not, [...], by direct parody, but by juxtaposing human and divine knowledge and by showing the limitations of science as a means to direct praise to God. (Chevalier 402)

For Smart, praising God is more important than describing nature. Science describes and classifies animals, but Smart pairs man with animal (see Appendix E) throughout *Jubilate Agno* because they are all creatures of God. They can both communicate directly with God through prayer. Consider this famous passage:

For I will consider my Cat Jeoffry.

For he is the servant of the Living God duly and daily serving him.

For at the first glance of the glory of God in the East he worships in his way.

For is this done by wreathing his body seven times round with elegant quickness.

For then he leaps up to catch the musk, which is the blessing of God upon his prayer (B695-99).

In this excerpt, in particular line 697, Jeoffry prays to God in his own way. This is how Smart links man with animal; Smart gives Jeoffry human qualities by describing his method of prayer. However, he still acknowledges Jeoffry's nature, therefore metaphorically demonstrating his own delusional state.

Alan Jacobs questions Smart's self-perceived role as a speaker for God. He examines Smart's mental condition at the time of composition:

[Smart] professes to be faithful to orthodox doctrine [...]. But neither will he—or perhaps, considering his mental condition, *can* he—seek to validate his experience in the language common to Christian doctrine and Christian society. (100)

Because Smart is mentally ill while he is writing *Jubilate Agno* (that is, he considers himself “God’s fully empowered poet” [Jacobs 84]), the language and perhaps the doctrine that he directs at orthodox believers is unorthodox:

One of the key assumptions of Smart's ‘mad’ poems, especially the *Jubilate*, is that there is a perfectly heavenly language usually

unknown on earth, but which may possibly be experienced by
extraordinary men in extraordinary circumstances. (Jacobs 88)

Jacobs offers a complex discussion of the fine line between perceived personal experience as poetic expression and the desire to spread the word of God through the medium of poetry. Jacobs acknowledges the duality of Smart's work; he is both mentally ill and a brilliant and prolific poet:

Smart's conviction that this heavenly language exists, and, let us not forget, that he has access to it, results in a continuing fascination with words, especially names. (88)

Smart as a religious manic felt that he was under a strange obligation to write *Jubilate Agno*. During a manic episode, it is not uncommon for the individual in question to believe that s/he has a "special relationship to God". Jacobs incorporates the issue of Smart's mental illness into his analysis. His unique treatment of *Jubilate Agno* addresses the text in a manner whereby mental illness becomes an integral and multi-layered aspect of the specific poetic discourse.

Smart's illness is reflected in *Jubilate Agno*, both in why it was written and throughout various fragments of the text. Despite his illness, Smart through his poetry still made a valuable contribution to his society. More recently, his works have attracted the attention of critics like Allan Ingram who listen with sympathy to the voices—and the silences—of the mentally ill.

I read Smart in this manner to see where his mental illness intersects with the text of *Jubilate Agno*. More specifically, I read this poem written in an insane asylum in terms of Smart's experience of bipolar disorder or manic depression, which is probably what we would call Smart's condition (Jamison 62). I do not wish to diagnose Smart himself but only to use the *DSM-IV* as a guide to understanding Smart's text in terms of his manic experience. Features of the text seem to reflect elements of this, and although Smart did not intend to reveal himself in this manner, *Jubilate Agno* remains a record of his mental illness and its symptoms, which include delusions of grandeur and manic religiosity, an increase in goal-directed activity, and the flight of ideas.

Smart believed that he was commissioned by God to compose *Jubilate Agno*. This represents the delusional element and is the most obvious manifestation of Smart's illness. In a manic episode, the central theme of the delusion is the conviction of having some great (but unrecognized) talent or insight or having made some important discovery. More specifically, a grandiose delusion may have a religious content; for example, the person may believe that he or she has a special message from a deity (*DSM-IV* 297). Smart believed that God was literally his patron, which is reflected in his remark, "*For I am the Lord's News-Writer*" (B327), as well as in his titling his poem *Rejoice in the Lamb*. Smart's well-known habit of public prayer also reveals his sense of a special relationship with God. Johnson says, "He insisted on people praying with him; and I'd as lief pray with Kit Smart as any one else" (Boswell 281).

Smart records a delusional perception of his manic behaviour in *Jubilate Agno*:

Let Jonathan, David's nephew, rejoice with Oripelargus who is noble by his ascent.

For I am enobled by my ascent and the Lord haith raised me above my Peers.

Let Sheva rejoice with the Hobby, who is the service of the great.

For I pray God bless my lord CLARENDON and his seed for ever.

Let Ahimaaz rejoice with the Silver-Worm who is a living mineral.

For there is silver in my mines and I bless God that it is rather there than in my coffer.

Let Shobe rejoice with the Kastrel—blessed be the name JESUS in falconry and in the MALL.

For I blessed God in St. James's Park till I routed all the company. (B86-89)

This passage reveals that Smart believed that he had the ability to communicate directly with God. He falsely perceives himself as a powerful figure who triumphs over all those around him. When his listeners run away from his attempts to get them to pray with him, he thinks he has “routed” them; that is, he had “put them into confusion or defeated them.” Smart sees himself as a figure who, through God’s power, accomplishes a victory. Furthermore, Smart conquers them in “the MALL”: the main walkway in St. James’s Park, which was popular with the aristocracy and prostitutes. In part, Smart refers to this portion of the park because he believed “*For I am enobled by my ascent and*

the Lord haith raised me above my Peers” (B86). Smart believes he has been granted favor by the King of Kings (Christ) and through his ascent has become an aristocrat. This excerpt embodies Smart’s delusions of his own grandeur as well as of his special relationship to God.

Smart’s mania manifests itself within *Jubilate Agno* through goal-directed activity. This symptom “often involves excessive planning of, and excessive participation in, multiple activities [... The] person may simultaneously take on multiple new ventures. Some individuals write a torrent of letters on many different topics to public figures” (*DSM-IV* 329). Furthermore, goal-directed individuals may not want to complete their tasks until they are perfect. In this one fragmentary poem, an obsessive Christopher Smart is pursuing several goals in this way. He is praising God and the king for his special favor. He is also thanking his patrons; for example, Mr. Cock and Mr. Fysh (see B114). He is uniting two of God’s creatures in the hope that man will recognize that he came from the same heavenly root as the animal colleague to which he is assigned. This goal directedness as shown by the pairing is but one symptom of Smart’s mania.

Furthermore, Smart’s text also manifests flight of ideas. For example:

The individual’s thoughts may race, often at a rate faster than can be articulated [...]. Frequently there is flight of ideas evidenced by a nearly continuous flow of accelerated speech, with abrupt changes from one topic to another. (*DSM-IV* 329)

This symptom figures prominently in Smart's text. The racing of his mind would explain the biblical misrememberings that are so common in *Jubilate Agno*.

Independently insignificant, they are so common that they create many interpretive difficulties. But Smart was a brilliant scholar who knew the Bible thoroughly, and under normal circumstances he does not make biblical errors. Yet, the beginning of *Jubilate Agno* contains several:

Let Isaac, the Bridegroom, kneel with his Camels, and bless the hope of his pilgrimage.

Let Jacob, and his speckled Drove adore the good Shepherd of Israel.

Let Esau offer a scape Goat for his seed, and rejoice in the blessing of God his father.

Let Ishmael dedicate a Tyger, and give praise for the liberty, in which the Lord has let him at large. (A6-10)

Isaac's servant kneels with the camels, not Isaac himself (see Genesis 24:10-11), and the story of Ishmael contains no "tyger." Such errors reflect Smart's racing mind as he combines two separate and distinct ideas to form one. Similarly, Smart mistakenly links Esau with a "scape goat," referring loosely to the narrative of Esau, in which Rebekah puts goat fur on her son Jacob (see Genesis 27:15-18). However, it also refers to the Hebrew process of scapegoating. The reference to a scapegoat in Smart's text reminds us that this may not be a total misremembering. Note the process of scapegoating as illustrated in these verses from Leviticus 16:

3 Thus shall Aaron come into the holy *place*: with a young bullock for a sin offering, and a ram for a burnt offering.

5 And he shall take of the congregation of the children of Israel two kids of the goats for a sin offering, and one ram for a burnt offering.

6 And Aaron shall offer his bullock of the sin offering, which *is* for himself, and make an atonement for himself, and for his house.

7 And he shall take the two goats, and present them before the LORD *at* the door of the tabernacle of the congregation.

8 And Aaron shall cast lots upon the two goats; one lot for the LORD, and the other lot for the scapegoat.

9 And Aaron shall bring the goat upon which the LORD's lot fell, and offer him *for* a sin offering

10 But the goat, on which the lot fell to be the scapegoat, shall be presented alive before the LORD, to make an atonement with him, *and* to let him go for a scapegoat into the wilderness.

21 And Aaron shall lay both his hands upon the head of the live goat, and confess over him all the iniquities of the children of Israel, and all their transgressions in all their sins, putting them upon the head of the goat, and shall send *him* away by the hand of a fit man into the wilderness:

As this section illustrates, in scapegoating a ram and a goat are both used. The ram is offered as a burnt sacrifice while the goats and their kids are released as a sin offering.

These goats are not released blindly, but only after all the sins of the children of Israel have been blessed upon the goats' heads. Smart's reference to this ritual demonstrates his knowledge of the Bible and its customs—this part, at least, is not a misremembering.

Distractibility, another element of flight of ideas, confuses Smart's account of Nimrod. Smart wishes Nimrod would "bind a Leopard to the altar, and consecrate his spear to the Lord" (A10). However, the nearest "thread" that connects Nimrod to a leopard is the fact that Nimrod is "a mighty hunter before the Lord" (Genesis 10:9). That is, both Nimrod and the leopard are predators—creatures of *prey*. Smart's pun associates the beast of *prey* with the poet who *prays*, characteristically pairing animal with man. This pun may even explain the presence of the "Tyger" that Smart associates with Ishmael in the opening of Fragment A. Ishmael is "a wild man" (Genesis 16:12) whom Smart praises for his freedom to roam "at large" (A10). Smart, the man who *prays* in an asylum, envies the "liberty in which the Lord has let him [the beast of *prey*] at large." In this line, the "him" whom Smart refers to is a tiger. Ishmael also roams free. He blesses a tiger as a means to thank God for the privilege to roam freely and hunt. Conversely, Smart does not pursue prey but rather is a man who prays. Such "punning and amusing irrelevancies" (*DSM-IV* 328) are common in flight of ideas. They reveal, I believe, the manic racing of Smart's mind. He may even be writing this passage in an effort to channel his mental energy, to harness it. He must control his unruly imagination in order to do something constructive with what he is thinking. I shall return to this notion later in this chapter.

Smart works this pun on *prey* extensively in *Jubilate Agno*, where other predators appear. Consider the following lines:

Let Shephatiah rejoice with the little Owl, which is the winged Cat.

For I am possessed of a cat, surpassing in beauty, from whom I take occasion to bless Almighty God.

Let Ithream rejoice with the great Owl, who understandeth that which he professes.

For I pray God for the professors of the University of Cambridge to attend and to amend.

Let Abigail rejoice with Lethophagus—God be gracious to the widows indeed.

For the Fatherless Children and widows are never deserted of the Lord.

(B68-70)

Both the “little Owl” and the “great Owl” feed on rodents and other small prey. Smart creates a huge labyrinth of the words *pray* and *prey*. Here, he links a bird of *prey*, the owl that is called a “winged Cat,” “perhaps on account of its mewing cry” (Williamson B68n), with his own cat Jeoffry. Smart, after all, praises his pet beast of prey for praising God for his bounty; that is, for praying. Even the “Lethophagus,” a much more obscure creature, is an animal of prey, “a worm that eateth the bodies of the dead” (Williamson 23, quoting Robert Ainsworth’s *Thesaurus linguae Latinae compendarius*). Smart incorporates both creatures that *pray* to God and creatures that *prey* on other animals.

In this passage, concentrated references record traces of Smart's flight of ideas. Kay Redfield Jamison conceptualizes these sentiments: "The ideas and feelings are fast and frequent like shooting stars, and you follow them until you find better and brighter ones [...]. The fast ideas are far too fast, and there are far too many; overwhelming confusion replaces clarity" (Jamison, *An Unquiet Mind* 67). In this condition, Smart's mind is incredibly active, but he cannot harness it. He thinks a great deal but writes little, and what he writes looks like a haphazard string of loosely connected ideas.

The passages in Smart's poetry that most obviously reflect this mental state seem arbitrary, but they contain traces of the organizing pattern lost in Smart's paralyzing confusion of mind. In these passages, absences are as crucial as what remains. Listening to the silences of this poet incarcerated for madness demands attention to these absent presences. In the passage that links Abigail with the Lethophagus, for example, the central figure is the absent King David. Smart repeatedly associates himself with the biblical King David. Smart is devoted to God and he is certainly in adversity. He is locked up in an asylum, and he inevitably admires David as a man devoted to God who triumphs over adversity. David is also the fellow poet who wrote psalms to praise God. After he leaves Bethnal Green Hospital, Smart writes *A Song to David*, his greatest poem. David has what Smart longs to have: freedom, complete devotion to God, and an unwavering ability to express his devotion in poetry. In his delusion, King David becomes central to Smart. For example, Smart has a special relationship with him, and,

since King David's persona is fused with Smart's, there is no need to mention King David.

In the Lethophagus passage, Shephatiah and Ithream are obscure sons of David who are mentioned with Abigail in I Sam. 25: 4-39. Abigail offers a prayer of thanks to God for her new husband, David. Her marriage to David demonstrates that God is "gracious to the widows indeed/For the Fatherless Children and widows are never deserted of the Lord" (B70). Smart creates a direct contradiction in his "For" line. This is an ironic statement, for God made Abigail a widow. She was married to the unpleasant Nabal, but when David sent his soldiers to kill Nabal, Abigail stopped David before he shed blood. God then struck Nabal dead, leaving Abigail a widow free to marry David. In Smart's text, Abigail has cause to rejoice with the Lethophagus, because the death of her unpleasant husband allows her to marry King David. The Lethophagus rejoices because it feeds on Nabal's corpse. Above all, David rejoices. He avoids the sin of bloodshed, and God enables him to marry Abigail. Once we recognize the absent presences, the passage opens up: it starts to make sense. By making sense of it, however, we also shed light on Smart's mania, the mental confusion that handicaps his writing.

Shephatiah and Ithream, two names associated with Abigail but otherwise obscure, may be present in this passage as traces of another absent presence. Smart revisits the birds of prey with his reference to the owls, but the owls are also associated with wisdom. Smart refers to the professors of Cambridge, who in spite of their knowledge, are not as godly as Smart believes they should be. He criticizes the

professors' lack of divine wisdom. For Smart, after all, imagines restoring virtue to all his fellow Englishman by re-establishing their morals. In this reading, the obscure Shephatiah and Ithream seem to be traces of an association Christopher Smart has failed to capture. The son of David who is associated with wisdom, like the owls, is King Solomon: "for [all Israel] saw that the wisdom of God was in [Solomon], to do judgment" (I Kings 3:28). Yet Smart manages to get only Shephatiah and Ithream onto the page. Smart's failure to name Solomon shows his mind flying in many different directions, a prominent feature of his mania. Moreover, the entire excerpt suggests that when Smart writes during his mania he condenses associations into one compact obscure passage. The compression of the text reveals the scattering of Smart's thoughts. Ithream and Shephatiah appear in Smart's text when he attempts to remember Solomon in the context of wisdom (B68); but Solomon has entirely flown out of his mind.

The harder Smart thinks of what to write next, the more he tries to follow the path of his own thoughts, the less he can write. Sentences and words fly around, and what began as phrases is then only words and finally only arbitrary sounds and characters. His mind is racing, but he writes with painful slowness. He cannot control the disorder of his mind. He wrote fragment C at "a daily rate of two verses from 21 February to 12 May 1761" (Williamson xxiii). He strains hard to write little. Each line signifies progress in his attempt to retain his identity as a poet.

Smart's racing mind makes the writing process arduous, incoherent, and unpredictable. He tries to harness his mind by using mechanical structures. He relies on

alphabetical ordering, repetition and parallel structures to organize his thoughts in a semi-coherent manner. Mechanical structuring gives Smart a blueprint for his writing, which he can return to daily. For the first eighteen line pairs of Fragment C, Smart seeks to establish a comprehensible order. The fragment as we have it begins with “H”:

For H is a spirit and therefore he is God.

Let Gaba rejoice with the Prickly Pear, which the Cochineal feeds on.

For I is person and therefore he is God.

Let Nebo rejoice with the Myrtle-Leaved-Sumach as with the Skirret Jub.

2d. (C1-3)

Since “T” and “J”, “U” and “V” are treated as the same letter in the eighteenth century, Smart quickly gets through the entire alphabet. He extends the pattern by quoting Christ’s famous reference to the first and last letters of the Greek alphabet in the book of Revelation (1:8): “*For Christ being A and Ω is all the intermediate letters without doubt* (C18). At the end of this pattern, he adopts another mechanical pattern. The following lines quote numbers:

For One is perfect and good being at unity in himself.

Let Darkon rejoice with the Melon-Thistle.

For Two is the most imperfect of all numbers.

Let Jaalah rejoice with Moly wild garlick.

For every thing infinitely perfect is Three. (C20-22)

These patterns may appear nursery rhyme like. In them, Smart returns to the rudiments of composition to compose his text amidst the chaos of his mind.

Throughout Fragment D, Smart relies on verbal repetition and parallel structures to supply the pattern he fills at “a daily rate of one verse from 12 June 1762 to 30 January 1763” (Williamson xxiii). One repetitive line structure is, “Let Dew, house of Dew rejoice with ...” (D1) and “Let Odney, house of Odney rejoice with...” (D237), or rather ‘Let *name*, house of *name* rejoice with a *precious part of the natural world*’. Despite this pattern, what follows is the formula of random references to stones, flora, and animals: “one category will be rudely broken into by irrelevant references to objects of a totally different sort” (Bond 23). These rapid changes in thought are consistent with Smart’s flight of ideas. Sudden fluctuation between ideas while maintaining a “nearly continuous flow of accelerated [thought] with abrupt changes from one topic to another” (*DSM-IV* 329) results in an incoherent text. Fragment D jumps among man, animal, gemstones, and flora:

Let Ascham, house of Ascham rejoice with Thyitis a precious stone
remarkably hard. God be gracious to Bennet.

Let Mowbray, house of Mowbray rejoice with The Black and Blue
Creeper a beautiful small bird of Brazil.

Let Aldrich, house of Aldrich rejoice with the Trincalo or Tricolor, a leaf
without a flower or the flower of a leaf.

Let Culmer, house of Culmer rejoice with Phloginos a gem of a firecolour.

Let Catesby, house of Catesby rejoice with Cerites a precious stone like
wax.

Let Atterbury, house of Atterbury rejoice with Eurotias a black stone with
the appearance of mould on it. (D 53-58)

This jumble within Smart's ordering structure suggests the degree of effort with which he tries to harness his racing thoughts. The mechanical patterning gives Smart a means to continue writing regardless of his state of mind.

One verse in Fragment D offers a window into Smart's sense of his identity as a poet during his mania: "Let Hough, house of Hough rejoice with Pegasus The Flying Horse—there be millions of them in the air. God bless the memories of Bsp. Hough and of Peter" (D110). Here, 'Hough' refers to "John Hough, Bishop of Worchester, [who] was famed for his defence of the Church of England under [the pro-Roman Catholic policies of King] James the II" (Williamson 118). Smart links himself with this famous bishop because both he and Hough defend the Protestant faith. But "God bless the memories of Bsp. Hough and of Peter" suggests Smart's flight of ideas. Peter may be the Apostle Peter, a defender of the faith like Smart and Bishop Hough. But in this verse Smart may also link himself with Peter Hough, who was an entertainer at Sadler's Wells (D110n). His thoughts may be flying off at tangents.

According to Williamson, this passage, "was written on 28 September, the eve of St. Michael and all Angels; i.e., 'the air is full of angels'" (Stead qtd. in Williamson D110n). Smart's visual hallucinations may explain why he believes that he sees *millions*

of angels in the air. Perhaps too, Smart believes that these winged creatures provide protection during his illness. Most importantly, these angels bring from God the messages he must transcribe into verse: “For I am the Lord's News-Writer—the scribe-evangelist” (B327).

In the angel passage, Smart also refers to Pegasus, who is the winged horse whose kick created Hippocrene, the spring on Mount Helicon that was sacred to Apollo and the Muses who inspire poetry. For poets like Alexander Pope, Pegasus represents wit; that is, poetic imagination. Smart links this mythic horse to both earthly and divine inspiration. In this passage, Pegasus symbolizes Smart's wild creative mind: Smart links himself not just with the Bishop and the entertainer but with the flying horse that symbolizes his own poetic imagination. Smart may also link Bishop Hough and Peter Hough directly with Pegasus through sound—*Hough* sounds like the noise made by a snorting horse.

The creative imagination is the antithesis of judgement. For poets, the imagination is not ruled by *proper* judgement; rather the judgement is controlled by wit. In the eighteenth century, the poor rider unable to control his steed is a common image of madness. Consider the remarks by the mad Teller of Jonathan Swift's *A Tale of a Tub*, which includes “A Digression concerning Madness”: “I my self, the Author of these momentous Truths, am a Person, whose Imaginations are hard-mouth'd, and exceedingly disposed to run away with his *Reason*, which I have observed from long Experience, to be a very light Rider, and easily shook off” (180). Imagination is hard-mouthed like an unruly horse, and reason is too slight to manage the bit that controls it. Smart the poet

may feel this way about his own imagination when he imagines Pegasus. Like Pegasus, his imagination is hard-mouth'd. During his mania Smart has no choice but to let his runaway imagination control him.

If Smart imagines himself trying to ride Pegasus but failing, then Bellerophon is an absent presence in this passage. Bellerophon was the rider who rode Pegasus, but he was shaken off while trying to ride to heaven. Smart may believe that he *is* Bellerophon, the same way he believes that he *is* King David. Another classically learned Christian poet, John Milton, felt the same kinship:

[...], above th'*Olympian* Hill I soar,

Above the flight of *Pegasean* wing.

[...]

Return me to my Native Element:

Lest from this flying Steed unrein'd, (as once

Bellerophon, though from a lower Clime)

Dismounted, on th'*Aleian* Field I fall

Erroneous there to wander and forlorn. (*Paradise Lost* VII. 3,16-20)

In his attempt to fly to God, Milton compares himself with Bellerophon. But he rides higher than Bellerophon on Pegasus. Knowing Bellerophon's fall, he wishes to be returned safely and gradually to earth. Unlike Milton but like Bellerophon, Smart loses control of his winged horse while trying to reach heaven through his poem in praise of God. Unable to control his wild creative imagination, Smart's loses all reason. He too

becomes melancholy; that is, mad, not unlike Bellerophon. However, Smart is incarcerated: unlike Bellerophon he is not free to wander from Bethnal Green. But, as we have seen, he identifies himself with lonely wanderers like Ishmael and Nimrod the biblical hunter. Smart, like Bellerophon, is left alone in a melancholy state, haunted by his fall from grace.

Smart's bipolarity is a key aspect of his life both medically and personally. His composition of satires and children's poems proves that he is witty. Smart feels he is reverent like the Bishop but at the same time fears that he is a clown like Peter Hough. Smart constructs much of his conflicted identity around these extremes, which are evident also through his various conflicted and fragmented personas throughout the text. He is both pious and witty. In his mania, he identifies himself with figures in both biblical (King David) and pagan mythology (Bellerophon). He rides high but his illness brings him low into depression and he ends up melancholy.

My final theme is doubleness. Smart's self-identity as poet is double. He sees himself as both prophet/king approaching God with reverence and as a witty clown playing with pagan literary conventions. His illness is inherently double: we now call it bipolar disorder. He experiences periods of both high and low mood. Moreover, reactions to the poetry and the poet are also double. Fanny Burney admires the man of letters but pities 'poor Kit Smart'. With a few exceptions, modern critics salvage the biblical or liturgical poet but ignore the man suffering from bipolar disorder. We listen to the outpouring of poetic creativity but relegate the experience of illness to silence. We

admire the poetic expression but we minimize the way the text also reflects the sufferings of the madman.

My reading tries to restore Smart's doubleness. When we ignore the experience of mental illness, we separate sane from insane. But Smart's creativity and his illness cannot be separated. For Smart and his contemporaries, it was an excess of the creative imagination that made him a poet and simultaneously led to his confinement in an asylum. When we see and listen to both the poet and the madman in *Jubilate Agno*, we see that poor Kit Smart, the delusional man kept in an asylum, is Christopher Smart the religious poet. We accept that the mentally ill poet is still somehow the person he was. We reject the barrier between sanity and insanity that keeps us from including the mentally ill in our communities.

If we start accepting that this mentally ill poet is part of the canon of English literature—community of letters—then we might also start accepting that mentally ill individuals are part of our other communities. Mentally ill individuals still make meaningful contributions to our society.

A CONCLUSION IN WHICH A LITTLE IS CONCLUDED

Far from regarding his patient as a set of observable symptoms, to be categorised in traditional ways and treated by means of traditional remedies, each patient is now a unique case, mad in a way that comprehends the entirety of his or her past, personality and unconscious habits of mind. The physician is to attempt to enter those mental processes, to pass through the cracks in the walls of madness in order to test and survey the structure and texture of the mad mind. At the same time, however, there is also the implication that the madman does not constitute a separate category from the sane individual. His mind, rather, stands towards one end of a spectrum of human minds, sharing many of the mental features and processes of other minds, and sharing, too, their uniqueness. The physician is not to consider him in isolation, but as one variation in the multiplicity of forms available for human mental existence.

Ingram, *Madhouse* (61).

Ingram is pointing toward a larger development in thought concerning madness during the eighteenth century. He sees this development in John Gregory, an eighteenth-century professor of philosophy who became Scottish physician to King George III (Ingram 60). Gregory recognizes that the mind is part of the body and that the physician is capable of treating both. Gregory believes that understanding mental illness requires

“that intimate knowledge of the Human Heart, which must be drawn from life itself, and which books can never teach” (qtd. in Ingram 61). Examining the implications of this belief, Ingram notes that madness, as a traditional category for all the insane is no longer important. Each patient is now unique. He recognizes that each patient is an individual. Gregory integrates the person with mental illness into his view of humanity and treats his mind as “one variation in the multiplicity of forms available for human mental existence”.

Like Ingram, I find this approach valuable. It includes persons with mental illness in society. It includes the experience of mental illness in our understanding of the person who experienced it. Modern psychiatry certainly expresses these attitudes. Today’s society is developing a more inclusive attitude towards the mentally ill and consequently gaining a stronger sense of their rights, but when the person with mental illness is a writer, literary critics tend to be less inclusive. They consider the literature apart from the person’s experience of mental illness. They emphasize literary contexts rather than his personal context. They fail to include the experience of mental illness in their understanding of both the writer and his writing.

In this thesis, I have tried to include our knowledge of that experience of mental illness in my reading of Samuel Johnson and Christopher Smart, two writers who are known to have experienced periods of mental illness. My first chapter reflects on how Johnson made mental illness the subject of much of his writing. Having experienced mental illness, he represented mentally ill type characters sympathetically. He included

mentally ill type characters in the range of social possibilities. The mad Astronomer in *Rasselas* is not just integrated in society; he is admired for his brilliance: “Few can attain this man's knowledge,” says Imlac, the wisest man in the novel, “and few practise his virtues; but all may suffer his calamity” (*Rasselas* 149). Imlac recognizes that no man is exempt from mental illness. He also acknowledges the brilliance that the mentally ill individual may possess. The Astronomer is a figure of pity, but in many ways he is superior to Nekayah the princess who laughs at his story. Johnson discourages this type of laughter. He recognizes that some degree of mental illness is very common, and he represents the mentally ill as familiar and productive members of society. As modern critics, we have a lot to learn from Johnson's sympathy and inclusiveness.

I examine the literature of Johnson and Smart while considering their mental illnesses in order to include their experience of mental illness in my readings of their works. To link patterns evident in Johnson's and Smart's texts with current medical knowledge, I rely on symptoms listed in the *Diagnostic and Statistical Manual of Mental Disorders, Fourth Edition (DSM-IV)*. I am not mechanically or arbitrarily applying a guide for medical professionals to texts or writers. I am relying on my own intimate knowledge of mental illness through familial and first-hand experience with manic depression, with its episodes of mania and melancholy. I use this diagnostic manual to avoid purely subjective assumptions, but I use it with confidence only where it reflects my own experience. It also helps me recognize Johnson's insight into the odd behaviour

he represents with sympathy. I have also tried to complement the usual Biblical and liturgical readings of *Jubilate Agno*, a poem actually written inside a madhouse.

Smart is harder to read than Johnson. Madness is not his subject. He writes *Jubilate Agno* while incarcerated during a long bout of insanity. *Jubilate Agno* displays not Smart's interest in the subject of madness but the symptoms of his disease. It is so fragmented that it has taken three separate editions by three different scholars—William Force Stead, W.H. Bond, and Karina Williamson—to arrange the text usefully. Stead and his successors recognized Smart's brilliance despite the insane disorder of the manuscript. They recognized that a mentally ill poet had written something valuable. Like Ingram, who attempted to listen to the voices of the mentally ill in the eighteenth century, Stead in his 1939 edition discovers Smart's lost authorial voice—the voice of a poet lost in mental illness. Each editor gives a voice to an experience that was silenced in the eighteenth century. I applaud their efforts to recognize Smart. I am trying to listen to Smart's voice. I hope that such attentive listening will recover Smart's experience of mental illness and what it lends to the text. When critics acknowledge that the mentally ill contribute to poetry, they take a big step toward the integration of the mentally ill into society.

The edited text still reflects Smart's fragmented mind and his scattered thoughts during a devastating bout of madness. Critics have traditionally traced biblical and liturgical references to reconstruct Smart's meaning. In the tradition of Ingram, I explore the experience of mental disintegration that is also evident in the fragments. To outline

this disintegration, I read the text in the light of certain key symptoms of mania as they are defined in the *DSM-IV*. In terms of textual features, the most obvious symptom is Special Relationship to God, coupled with Delusions of Grandeur and Goal-Directed Activity. In his state of religious mania, Smart believes that God has commissioned him to compose *Jubilate Agno* and he sees himself in many roles including a poet, a mediator, and a “News-Writer” who communicates directly with God. His lines of praise illustrate how passionately he pursues his goal to revere God and return Europe to Christianity.

The symptom that accounts for most of the textual incoherence is Flight of Ideas. In his mania, Smart's mind races uncontrollably, but he writes with painful slowness. What Smart writes contains traces of his insanity. The most obvious of these traces is what I call the absent presence. Many fragments are connected by a reference that remains unspoken. Some incoherent passages become coherent when we recognize the absent presence, for example, of King David, with whom Smart identifies himself. Smart likens himself to King David because David was a poet who wrote psalms of praise to God, enjoyed a special relationship to God, and possessed great power. Smart does not have the authority to rule over others as King David did. Additionally, and most importantly, he does not have King David's freedom: he is incarcerated for madness. By recognizing the absent presences, we come closer to understanding Smart's experience of mental disintegration and the mark it leaves on *Jubilate Agno*.

Reading Smart's text in the light of this experience is valuable. It refuses to separate the text from the poet, or the poet from his illness. Instead of ignoring the

experience, I use it to frame our understanding of a mentally ill poet's contribution to English poetry. Reading Smart and Johnson in this way in our English courses, students would recognize the productivity of two eighteenth century writers with mental illnesses. They would listen sympathetically to the voices of other mentally ill people. They would learn that mental illness is not something far removed from their own experience. They would also learn that the mentally ill can and do contribute to society; their illness is not the whole story. They might include persons with mental illness in their communities.

Johnson titles the final chapter of *Rasselas* "The conclusion, in which nothing is concluded". Prince Rasselas and his sister have been trying to make what they call the *choice of life* (51). Rasselas cannot make his *choice of life*. Nothing is concluded because the travelers, himself included, stop looking for the *choice of life*, as they realize that no one choice will guarantee happiness. This is in contrast to Johnson, who does reach a conclusion. He concludes that unhappiness is a part of life:

Imlac and the astronomer were contented to be driven along the stream of life without directing their course to any particular port.

Of these wishes that they had formed they well knew that none could be obtained. They deliberated a while what was to be done, and resolved, when the inundation should cease, to return to Abissinia. (176)

As the Nile is the river of life that flows through Egypt, this body of water represents life with all its choices. Imlac and the Astronomer are content to go wherever the water takes them. They accept what life hands them at the moment: "[N]o man can, at the same time,

fill his cup from the source and from the mouth of the Nile” (110). The travelers accept the plurality of lives’ choices. Johnson's inconclusive conclusion is thus a real conclusion about one's inability to find complete happiness.

Just as the travelers’ journey seems ongoing, likewise my research will continue. Hopefully, other scholars will contribute to this work. I do not direct future researchers to a single method or conclusion. My model is but one method of advocating for and empowering the mentally ill. Society can include the contributions of the mentally ill in various ways. By reading Johnson’s and Smart’s literature in the context of illness, we can learn about their experience and how it shapes their writing. Through this, we sympathize with their pain. Unlike Johnson, who claims to conclude nothing, I conclude just a little. My project asserts that we need to include the mentally ill in our literature, just as we now include other traditionally marginalized groups: women; racial, ethnic, religious, and gender minorities; persons with disabilities. This integration is part of a larger endeavor to fully represent the society around us and will continue long after I have completed this project. We are still learning.

ENDNOTES

- ¹ For the Cautionary Statement On The DSM-IV, see DSM-IV, xxvii.
- ² See Sir Richard Blackmore's *A Treatise of the Spleen and Vapours* (1725).
- ³ For a further discussion of James' Dictionary, see Wiltshire, *Samuel Johnson and the Medical World: The Doctor and the Patient*, 99-100.
- ⁴ For a further discussion of Johnson's collaboration with Dr. Robert James, see Clifford, 44-5 and Wiltshire, 2, 5.
- ⁵ For further biographical information on Samuel Johnson, see Boswell, 26.
- ⁶ See <http://www.canmat.org/depress/sevena/depressbottom.html> for information on the signs/symptoms of OCD.
- ⁷ For further information on the genetics of mental illness, see Jamison, *Touched*, 191-238.
- ⁸ For a further discussion of the impact of Johnson's depression on the Preface, see Boswell, 213.
- ⁹ See Johnson 1958, 27.
- ¹⁰ For further criticism of Pinel and deconstruction of Foucault's position, see Feder, 29-31.
- ¹¹ For information on the *Characters* of Theophrastus, see Boyce (1967) 3-10.
- ¹² Wiltshire further discusses the Astronomer and his "mental illness" on 183-91.

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APPENDIX A

■ Diagnostic criteria for 300.3 Obsessive-Compulsive Disorder

A. Either obsessions or compulsions:

Obsessions as defined by (1), (2), (3), and (4):

- (1) recurrent and persistent thoughts, impulses, or images that are experienced, at some time during the disturbance, as intrusive and inappropriate and that cause marked anxiety or distress
- (2) the thoughts, impulses, or images are not simply excessive worries about real-life problems
- (3) the person attempts to ignore or suppress such thoughts, impulses, or images, or to neutralize them with some other thought or action
- (4) the person recognizes that the obsessional thoughts, impulses, or images are a product of his or her own mind (not imposed from without as in thought insertion)

Compulsions as defined by (1) and (2):

- (1) repetitive behaviors (e.g., hand washing, ordering, checking) or mental acts (e.g., praying, counting, repeating words silently) that the person feels driven to perform in response to an obsession, or according to rules that must be applied rigidly
- (2) the behaviors or mental acts are aimed at preventing or reducing distress or preventing some dreaded event or situation; however, these behaviors or mental acts either are not connected in a realistic way with what they are designed to neutralize or prevent or are clearly excessive
- (3) At some point during the course of the disorder, the person has recognized that the obsessions or compulsions are excessive or unreasonable. **Note:** This does not apply to children.

B. The obsessions or compulsions cause marked distress, are time consuming (take more than 1 hour a day), or significantly interfere with the person's normal routine, occupational (or academic) functioning, or usual social activities or relationships.

C. If another Axis I disorder is present, the content of the obsessions or compulsions is not restricted to it (e.g., preoccupation with food in the presence of an Eating Disorders; hair pulling in the presence of Trichotillomania; concern with appearance in the presence of Body Dysmorphic Disorder; preoccupation with drugs in the presence of a Substance Use Disorder; preoccupation with having a serious illness in the presence of Hypochondriasis; preoccupation with sexual urges or fantasies in the presence of a Paraphilia; or guilty ruminations in the presence of Major Depressive Disorder).

D. The disturbance is not due to the direct physiological effects of a substance (e.g., a drug of abuse, a medication) or a general medical condition.

Specify if:

With Poor Insight: if, for most of the time during the current episode the person does not recognize that the obsessions and compulsions are excessive or unreasonable

APPENDIX B

Johnson's Psychological Terms And Their Definitions In The Dictionary (1755)

Dictionary Entry	Definition	Possible Category
Affection	The state of being affected by any cause or agent; passion of any kind; state of the mind, in general	Miscellaneous
Teen	Sorrow; Grief	Miscellaneous
Crack	A man crazed; craziness of intellect	Depression / mania
Appalement	Depression; discouragement; impression of fear	Depression / Melancholy
Atrabilarian	Melancholy; replete with black choler	Depression
Hypochondriacal, Hypochondriack	Melancholy; disordered in the imagination. Producing melancholy	Depression
Tristful	Sad; melancholy; gloomy; sorrowful; a bad word	Symptoms of Depression
Melancholy	A kindness of madness, in which the mind is always fixed on one object A disease, supposed to proceed from a redundance of black bile A gloomy, pensive, discontented temper. Gloomy; dismal Diseased with melancholy; fanciful; habitually dejected	A symptom of Depression (rumination)
Prostration	Dejection; Depression; state of being cast down; act of casting down; A word not to be adopted	Depression
Quaid	Crushed; Dejected; Depressed	Depression
Sullens	Morose temper; gloominess of mind Gloomy; dark; cloudy; dismal Heavy; dull; sorrowful	Depression

APPENDIX C

■ Criteria for Manic Episode

- A. A distinct period of abnormally and persistently elevated, expansive, or irritable mood, lasting at least 1 week (or any duration if hospitalization is necessary).
- B. During the period of mood disturbance, three (or more) of the following symptoms have persisted (four if the mood is only irritable) and have been present to a significant degree:
 - (1) inflated self-esteem or grandiosity
 - (2) decreased need for sleep (e.g., feels rested after only 3 hours of sleep)
 - (3) more talkative than usual or pressure to keep talking
 - (4) flight of ideas or subjective experience that thoughts are racing
 - (5) distractibility (i.e., attention too easily drawn to unimportant or irrelevant external stimuli)
 - (6) increase in goal-directed activity (either socially, at work or school, or sexually) or psychomotor agitation
 - (7) excessive involvement in pleasurable activities that have a high potential for painful consequences (e.g., engaging in unrestrained buying sprees, sexual indiscretions, or foolish business investments)
- C. The symptoms do not meet criteria for a Mixed Episode.
- D. The mood disturbance is sufficiently severe to cause marked impairment in occupational functioning or in usual social activities or relationships with others, or to necessitate hospitalization to prevent harm to self or others, or there are psychotic features.
- E. The symptoms are not due to the direct physiological effects of a substance (e.g., a drug of abuse, a medication, or other treatment) or a general medical condition (e.g., hyperthyroidism).

Note: Manic-like episodes that are clearly caused by somatic antidepressant treatment (e.g., medication, electroconvulsive therapy, light therapy) should not count toward a diagnosis of Bipolar I Disorder.

■ Criteria for Major Depressive Episode

- A. Five (or more) of the following symptoms have been present during the same 2-week period and represent a change from previous functioning; at least one of the symptoms is either (1) depressed mood or (2) loss of interest or pleasure.

Note: Do not include symptoms that are clearly due to a general medical condition, or mood-incongruent delusions or hallucinations.

- (1) depressed mood most of the day, nearly every day, as indicated by either subjective report (e.g., feels sad or empty) or observation made by others (e.g., appears tearful).
Note: In children and adolescents, can be irritable mood.
- (2) markedly diminished interest or pleasure in all, or almost all, activities most of the day, nearly every day (as indicated by either subjective account or observation made by others)
- (3) significant weight loss when not dieting or weight gain (e.g., a change of more than 5% of body weight in a month), or decrease or increase in appetite nearly every day.
Note: In children, consider failure to make expected weight gains.
- (4) Insomnia or Hypersomnia nearly every day
- (5) psychomotor agitation or retardation nearly every day (observable by others, not merely subjective feelings of restlessness or being slowed down)
- (6) fatigue or loss of energy nearly every day
- (7) feelings of worthlessness or excessive or inappropriate guilt (which may be delusional) nearly every day (not merely self-reproach or guilt about being sick)
- (8) diminished ability to think or concentrate, or indecisiveness, nearly every day (either by subjective account or as observed by others)
- (9) recurrent thoughts of death (not just fear of dying), recurrent suicidal ideation without a specific plan, or a suicide attempt or a specific plan for committing suicide

- B. The symptoms do not meet criteria for a Mixed Episode (see p. 335).
- C. The symptoms cause clinically significant distress or impairment in social, occupational, or other important areas of functioning.
- D. The symptoms are not due to the direct physiological effects of a substance (e.g., a drug of abuse, a medication) or a general medical condition (e.g., hypothyroidism).
- E. The symptoms are not better accounted for by Bereavement, i.e., after the loss of a loved one, the symptoms persist for longer than 2 months or are characterized by marked functional impairment, morbid preoccupation with worthlessness, suicidal ideation, psychotic symptoms, or psychomotor retardation.

APPENDIX D**■ Diagnostic criteria for 301.81 Narcissistic Personality Disorder**

A pervasive pattern of grandiosity (in fantasy or behavior), need for admiration, and lack of empathy, beginning by early adulthood and present in a variety of contexts, as indicated by five (or more) of the following:

- (1) has a grandiose sense of self-importance (e.g., exaggerates achievements and talents, expects to be recognized as superior without commensurate achievements)
- (2) is preoccupied with fantasies of unlimited success, power, brilliance, beauty, or ideal love
- (3) believes that he or she is "special" and unique and can only be understood by, or should associate with, other special or high-status people (or institutions)
- (4) requires excessive admiration
- (5) has a sense of entitlement, i.e., unreasonable expectations of especially favorable treatment or automatic compliance with his or her expectations
- (6) is interpersonally exploitative, i.e., takes advantage of others to achieve his or her own ends
- (7) lacks empathy: is unwilling to recognize or identify with the feelings and needs of others
- (8) is often envious of others or believes that others are envious of him or her
- (9) shows arrogant, haughty behaviors or attitudes

APPENDIX E

MAN-ANIMAL PAIRS IN SMART'S *JUBILATE AGNO*

Animal	Person	Fragment and/or Stanza	Biblical Reference (if known)
Lamb	Lord	A (Stanza 1)	Recurring, see John 1:29
Various Animals (his company)	Noah	A (Stanza 4)	Gen.8:17-22
Ram	Abraham	A (Stanza 5)	Gen. 22:13
Camels	Isaac	A (Stanza 6)	Gen. 24:10-20
(Scape) Goat	Esau	A (Stanza 8)	Gen 27:16-20
Leopard	Nimrod	A (Stanza 9)	Gen. 10: 8-10 Connected by fact that Nimrod is HUNTER
Tiger	Ishmael	A (Stanza 10)	No Tigers present here Nearest reference is when Ishmael is born and circumcised (see Gen. 16, 21:9-21)
Ass	Balaam	A (Stanza 11)	Num 22:21-: 32 Balaam rides an Ass etc. Smites it. Perfectly coherent is paired with ass
Bull	Aaron	A (Stanza 15)	Exod. 32:4-8 Aaron did sanctify a Bull.
Ermine	Eleazar	A (Stanza 17)	Exod. 28 Genealogy of Aaron