CONTENTS

Acknowledgments · ix

INTRODUCTION 1

PART I WANDERING LANGUAGES: FROM CANT TO SLANG 25

CHAPTER 1 Reappraising Cant: “Caterpillars” and Slaves 27

CHAPTER 2 Daniel Defoe’s Novel Languages 57

CHAPTER 3 John Gay’s Overloaded Languages 86

CHAPTER 4 The Gendered Slang of Century’s End 106

PART II THE LANGUAGE OF PLACE: FROM “LIVING” PROVINCIAL LANGUAGES TO THE LANGUAGE OF THE DEAD 129

CHAPTER 5 Provincial Languages out of Place 133

CHAPTER 6 “I Do Not Like London or Anything That Is in It”: The Provincial Offensive 167

CHAPTER 7 Provincial Languages and a Vernacular out of Time 192

PART III WANDERING IN PLACE: MARITIME LANGUAGE 231

CHAPTER 8 Our Tars: Making Maritime Language English 234

Notes · 273
Index · 321
EIGHTEENTH-CENTURY BRITISH READERS were anxious to learn and master the English that was being standardized throughout the century—so much so that they made grammar books bestsellers and, when they could not afford Samuel Johnson’s famous *Dictionary of the English Language* (1755) in its entirety, bought it in serial form, week by week. As deportment and manners, often most immediately discernable in one’s language practices, played an increasing role in establishing class status, knowing, speaking, and writing a standard English mattered more. Yet eighteenth-century men and women also exhibited a fascination with words and phrases that fell well outside of polite, improving texts. They thumbed through Francis Grose’s popular *Classical Dictionary of the Vulgar Tongue*, where they found words such as “IDIOT POT, the knowledge box, the head” and “RANTIPOLE, a rude, romping boy or girl, also a gadabout dissipated woman.” They collected provincial terms, as Joseph Banks’s sister did in her neatly written list that includes the entry “Coggle, pebble,” and read dialect dialogues in which provincials shouted insults such as “ya blow-monger baarge!” They scooped up William Falconer’s dictionary of nautical language and eagerly struggled through his poem *The Shipwreck*, with its many technical terms, such as “topping-lift” and “nittles.” If the naughty words excluded from proper print seem far afield from harmless regionalisms and technological jargon, what they share in eighteenth-century print collections and representations is a tantalizing obscurity and an association with the “common people,” an intersection *Strange Vernaculars* explores.

Scholars have long discussed the printed texts that helped standardize English, and the relation of these texts to the formation of a British national identity. Less studied have been print representations of languages attributed to the “common people,” variously defined—of the street, of dialect-speaking regions, of the workplace—representations that traded in opacity and puzzlement, yet also developed the notion of a national vernacular, adjacent to the
developing standard. Strange Vernaculars examines the glossaries, novels, poems, plays, and songs that represent often-baffling terms shunned by representations of a standard English—terms that complicate the story we have come to tell about the rise of English and the British nation it helped underwrite. These works, which I call print institutions of the vernacular, reveal how strange and estranged languages, even or especially in their obscurity, came to be claimed as British, making for complex notions of the nation and the strangers who composed it.

That the vernacular is in many ways strange is a less-surprising notion when we remind ourselves that, as Michael Warner has observed, nations are a way of “organizing strangers.” The strangers of modernity are not foreign outsiders but, necessarily, those within one’s national midst, compatriots. Britain, as James Vernon writes, was “the first to experience the new social condition of modernity, namely living in a society of strangers.” While much of the material discussed here falls before what has been called the “great transformation,” the free market’s erosion of social ties and conversion of society into an assemblage of strangers, and it often takes forms different from those of the Romantic “stranger syndrome” David Simpson has analyzed, it attests to an awareness—and sometimes creation—of strangeness within Britain throughout the eighteenth century. In the Preface to his Dictionary, for instance, Samuel Johnson’s characterization of the “strangers” responsible for the “transformations”—and estranging—“of a language” shifts, in a few sentences, from foreign merchants to anyone who invades the seclusion of an uncivilized, illiterate tribe: any member, that is, of a modern nation. The reckoning with—and sometimes construction of—diversity in eighteenth-century representations of language allow us to observe the “sense of otherness far more profound and more unsettling than has been previously allowed” within Britain itself, upon which Saree Makdisi has remarked. That sense of otherness, in the form of linguistic obscurity, permeates the printed works instituting a national vernacular in the eighteenth century.

That linguistic otherness can be disquieting, literally so in the printing of strange languages that attempt to reproduce the audible difference of odd words through phonetic intonation, as in the cant phrase “rumbo ken” (a pawn shop) or the provincial scolding expression “’chell baste tha’.” Such representations of “noise” make apparent the extent to which language is not a two-way system; there is a third element, the interference or static that must be cancelled out. Indeed, the establishment and exclusion of such noise is the dynamic underwriting one model of communication. The representations of language under study here, however, suggest a model that moves between exclusions and inclusions, with the excluded “noise,” sometimes defining community by way of contrast, but those same strange sounds also sometimes seen as making up separate languages and communities that must in turn themselves be incorporated within the nation.
The audible and visual otherness in these texts, then, is also disquieting in the sense of being disturbing, as it represents strange languages increasingly not those of the “outsider” but those of the “common people.” While Britons were strangers to each other in many senses—including as immigrants, practitioners of different faiths, followers of divisive political parties, gendered beings—the strangeness I pursue in this book is the strangeness troublingly pressed by the very concept of the “common people.” Strange languages, whether those that simply varied from an emerging standard English or those of particular occupations or even those of criminals, came to be ascribed to the “common people” in a kind of vernacularization of these languages. To put this differently, print institutions of the vernacular made room for the “common people” within national culture, but only after representing their language as strange. Criminal cant, a coded language imputed to scheming thieves that slowly transmuted into something akin to our idea of slang in the course of the eighteenth century, is perhaps the best example of this process of vernacularization, making strange terms stranger—and British. The 1725 *New Canting Dictionary* heaps scorn on cant terms such as “bugher, a dog,” or “fleece, to rob,” castigating them as particularly pernicious because they are the words of dangerous foreigners, “Gypsies from Bohemia.” By 1785, however, Grose’s *Classical Dictionary of the Vulgar Tongue* reveled in the strangeness of these terms, yet lauded them as national, a sign of “British freedom of thought and speech, arriving from and privileged by our constitution.” Tying languages that defy the norms of standard English—strange languages—to a rhetoric of English liberty, Grose and others make curious, sometimes even inscrutable, words into signs not of underworlds or amusing outliers but of Britishness itself. Today’s sense of slang—a lingo trafficked in by inventive, streetwise strangers, but also, intriguingly, part of “our” free, living language—emerges in this period and is in part shaped by this refiguring of criminal cant.

Provincial languages, too (perhaps surprisingly, given their seeming connection to the places of Britain), were presented as strange, outsider tongues, yet on those terms also reclaimed as British. A sixteenth-century commentator described the languages of different regions as those of the “stranger . . . worthy to be derided, and scorned.” In the early eighteenth century an instructor in English language was typical in his description of provincial language as “jargon . . . almost unintelligible.” Yet by the end of the century Samuel Pegge would esteem provincial words as “free-born,” and critics writing on dialect poetry endowed its strangeness with a purity now lost to standard English and with a deep connection to place. The very strangeness of provincial languages also came to seem a guarantor of their historical value, a sign of connection to national ancestors, forebears who had established British liberty. This historicizing basis of revaluation was to make depictions of provincial languages especially important to later national tales and historical fictions as
they worked the terrain between the familiar—a wooden spoon, a cup—and the strange provincial terms that named them.

Even the technical speech of mariners, such as “tackle yards” and “bowsprits” (described in one early account as “Greek to a cobbler”) shifts in valence over the eighteenth century to become the oddly sentimental language of “our tars” fighting for British freedoms. The texts instituting the vernacular continuously turn strangers into familiars, even as they charge familiars with an enticing strangeness. In his study of lyric obscurity, Daniel Tiffany has pursued “the pleasure of cruising the unknown in a text” that is inherent not simply in elite literary but also in vernacular poetry, in “slang, jargon, or dialect.” For Tiffany, the communities such obscurity helps form are “subcultures,” some version of “canting crews” (underground bands of criminals), their “canting songs” appearing from the sixteenth century through the present like a “verbal spring . . . passing through literary history” (156). Strange Vernaculars, alternatively, traces the structures by which eighteenth-century print representations of odd, enigmatic languages tie them not only to “infidels” but to emerging conceptions of the “common people.” While this book considers curatorial representations of strange languages—Daniel Defoe representing criminal catchphrases or antiquaries collating provincial terms—it also takes up the writings of provincials who were themselves deploying what they called “dialect,” and of mariners salting their poetry and novels with dense sea jargon. Yet it raises skepticism at claims that this writing was that of active subcultures. Instead, it traces how such writers responded to a dominant, vernacularizing discourse that had already positioned them as strange and placed them nationally.

In making them British, many print representations of the obscure languages that came to be associated with various sectors of the “common people” could not be said to be simply moments of clandestine resistance, Tiffany’s “infidel” languages. Nor, however, are these print representations only part of a process of homogenizing the strange, what Makdisi calls a “domestic Occidentalism”: an ordered, British uniformity that works in tandem with the production (and disciplining) of the strange in colonial Orientalism (10). The print dialogues of provincial languages, published depictions of sailors’ jargon, and dictionaries of cant and slang that appeared, as Makdisi notes, alongside dictionaries of Arabic, Persian, and Sanskrit did not merely translate these languages into English but imbued them with a compelling sense of foreignness, even while claiming them as British.

To be sure, readers brought their own proficiency and ignorance regarding diverse languages to the texts representing them, but these texts, especially imaginative works that put these languages in the mouths of narrators and characters, also gave readers cues for how to think about those languages, inviting puzzle-solving pleasure, comic amusement, aesthetic delight, and sen-
timental affect. Makdisi explores how, in the nineteenth century, “the weaving of more and more people and ultimately the national population into a putatively homogeneous ‘we’” took place through translating social difference into universal, recognizable terms (ix). The “we” of eighteenth-century Britain, however, is predicated in part on vernacular languages that are made strange and often remain so, oscillating in their print representations between British and quasi-foreign. The legacy of these representations might be found in the criminal language in *Oliver Twist*, spoken in domestic settings but also starkly dangerous—for the domestic settings are those of criminal gangs. We find it, too, in the sentimental and vaguely sinister quality of provincial language as depicted in such works as Emily Brontë’s *Wuthering Heights*, in which the provincial is part of the British landscape, but a troubled part: “‘Wuthering,’” Brontë’s narrator explains, “being a significant provincial adjective, descriptive of the atmospheric tumult to which its station is exposed in stormy weather.”

Such representations are as much about estranging the domestic as they are about representing the strange. They bestow upon the familiar and the low enchanting and sometimes frightening qualities. Crucially, eighteenth-century writing initiated and developed a vision of a porous relationship between the merely “common” and what we might designate as “deviant.” Ned Ward’s tellingly titled *The London Spy* (1698), for instance, casts familiar London scenes, including coffee houses and taverns and their languages, as secretive sites, available only through furtive peering into strange worlds. Its descriptions of the least-glamorous pockets of London make them shimmer with quasi-gothic mystery, even if only for a moment in an otherwise ribald and humorous text. The “spy” fascinates readers with an illumination of the threshold to Billingsgate—“a gloomy cavern; where, at a distance we saw Lights burning like candles in a Haunted Cave, where Ghosts and Goblins keep their Midnight revels.”

This surveillance fiction, observing unfamiliar or defamiliarized worlds, is, as Srinivas Aravamudan has shown, a mode of Enlightenment Orientalism. It is a mode that modulates not only representations of the foreign but also of the domestic, but when directed toward the domestic, it does not always, as Aravamudan argues “collap[e] into innocuous voyeurism.” Instead, British writing about the domestic at times adopts modes that, like Enlightenment Orientalism’s treatment of the foreign other, strategically preserve a sense of “contrasting and essential cultural attributes” in their depictions of the common people (64). Captain Bland’s *York Spy* offers another compelling image of this startling sense of the strange difference of the otherwise common: “[P]eeping in at a Key-hole, we saw Book-keepers, Journey-men, and Apprentices, and their Taudry Margaretts kicking up their Heels to a Scotch Trump, and looking as . . . Wild, as so many Tarpaulins just Landed from Barbadoes or China.” Tinged with the foreign, these “common people” take on other-
worldly qualities, a pattern continued throughout the century, perhaps most famously when Robert Burns in “Tam o’ Shanter” conferred upon Scots farm-women the supernatural qualities of witches at an unholy Sabbath.

*Strange Vernaculars* demonstrates that much of the work of estranging and translating the “common” happens at the level of language. Ward’s Spy’s encounters with common yet odd figures, such as tarpaulins (sailors) and fish-wives, are marked by obscure, riddellike language—various low groups, it seems, are knowable, but also known as different, by the very strangeness of their language. The spy explains how street “Tatterdemalions” he encounters offer to “say the Lords-Prayer backwards, Swear the Compass round, give a new curse to every step in the Monument” (37). A “Drunken Tar” calls out to an inn owner, “you horse tardly spawn of a fresh-water lubber, why don’t you . . . induct me to my cabbin that I may belay myself . . . . the devil damn the ratlins” (43). Watermen on the Thames cry out what sounds to the spy like a bemusing question—“Scholars, Scholars, will you have any Whores?”—when they are only asking about “seuullers” and “oars” (49). Sometimes the very sounds of the vernacular—the languages of fishmongers, sailors, street musicians, night watchmen—are reduced to mere noise, no longer recognizable as English or even human language but “croaking” (32), “squalling” (33), “bawling” (40) racket in an association of the obscurity of the vernacular with the sounding body that I track across this book.

The Spy, like glossary compilers and dialect poets, authors of criminal fiction and maritime writers, indulges in the pleasure of odd language. He slings his words and phrases like pay-for-view freakish displays—slanglike, then, as the origin of the word “slang” was, at least as George Parker claims, “to exhibit any thing in a fair or market, such as a tall man, or a cow with two heads.” In making a novelty of language in order to sell it, commercial print representations of “common language” alienate it in ways not so far removed, perhaps, from the hawkers Ward describes, peddlers who isolate and sing strings of language—as in “Hot Bak’d Wardens” (pears)—to move their wares. On the pages of his book Ward himself represents with italics the sound of the cries: “My ears were so serenaded on every side with . . . the melancholy Ditties of *Hot Bak’d Wardens* and *Pippins*, that had I had as many . . . Ears as Fame, they would have been all confounded, for . . . nothing could I hear but noise.” Ward enlists classical allusions to position jocularly those recurring fragments of everyday life embodied in the sounds of hawkers, but that is only one of a series of estrangements. Print mediates voice, which the Spy then recasts as “noise.” Crucially, in Ward’s description these snippets of peddlers’ cries oscillate between “melancholy” and mere “noise,” between sentiment and non-meaning, inclusion and exclusion, in a dynamic that informs institutions of the vernacular throughout the eighteenth century.

The images that comprise the London Cries, of course, singled out sounded language as the distinguishing trait of the hawkers whose images they sold.
Interestingly, it is at the turn of the seventeenth century that particular series of “Cries of London” that featured individual hawkers and their cries began to appear. These “underscored but also promoted . . . the new visibility of commoners,” as Sean Shesgreen has shown, and, we might add, audibility, as their cries become their metonyms.29 In a complex vernacularization of the languages of the street, the prints made “commoners” and their sounded language visible, alluring, and claimable as British in a graphic, reified version of their “cries” available for purchase, and they remain ubiquitous to this day in guesthouses hoping to convey a sense of Britishness. Throughout the century the “Cries” became “increasingly identified as an indigenous genre about a British city and its British inhabitants” (90), in a process that both estranged and familiarized British “commoners” and their languages—and that might serve as a template for the vernacularization of various languages I am describing.

This dual estrangement and familiarization takes place at the level of represented sound: the Cries emphasize the auditory in the captions that reproduce the calls of the peddlers announcing their wares, such as “Ripe Strawberries” or “Golden Pippins.” Some Cries were even printed with musical notes.30 In his adaptation of Jacob Amigoni’s print *Golden Pippins*, G. Child amplifies the distinct sound of the apple seller in captioning the image “M’st ye ha some Golden Pippins” in a font as outsized as the shouted call.

Markers of speech—phonetic representations of sound, contractions, apostrophes—take on an unusually formal character here, as both title and caption of the engraving, in an expensive graphic image that also, nonetheless, gestures toward the lowly print ballad form. While, as Sean Shesgreen has noted, Amigoni’s image suggested a sentimental relationship between viewer and the “commoner,” Child’s more linguistically based image elicits an erotic one, particularly a low erotics of the street. “She’d Education in the Mint, / When Whores and Thieves did most live in’t,” the verse lines beneath the image explain, and tell us that Nell “hopes to have . . . her Lilly Breast . . . prest.” Significantly, her voice is the charged site of these erotics: “Her trill Voice, we’ll think we hear, / Tells you the soundess of her ware”—less pippins in this account than her sexualized body. The voice reveals what the straw cap, barrow of fresh apples, and simple nosegay belie—that the seeming innocent rustic is not what she appears, but is rather shot through with criminal history and illicit sexuality. Like the familiar empty Southwark field on which she stands, which routinely transformed into the site of riotous festivals and a lively September market, the common Nell has a charged other side.

That strange and estranging sense of the language of the “common people” informed the period’s generic experimentations, such as its mock pastorals, ballad operas, and early fiction, in ways that we have not yet fully estimated. Consider John Gay’s mock-georgic *Trivia*, with its surveying vision of London that nonetheless dramatically defamiliarizes language that is unmistakably English. Both insider and outsider himself, commentator and the object of his
FIGURE 1: Jacob Amigoni, “Golden Pippins,” 1739.
Courtesy of the Lewis Walpole Library, Yale University.
commentary, the speaker claims that his wide-ranging depiction of a free “Britannia” is inspired by a nationalist impulse: “My country’s love demands the lays” (2). Trivia’s peripatetic speaker walks a cityscape that reveals strange scenes, yet promises “not to wander from my native Home” and to avoid the “tempting perils of foreign cities,” such as “Paris . . . Where slavery treads the streets in wooden shoes.” The speaker is on national turf, yet the cries in particular that make up the poem’s vernacular soundscape are alien and alienating, sometimes menacingly so, in part because of a slippage between their singers’ shifting identities, sometimes merely common and sometimes criminal. The familiar if unpleasant “shrilling strain” of the ballad singer, for instance, turns out to be a diversion “to aid the labours of the diving Hand,” or pickpocket (58); daylight “begging tones” (62), the counterfeit cries of the nighttime thief. In other cases, the cry is infused with the uncanny. A mock epic story within the poem describes an underworld goddess’s supernatural aid for an orphan, the gift of a shoebblack’s gear, which precipitates as it estranges familiar sound: “His treble voice resounds along the Meuse / And White-hall echoes, Clean your Honour’s shoes.” A sound naming a service or item for sale shifts from its status as direct object to become the subject, as when the coal-seller disappears in the line “Small-coal murmurs in the hoarser throat.” The sounded fragment, “small-coal,” severed from and supplanting its speaker, takes on a life of its own.

The peculiar disembodiment of the decidedly embodied speech of the cry takes a horrifically literal form in the mock elegy for Doll the apple peddler. She falls through the ice of a frozen Thames, “her Head, chopt off, from her lost shoulders flies: / Pippins she cry’d, but Death her Voice confounds, / And Pip-Pip-Pip along the Ice resounds” (38). To institute the vernacular—established here as recognizable cries connected to the speaking bodies of the “common people”—is also to estrange it, to decouple it from those speaking bodies, to make it obscure or without meaning at all (“pip-pip-pip”), to reduce it to pure, repetitive, but also highly charged sound, even to to confound the human and the inhuman, as indeed all dolls do. Such print evocations of haunting lifelike sound give the lie to the notion that enlightened modernity suffered “hearing loss” and an accompanying disenchantment. Gay’s ocular—print—display of acoustic phenomena is characteristic of some institutions of the vernacular, beguiling in its entwinement of odd sight and sound but also unnerving in the brutality associated with their imbrication.

The gruesome violence of Doll’s decapitation is matched in its comparison in the next lines to Orpheus’s beheading—“So when the Thracian Furies Orpheus tore, / And left his bleeding Trunk deform’d with Gore / His sever’d head floats down the silver Tide” (38). The voices of the disarticulated Orpheus and Doll continue from beyond death, and yet are transformed and transforming in that crossing: “His yet warm Tongue for his lost consort cry’d; / Euridyce with quiv’ring Voice, he mourn’d / And Heber’s Banks Euridyce return’d” (38).
If from that liminal space between two worlds, life and death, Orpheus’s voice, ambiguously, causes Heber’s Banks to return Eurydice, recalling the former powers of his voice, Doll’s voice, while comic in comparison, has its own mesmerizing powers. The resounding “pip-pip-pip” breaks through the barriers between visual print and sound, between low and high or general, between death and life, moving readers as the cry moves between the familiar and the terrifically strange.

Gay was not the only poet to figure the poetic institution of the vernacular as Orphic in its challenge of transforming low, particular language into language that might travel between irreconcilable worlds. In The Shipwreck, Falconer describes his efforts to make poetry of the technical argot of the sailor:

Not more advent’rous was th’attempt to move
Th’infernal Pow’rs with strains of heavenly love,
When faithful Orpheus, on the Stygian coast,
In sacred notes implor’d his consort lost;

Than mine, in ornamental verse to dress
The harshest sounds mechanic Arts express.37

By the time Falconer was writing, in 1762, the comic implications of the comparison had dropped away. There is no humor, only pathos and violence, in his claim that bringing sea language into the mix of British poetry—and into the national vernacular—was an effort as profound and with a result potentially as moving as Orpheus’s imploring song.

Similarly, poet Josiah Relph, who also attempted to call up sound on the page through phonetic representation of Cumberland dialect, compares the effect of his provincial spinster’s singing to that of Orpheus striking his lyre. The motif of the voice that sounds from beyond the grave is especially apposite when provincial languages of the present were said to be the English of the departed—of long-dead national ancestors. Figuring as Orphic the transmutation of various languages—cries of street hawkers, mariners’ shipboard talk, provincial “dialects”—into the vernacular grants those languages an otherworldly quality, their movement to a “general” print space nearly impossible, but the necessity and power of that movement inarguable.

Why necessity? In part because an inclusive model of the polity demands representation of the whole range of society, even the “low” and “mean.” This reevaluation of the low was part of a long transition from an aristocratic, exclusive understanding of the body politic to a British national polity based on rhetorics of inclusion and liberty. Moreover, as contemporary political rhetoric heralded Britain as “the most tenacious of liberty among all the civilized nations,” the English language itself was viewed as both sign and product of that liberty. John Barrell writes that “continuously related to the idea of the characteristic freedom of the English people is a notion of the ‘freedom’ of the
English language,” a formulation John Locke helped usher in with his theory of both political society and language as contractually based. Barrell and Olivia Smith document the ongoing hostility to vulgar languages—those of trades, of provincial speakers—despite notions of a contractually based English. Nonetheless, representations of such “vulgar” languages did make their way into the press, and occasionally writers linked such appearances to English liberty. Grose, as we have seen, tied the inventiveness of English slang to British freedom. And even before Locke, James Howell had invoked the rhetoric of liberty to describe proverbs as “the peeples [sic] voice / . . . Coin’d first, and current made by common choice . . . / . . . Free-Denisons . . . / They can Prescription plead ’gainst King and Crown.” The strangeness of the languages of the “common people,” foregrounded or even instituted in many texts, was re-contained in these claims regarding the inherent British liberty that these languages supposedly indexed. Sometimes this structure of recontainment was significantly supplemented by contrasting free Britons and their language to the unfree: not only continental Europeans, with their dictatorial language academies, but, notably, increasingly racialized Africans, with their even lower pidgin languages, who appeared as slaves owned by those liberty-loving Britons. At other times speakers of the vernacular were themselves figured as beggars and slaves, posing a distinct model of liberty altogether.

The paradoxical representations of outsider languages that are also English might be related to the double duty of the words “common” or “vulgar,” which in the eighteenth century shared an overlap in meanings, shuttling between the sense of general and of low, even as both were being defined and codified. Thus, in his *Dictionarium Britannicum* Nathan Bailey defines the term “vulgar” as “common, ordinary, general; also low, base, mean, vile.” It is precisely that movement between general and low language that *Strange Vernaculars* investigates, specifically the ways in which readers were invited to think of various strange and low languages as “vernacular,” meaning as Bailey defined it “peculiar to the country one lives in or was born in” even as the term could also mean “proper” to that country. Institutions of the vernacular position speakers of “low, base” language among the strangers of the nation, but the notion of the vernacular also makes them familiars, so much so that their low language is the property of the whole country.

The vernacular, then, was the language one possessed by dint of living in a particular place, even if it was at times low. That low element could be alienating—“base” and “vile”—and tantalizingly obscure, making the vernacular at times strange even if it was also one’s own. To put this slightly differently, estrangement is inevitable when, as John Guillory puts it, “‘common’ language seems to efface social stratification by making language itself the vehicle of a common national identity.” While Guillory traces the “literary” language that reinstalls difference at one end of the social spectrum, this book tracks representations of “common” and “low” language that make it a site of common national identity but also differentiate the other end of the social spectrum.
The status of the “low” and its relation to the “general” took various forms in eighteenth-century Britain. During the Civil War, Cavaliers had rallied around traditional, if lowly, popular rites, songs, and other cultural practices as part of their campaign against Puritanism in a political association that lasted into the eighteenth century. Yet by the beginning of the eighteenth century, Joseph Addison’s Mr. Spectator repositioned the low as worthy of general appreciation outside of such party political terms. He remarks on his “Delight in hearing the Songs and Fables . . . most in Vogue among the common People” and justifies his pleasure in this demotic fare through an aesthetic capacity shared by all, high and low alike:

[I]t is impossible that any thing should be universally tasted and approved by a Multitude, tho’ they are only the Rabble of a Nation, which hath not in it some peculiar Aptness to please and gratify the Mind of Man. Human Nature is the same in all reasonable Creatures; and whatever falls in with it, will meet with Admirers amongst Readers of all Qualities and Conditions.

Mr. Spectator views approval by the common people as a yardstick for what would—and should—“please and gratify” everyone; only the affected would miss the enjoyment of songs beloved by the “rabble.” Addison’s is a democratizing vision—it is because “human nature is the same in all reasonable creatures” that the rabble can serve as a gauge.

That the low are close to “nature” is a commonplace of the period, a commonplace not always accompanied by Addison’s democratic turn of linking nature to a common “human nature.” Instead, the low could also be viewed as rough-natured, deprived of interaction in polite society in which, as Lord Shaftesbury had written, “We polish one another, and rub off our Corners and rough Sides by a sort of amicable Collision.” For Horace Walpole, their unrefined proximity to nature was what distinguished low domestics from “princes and heroes.” For Walpole and others, the low, as “nature,” might not have shared a sensibility with the high, yet they were worth representing as part of a social whole. In the second preface to The Castle of Otranto, he legitimates his inclusion of the low language of his servant characters: “My rule was nature. However grave, important, or even melancholy, the sensations of the princes and heroes may be, they do not stamp the same affections on their domestics: at least the latter do not, or should not be made to, express their passions in the same dignified tone” (10). Shakespeare, himself undergoing canonization in the period as national “bard,” provided one important basis for Walpole’s and other British writers’ inclusion of low language. Walpole wrote, “The great master of nature, SHakeSPeare, was the model I copied. Let me ask, if his tragedies of Hamlet and Julius Caesar would not lose a considerable share of their spirit and wonderful beauties, if the humour of the gravediggers, the fooleries of Polonius, and the clumsy jests of the Roman citizens, were
omitted, or vested in heroics? Is not the eloquence of Antony . . . artificially exalted by the rude bursts of nature from the mouths of their auditors?” (11).

As we see with the turn to Shakespeare, the value of representing the low was increasingly couched in nationalist rhetoric. For Walpole, the British willingness to represent such “nature” distinguished Britons, pitting them against the French and the neoclassical principles they espoused, most notably in Voltaire’s attack on Shakespeare. And Addison’s more general “human nature” was actually, it turns out, something closer to English nature. One of the “darling songs of the common People,” the ballad “Two Children in the Wood,” he wrote, is “the delight of most Englishmen.” As Bailey’s definition of “vernacular,” with its sense of a proprietary relation, suggests, it was not so much all of human nature as the “peculiar” character of one’s own country that low and general populations might share. Addison’s own use of the term (the one Johnson cites in his *Dictionary*) appears in a plea that war reportage draw its military terms not from a foreign, primarily French, lexicon, but from an “English vernacular,” making salient the national stakes of the concept.

Oliver Goldsmith went so far as to declare the low the true representative of the particular “genius” of a nation, writing that “in an estimate of the genius of the people, we must look among the sons of unpolished rusticity.” This rethinking of the “unpolished” low was to some extent a function of contemporary political economy and its understandings of the “improvements” fostered by commerce, among them a cosmopolitan politeness that effaced national borders with a universal set of refined manners. The belief was that when the market “polished away the barbarism, rudeness, superstition, and enthusiasm of premodern societies,” it polished away, too, the very particulars that constitute what writers were coming to understand as a national culture. At that point, as Goldsmith writes, “the polite of every country pretty nearly resemble each other.” The impolite, the low, alternatively, retain the “genius of the people,” enabling a perception of national culture. As Natalie Zemon Davis has argued, an emerging theory of “primitivism” characterized “the people’s customs and speech [as] old, naïve,” offering “an ordering principle, and thus a small step toward an anthropological concept of culture.”

If all nations flourishing in an age of commerce were subject to polishing homogenization, attention to the low was particularly pressing in Britain because of a political discourse that identified its model of mixed government as distinct from that of other nations. The British polity, according to some, was unique, a model nation that produced a wide range of “manners.” As David Hume wrote:

> [T]he English government is a mixture of monarchy, aristocracy, and democracy. The people in authority are composed of gentry and merchants. All sects of religion are to be found among them. And the great liberty and independency, which every man enjoys, allows him to dis-
play the manners peculiar to him. Hence the English, of any people in the universe, have the least of a national character; unless this very singularity may pass for such.56

English national character is to be found in the singularities its mixture produces. An English diversity in manners was understood in some circles to be a source of national strength, as Wolfram Schmidgen has illuminated, explaining that “mixture could explain how the many generated the one and how the one depended on the active and continuous involvement of the many.”57 This revaluation of the many has implications for thinking about the low, for comprehending Britain would mean knowing its breadth of manners, including low languages. George Parker’s glossary of “low” terms, the one in which he introduced the word “slang,” invokes this model of a mixed nation to legitimate his attentions to the low. He insists that “general discoveries . . . with regard to English men go a very little way toward an explanation of a people so various in temper, manners, and behavior as the English,” and that studying “low” society and its language is necessary for a full “knowledge of his country.”58

If, for Hume and others, the “liberty” of the English generated the diverse manners that compose their national character, eighteenth-century nationalist rhetoric increasingly saw liberty itself as the product of a constitution that foregrounded the role of the people. 59 For this reason, as Kathleen Wilson has argued, “populist beliefs and discourses were a crucial plank in the construction of national identities and consciousness,” even if most of “the people,” of course, did not yet have any real political voice.60 Within certain political rhetorics, representing “the people” honored both the origins and consequences of British liberty. It is, perhaps, from both of these angles that Britain, as John Barrell writes, saw itself as “a form of polity which enable[d] and demand[ed] consideration of the whole of society,” and this led to “a progressive relaxation of the embarrassment at writing or reading about objects, occupations and people regarded at the start of the century as too ‘low,’ ‘minute’ or ‘mean’ to be worthy of literary attention.”61 This might help explain why eighteenth-century imaginative writing was, as Margaret Doody has noted, distinctive in “reproducing colloquial speech,” in “catch[ing] verbal manners, the tones and habits of speech appropriate to the character’s rank [and] background.”62

Writing and reading about the “low” and “mean”—be they the “rabble of the nation” or “unpolished rusticity”—are, however, as we have noted, continuously accompanied by a sense of distance and obscurity, vernacular languages as much an alienation as a production of “knowledge of one’s country.”63 There is a sense in which movement, travel to remote places to discover the low and common, is crucial to its production. Mr. Spectator, already distanced in the very position of “spectator,” arrives at his recognition of the value of the songs of the “common people” through a process of spatial estrangement. He begins
his passage on their delighting value by positioning himself as a stranger in a strange land—that it was, “When I travelled” that “I took a particular Delight in hearing the Songs and Fables . . . among the common People of the Countries through which I passed.”64 The songs of the “common people” must be made strange, must be encountered from outside and as foreign, to be revalued and to revalue the “common people” themselves. Similarly, in a separate recounting, it is when Mr. Spectator leaves his urban haunts for “any house in the country” and “pr[ies] into all sorts of writing,” that he meets with the “song of the common people” that gives him so much pleasure.65

It might be literal outward travels or figurative downward descent into the nefarious underworlds of London, but some form of alienating expanse divides the writer and reader from the vernacular in order to institute it. Parker, for instance, introduces and explains the term “crap-merchant” (meaning hangman) as he regales readers with tales of his daring sojourns to “night-houses” with “doctor Goldsmith,” where he heard the term.66 Jacques Rancière gets at this sense that the “discovery” of the common people is always a function of establishing distance, of a definitive estrangement. It is a “traveler” who is able to “recognize, in its very foreignness . . . the proletariat in person.”67 Think, too, of eighteenth-century writings’ use of the convention of the observing foreigner—Lien Chi Altangi, the Chinese philosopher of Goldsmith’s The Citizen of the World, or the Indian of Tom Brown’s Amusements Serious and Comical Calculated for the Meridian of London—to present back to a reading public some version of itself, including vernacular English.68

Positioning the diverse, low, and common as “otherworldly” imparts a compelling draw. If language could be a means of attaching readers to the nation, the seeming transparency of an authoritative “official” English, in contrast, might fall short of such affective pull. Standard English might instead be counted among the technologies of abstraction—technologies needed to negotiate a nation of strangers—that might also dialectically produce and revalue the idea of “local” cultures and their concomitant languages.69 While cultural nationalism is predicated on the idea and language of the (constructed) particulars of daily life, on the details of customs, on local things found within the horizons of the nation, that language must also possess an esoteric quality. As Viktor Shklovsky has suggestively argued, the alternative, clear prose, “eats away at things, at clothing, at furniture.”70 One might say the very stuff of life, the very stuff offered up as signs of everyday culture, disappears in the supposedly neutral objectivity of any standard language. Alternatively, strange and estranged languages precipitate those particularities; they “make perception long and ‘laborious’” (5). Drawing attention to and reflecting on the strangeness of language and the particulars it names helps crystallize—or, more accurately, produces the sense of—details of life, evoking feelings, perhaps of affiliation, perhaps of desire for the thrillingly proximal but also provocatively obscure.
For Shklovsky, such estrangement is the condition of poetry, which he defines as “impeded, distorted speech.” He sees dialect language as a crucial device of that distortion. But the language of English poetry—which, as Guillery points out, did not develop a Hochsprache—had little distinction from that found in fiction. And fiction, of course, represents dialect, too: the “coom, coom” (come, come) of Roderick Random’s Northern coach driver, or a farmer’s use of “nerst” (next) in Pamela slow down the reading just as they articulate linguistic particulars of British life (a coach driver telling passengers to get in, a farmer too humble to stand near a fine lady). Eighteenth-century fiction also estranges language in other ways, including the display and explanation of words attributed to the vulgar. Defoe’s Colonel Jack, for instance, describes the punishment of Jacobite rebels, briefly interrupting the narrative to explain: “transported, as ‘tis vulgarly Express’d, to the Plantations, that is to say, sent to Virginia.” Later in the century, Frances Burney’s Evelina, while clearly warning readers off the ungrammatical English of characters such as the Braughtons, also introduces and explains vernacular terms and phrases. The title character writes, “we have been a shopping, as Mrs. Mirvan calls it . . . to buy silks, caps, gauzes” and notes that after the trip, “my hair is so much entangled, frizzled they call it.” Such moments incorporate and mimic the logic of the period’s new vernacular dictionaries and glossaries, isolating and explaining English words, both difficult and common, in a kind of forensic display that draws attention to, slows down, and partly estranges language.

Often the strange languages incorporated into early realist fiction also manage to have an affecting tug. Richardson’s Pamela conveys the commonness of and readerly accessibility to that most British of heroines in her use of unusual provincialisms, such as “a mort of good things” or “their Clacks run for half an hour.” Tobias Smollett’s Tom Bowling is “an utter stranger” to the “ways of men in general,” and his nautical jargon is utterly strange as well. He comments, unselfconsciously, of his nephew, Roderick Random, “He’s new-rigged, i’ faith; his cloth don’t shake in the wind so much as it wont to do.” The peculiarity of these characters’ languages, however, is part of what ties readers to them and what registers them as common Britons, an invocation of Britishness via eccentric speech. Roman Jakobson describes the paradoxical sense of this vernacular language, at work, too, in those vernacular aphorisms, proverbs. What supposedly belongs to everyone in the nation, what is common, is also often opaque—considered “personal property,” they are, he writes, also “endow[ed] . . . with puzzling vocables, recondite motifs, and inscrutable, challenging allusions.”

Although the use of the term “novel” to name the works of fiction in which these words appear might be premature—few authors would embrace the term for their own writing in eighteenth-century Britain—its application in the sense of “novelization” is helpful. Sarah Kareem has discussed the novelization that took place as eighteenth-century fiction adopted techniques to “make the
familiar seem strange . . . observing common phenomena as if they were rare phenomena,” and I would add that such defamiliarization also occurs at the level of language. Kareem sees this fiction as “employ[ing] defamiliarizing devices to produce hyper-attention to the ordinary for aesthetic . . . ends,” but this concentration on low languages—to common sayings, to argots, to colloquials, to provincial speech—can work to different ends, from empirical to erotic. And the aesthetic itself might not be an end so much as a means to institute a vernacular and its attendant cultural politics.

The realist novel’s depiction of odd language that is nonetheless English reveals its complex work of imagining the nation not through establishing sameness but by displaying, producing, and consolidating diversity. Eighteenth-century realist fiction renders suggestively unusual an array of vernacular languages that also represent Britishness, assisting readers in their imagining of strangers as familiars, but also of familiars as strangers. Paying attention to representations of strange language that are part and parcel of these works’ “realism” might help us answer Srinivas Aravamudan’s question, “What if a theory of realism were founded on the pursuit of dissimilitudes rather than the recognition of sameness?” (21). Aravamudan contends that “the English novel ideologically recuperates fiction for the nation, thereby becoming the monolingual opposite of what [Mikhail] Bakhtin means by novelistic heteroglossia” (68). As I have been arguing, however, that is only part of the story. When it puts fiction to work to represent the nation, the realist novel must also activate a sense of linguistic difference that it by turns flaunts and assimilates. The novel might not so much “expel” foreignness as redefine and reposition it, highlighting and sometimes producing, if only briefly, a sense of what is strange within the domestic itself. James Buzard phrases this dynamic in particularly helpful terms, writing, “To make the novel’s one-making labors visible, we have to emphasize the domestic diversities with which it had to contend but also which it had to mobilize—the internal differences that . . . had to remain active in any convincing and culturally ‘thick’ evocation of national unity.”

It is tempting to characterize the production and representation of the foreign within the nation as an internalization of colonial otherness, but such a move threatens to diminish the real otherness that also characterizes fellow “nationals.” To designate domestic difference as a mere internalization of some truly foreign difference “out there” leaves intact the idea that all Britons, prior to such internalization of the foreign, share a common culture, including a linguistic one. This, of course, is exactly how the myth of nationalism works. Instead, what are internalized, or, more likely, move back and forth between colonial and national locations, are the strategies for representing (and emphasizing) otherness. Taking to heart Aravamudan’s caution that there has been too much focus on “the novel’s novelty,” we might consider the implications of the fact that the English realist novel’s representations of domestic
otherness are not new but instead borrow from pseudoethnography, that key device of the Oriental Tale.

One result is the complex form of self-representation of diversity that Buzard names “metropolitan autoethnography” (7). He sees this writing as emerging in fiction only in the nineteenth century, yet its “determinedly self-interrupting form” (7) is in evidence in the narrative structure of the presentation of strange language in some eighteenth-century works. These at least anticipate that self-interrupting “pattern of narrative + digression + narrative + digression” (40). This can take the form of narrative asides that pause to offer an odd word and then explain it, dictionary-like. They may be more lengthy digressions, as in the perplexing phonetically spelled epistles meant to convey the dialects of Win Jenkins or Tabitha Bramble in Humphry Clinker, passages that slow down the reading as they turn the common language of these letter-writers into riddles. While the other letter writers of Humphry Clinker’s epistolary fiction offer straightforward description of the places and manners of Britain, these pose a troubling digression. In one missive Win writes of how “a mischievous mob of colliers, and such promiscuous ribble rabble, that could bare no smut but their own, attacked us . . . and called me hoar and painted Issabel.”82 Buzard argues that in nineteenth-century narrative, “self-interruption” is a means of “safeguarding, salvaging, and recovering cultural territories” (40), the origins of the notion of culture itself. That notion might be emergent in the eighteenth century, however, with the interruptions and slowing down around language in some English novels suggesting an incipient formal strategy of national cultural writing. In its oddness, its wandering in meaning, this style affirms Ian Duncan’s identification of “the linguistic homelessness that lies at culture’s origins,” perhaps especially at those moments attempting to establish “cultural territories.”83

We might consider, too, the narrator’s lexical digressions in Tom Jones, as when he interrupts the narrative to explain the phrase “Preservers of the Game”:

This Species of Men, from the great Severity with which they revenge the Death of a Hare . . . might be thought to cultivate the same Superstition with the Bannians in India; many of whom, we are told, dedicate their whole Lives to the Preservation and Protection of certain Animals, was it not that our English Bannian, while they preserve them from other Enemies, will most unmercifully slaughter whole Horse-loads themselves.”84

Fielding’s quintessentially English novels pause frequently to explain such common English terms. His satirical humor, however, already exposes the linguistic homelessness of the culture. Explaining an English phrase through comparison to “Bannians of India” not only turns to the foreign and imperial but returns to English distinctiveness, the domestic preservers of game far worse than the “Bannians” in their indiscriminate and selfish slaughter of ani-
mals. In characteristic fashion, Fielding overloads and complicates any straightforward definition, already suspicious of the claim that the strange—or the nation—might be made fully knowable to all on the same terms. He is one of several writers skeptical, as we shall see, of institutions of the vernacular.

In these and other works of fiction of the period, italics suggest both that the term or phrase is somehow odd, not general, and also often invoke the sense of a spoken voice, the narrator or character quoting another’s speech. Such representations, I want to emphasize, are not Bakhtin’s heteroglossia, suggesting “a struggle among socio-linguistic points of view.” Rather, they are instances of novels’ tendency to “organiz[e] heteroglossia”, to place, in the sense both of locating and hierarchizing, diverse languages (315). Thus, while eighteenth-century fiction, as Bakhtin notes, “is an encyclopedia of all strata and forms of literary language,” more important is its “highly specific treatment of ‘common language’…” the verbal approach to people and things normal for a given sphere of society, as the going point of view and the going value” (301, italics in original). Bakhtin argues that the fiction writer “objectifies” this common language, and that this objectification is also an instituting of common language, fitting “social diversity of speech types” into specific relations to the “going point of view.” We might refer to this process as the institutionalizing of the vernacular. Crucially, this institutionalization does not allow diverse language to remain diverse—they are continuously positioned as they are brought into the fold of a national “common” language through a variety of means that Strange Vernaculars analyzes.

As he describes how readers are invited to a sense of distance from or proximity to the languages represented on the page, Bakhtin characterizes this relation not as static but as “to and fro . . . sometimes distant . . . sometimes not” (302). This movement was less a liability and more a part of the mystique and allure of institutions of the vernacular. Even when words underwent intra-linguistic translation, either with narrative asides or footnotes or even dictionary definitions, the charm of difference did not always dissipate. As Margaret Doody observes of this period, “the notion of words so unfamiliar as to need explanation had its own appeal. Words were allowed their alien presence, and were not to be simplified back into familiar language.” Although Ward’s Spy positions himself as illuminating the multiple strange worlds that make up Britain’s capital, for instance, he explains those worlds in a language that is itself loaded with distracting, obfuscating language, as when he describes people drinking “sott colored ninny broth” (15). Later in the century, provincial print “dialogues,” although they offered glossaries, left some words, such as “whau,” undefined. At such moments, many readers were left in the dark, a darkness that continued to inform eighteenth-century representations of vernacular languages, whether in the multimeaning criminal jargon of Gay’s The Beggar’s Opera, Thomas Chatterton’s antiquated parlance, or Burns’s synthetic thicket of dialect.
Allowing words their alien presence sometimes generates sublime effects. Edmund Burke argued that words, unlike painting, do not raise clear images in the mind, which is what makes them a fitting medium for the sublime, for “In reality, a great clearness helps but little towards affecting the passions.” If this is true of language in general, it takes an exaggerated form in obscure language, whether in the crowded figures of Milton's poetry or the opacity of the unfamiliar “low” languages imputed to the vulgar that were becoming part of the vernacular.

Indeed, Burke positions the vulgar as sublime object in his *Philosophical Enquiry*, a text in which, on occasion, as Karen Swann notes, “the vulgar have charisma.” For Burke, even those “songs of the common people” that Addison had revalued are a testament to the sublime powers of language and obscurity: “Among the common sort of people . . . their passions are very strongly roused by a fanatic preacher, or by the ballads of Chevy-chase, or the Children in the Wood, and by other little popular poems and tales that are current in that rank of life. . . . poetry, with all its obscurity, has a more general, as well as a more powerful, dominion over the passions, than the other art” (56–57). Such moments of vulgar obscurity make the languages of the vernacular not objects of mastery, to be clarified and familiarized, but sites of seduction. For Burke, however, this is a seduction to be avoided. In his discussion of the songs in which the “common sort of people” take pleasure, their response serves not as Addison’s indicator of universal (or national) appreciation but as an elucidating but distancing analogy: as Chevy-chase is to the common people, so elevated poetry is to the elite. In tracing how Burke attempts to ward off the threat of the “vulgar sublime” by insisting on associating the sublime with elevated experience, Swann writes, “if all men are as the vulgar in preferring obscurity to clarity—the implied advice is attach yourself upward” (19).

Institutions of the vernacular, however, invite readers to attach themselves downward, and one of the ways they do so is through generating sublime effects from moments of incomprehension. As Tiffany writes, the sublime might just as plausibly be grounded in “the social misunderstanding of demotic speech” (8), at which point, “instead of reinforcing the traditional association of sublimity and elevation, lyric obscurity may trigger a variation of the sublime associated with the abject: a vernacular sublime” (45). Such an aesthetic experience is another means of negotiating the low-as-strange within national imagining. Burke recognized that obscurity lent itself to certain suspect forms of power, a means of duping the credulous, usually the lower classes who were taken in by, for instance, figures such as the “fanatical preachers” in the quotation above. And these dangers worked in both directions. He had also argued that “all men are as the vulgar in what they do not understand” (57)—that some readers’ incomprehension of certain low languages put them into the position of the unknowing vulgar. That relation of unknowing, as I have been arguing, was part of the draw.
Strange Vernaculars also considers how some writers deploy obscurity strategically to exploit those relations of knowingness and credulity at work in the vernacular sublime. Authors from John Collier to Robert Burns use provincial languages in this way. They resist a vernacularization of languages that would locate them in stable geographies of place and class. At their most radical, these writers stage-manage obscurity as a mark of authenticity in order to undermine the very connections between specific place or class and the idea of a language of the “common people” altogether. They expose the idea of a “common people” who make up the nation by detonating the strange, making it multiply meaning, and sometimes just making it up.90 Their heirs are figures such as John Clare and James Hogg.

The writers under study, whether instituting or questioning the idea of a national vernacular, engage what Ann Wierda Rowland refers to as “strategies of dislocation to locate a culture.”91 Some of this was literal in the dislocations of oceanic maritime empire that brought new ways of valuing and imagining the local. The most dramatic contemplation of the dynamics at the heart of the idea of the vernacular might be William Falconer’s The Shipwreck. Falconer packs his georgic/epic poem with the technical terms of naval workers, explaining them comprehensively in diagrams and footnotes. The mariners and their material technical world, however, are violently destroyed in a storm at sea, becoming literally subliminal. Just as it seems a specific argot might become the property of all readers, the particulars it calls up disappear in un-navigable depths, reiterating the impossibility of knowing the whole, the enticing promise of the idea of a national vernacular culture. The raging ocean into which they disappear is an apt image for the violent erasure of actual language practices and particular relations involved in instituting the vernacular.92 It reminds us that if there is anything like vernacular language, its obscurity belies the notion of the common. And it remains unknowable in its sheer multiplicity.

Although not a linguistic study, but rather a study of the cultural work of print representations of “vernacular” language, Strange Vernaculars has benefited immensely from a range of historical linguistic studies of the period.93 From Martyn Wakelin’s enumeration of the three main categories of what he calls English “dialect production”—social, regional, and occupational—I take the structural organization of the book.94 Part One explores the wide body of print representations of language supposedly produced by what Wakelin would call the “social” category—not only subcultures and underground criminal societies, but also merely “low” and “vulgar” social groups. In the eighteenth century, languages once attributed to organized illicit subgroups—“cant”—began to appear in unprecedented collections of vulgar and slang terms, and
were even celebrated as a sign of British liberty. I ask how cant, long a symbol of a fallen post-Babel linguistic diversity, its speakers a deep-seated threat to the nation, came to symbolize, in some circles, British freedom. What change in thinking allowed cant and merely vulgar languages to be grouped together? What role did that shift play in the institutionalization of vernacular English? I examine how myths of cant’s origins—as the double-tongued language of canny migratory slaves, as a language wandering not only in space but also in meaning—came to figure the mobility and shape-shifting associated with a new modern British subject, for better or worse. Early realist fiction featuring cant-speaking, polyglot protagonists who continuously encounter and explain strange language helped to institute the vernacular through a repeated initiation of its readers into the strange. The shifting narrative point of view in relation to those who speak these languages models fluid readerly attachments. The one site of disattachment, however, is the racialized slave, a disassociation that makes cant-speakers, increasingly conflated with merely vulgar speakers, fully British, free speakers of a national vernacular safely distanced from its imputed origins in slavery and criminality.

There were, of course, skeptics of the idea of a vernacular language that might consolidate the nation through a revaluation of the low and common. I track some of those responses, particularly in the writing of John Gay and Henry Fielding, which burlesques claims of language’s ability to organize meaning, structure class, or consolidate the nation. For them, cant undermines British liberty by violating the ancient (linguistic) contract on which liberty is based. And if part of the allure of the new print representations of vernacular was its sometimes riddellike locutions—both cant and colloquialisms, sometimes represented together, could, after all, be opaque in meaning—these writers seized on that opacity and its tendency to divide rather than consolidate readers and speakers. Cant’s proliferative figurative qualities, its innovativeness, might more accurately represent the world than does the contractual standard language—and that is a problem, a point Gay and Fielding emphasize through their texts’ linguistic and stylistic layers, which mix folk ballads and high opera, criminal biographies and classical allusions to generate endless and centrifugal meanings. Late-century compilations of slangy vernacular drew from the humor of these burlesque writings but defused the complexity of their language, facetiously tying the inventive wit of the “common people” to the gendered liberties of the freeborn Englishman. In these works, a place is made for vulgar language in the vernacular but only after being firmly located as the language of the low taken up by their well-heeled male counterparts.

Part Two of this book considers shifting representations of “regional” languages, from the foreign-sounding patois of hostile neighbors to the homey terms of sentimentalized compatriots. In this move to characterize provincial
languages as quintessentially British, they, unlike ceaselessly adaptable and wandering cant, seem fixed to particular places and past times. Poems, songs, and a new genre, the print dialogue, represent provincial languages as the peculiar tongues of remote rural regions, yet also as part of a composite Britain and its verbal lore. At once designating intimate and mundane particulars of rural life, but also appearing as strange ciphers, provincial languages in these works are filled with outré terms naming humble particulars, technicalities of labor, and crude aspects of the body. The grotesque bodies and oral (mis)pronunciations inhabiting these texts counter a developing understanding of English as a rational, disembodied medium. Naming local particulars, the obscurity of these languages is the guarantee of their authenticity, which also makes for uncanny and gothic effects. As I show, provincial writers themselves, from John Gay to Josiah Relph, Andrew Brice, John Collier, and Ann Wheeler, playfully engaged this poetics of opacity in their representations of supposedly sentimental and familiar, yet also strange, tongues. They assert provincial political virtue but use a concocted, synthetic language to do so, undoing the reassuring ties of place and language even as they seem to reinforce them.

The strangeness of provincial languages derived not only from their distance in space but their remoteness in time. They were also prized—and made part of the vernacular—as the remaining fragments of the language of national forefathers, connected to the liberties they established, and living connections to the now-strange language of such national writers as Chaucer, Spenser, and Shakespeare. Provincial languages thus sometimes became available for sentimental attachment through what I call the anachronization of the vernacular. In this reckoning with estrangement over time, images of spectrality emerge. Provincial writers responded to this anachronization, Burns by offering parodic responses to gothic figurations and Chatterton by producing the effects of anachronism through artificially antiqued language.

Part Three turns to representations of “occupational” language through a consideration of mariners’ jargon, tracing how it became part of the British vernacular. I argue throughout the book that mobility, across Britain and further, helped produce and shape notions of the local and the vernacular. In the maritime language of poems, accounts of voyages, seafaring novels, nautical glossaries, and popular naval songs, the locale that oceanic itinerancy generates is that of the ship and its seamen. Works such as William Falconer’s hugely popular poem *The Shipwreck* or Tobias Smollett’s *Roderick Random* invite sentimental relations between readers and liberty-loving (and liberty-defending) sailors through their technical language. The things they name, however, are often absent or disposed of. Just as low and cant terms become vernacular when their speakers are figured as orphic, and provincialisms become vernacular in their association with the nation’s dead, maritime language
becomes vernacular when its objects and its speakers are consigned to oblivion. Strange not only in their captivating opacity, the vernaculars instituted in eighteenth-century print were perhaps most strange in the elegiac dynamics upon which they depended, the real and imagined loss they seemed to document.
INDEX

NOTE: Page numbers followed by f indicate a figure.

Abraham, Nicolas, 212
Adams, James, 303n124
Adams, Matthew, 179, 181–82
Addison, Joseph: democratizing vision of, 12–15, 20; on euphemistic language, 113–14; on the pastoral, 93, 102; on provincial language, 148; on technical language, 263
Advice, Addressed to the Lower Ranks of Society (Burdon), 176
Advice to the Advised (Crispin), 176–77
Aesop, 285n119
“Air XLII” (Gay), 88
Amigoni, Jacob, 7, 8f
Amusements Serious and Comical Calculated for the Meridian of London (Brown), 15, 109
Anderson, Benedict, 131, 200, 300n59
Anglo-Saxon language, 184, 193–98, 199f, 219, 236, 256, 286n9
Anns Mirabilis (Dryden), 239–40
Anson, George, 235–37, 241, 269
Anstey, Christopher, 149–50, 169, 205
Antiquitates Vulgares or The Antiquities of the Common People (Bourne), 207–8
Antiquities of Scotland (Grose), 226
Aravamudan, Srinivas, 5–6, 17, 60, 207
Auerbach, Erich, 60
Avery, Captain, 243
Ayre, William, 183
Babel, 29, 31, 36, 67–68, 99, 102
Bacchus and Venus, 46, 50
Bacon, Francis, 178
Bailey, Nathan, 11, 13, 48–49, 77, 137, 187
Bakhtin, Mikhail: on decentralizing forces shaping the novel, 58; on novelistic heteroglossia, 17, 19, 74, 186–87, 277n79
ballad, 7, 9; in The Beggar’s Opera, 22, 88–90, 96, 99, 102–3; provincial language of, 152, 161, 170, 201
B. E. See New Dictionary of the Terms . . . of the Canting Crew
Beattie, James, 106, 107–8, 111, 112
beggars, 39, 50–56, 76–77. See also cant
Beggars Bush (Fletcher), 37–38, 40, 282n63
The Beggar’s Opera (Gay), 19, 86–105, 290n10–11; canting criminals in, 40, 90–91, 94–99, 272n44; commodification of, 272n46; contemporary reviews of, 91, 93–94; contingencies of meaning of vernacular language in, 99–105, 272n51; gender relations in, 126; opaque characters of, 96, 291n35; ruse of pastoral inclusivity in, 90–94, 97–99, 170, 290n20; static temporal-ity of, 95–96, 291n33; stereophonic mixture of languages in, 86, 96–99, 272n40; transatlantic movement in, 88–90, 290n5; wit and humor of, 111–12
Behn, Aphra, 244, 319n105
Bell, John, 302n59
Bender, John, 94, 291n29
Benjamin, Walter, 305n15
Bentham, Jeremy, 179
Bentley, Richard, 135
Blackstone, William, 53, 178, 284n109
Blackwell, Thomas, 162
Blair, Hugh, 162, 172
Blake, N. F., 135, 150
Bland, Captain, 5
Blank, Paula, 197, 285n126, 297n13
Bobbin, Tim, 153, 173–74, 176. See also Collier, John
Bono, James, 56
Boucher, Jonathan, 170, 206
Boulukos, George, 84, 288n64
Bourdieu, Pierre, 127
Bourne, Henry, 207–9, 226
Brand, John, 208–9, 226, 312n84
A Bran New Wark (Hutton), 204
Brewer, John, 148
Brice, Andrew, 23, 153–55, 158, 217, 302n106; commercial appeal of works of, 172–74; invented language (Bricisms) of, 186, 221, 227; maritime narratives published by, 245; political context of provincial language of, 174–78; strategic linguistic obscurity of, 186–91; temporal dynamics of provincial language of, 218–19. See also An Exmoor Scolding
Brice, Sarah, 302n106
Britain: access to the commons in, 35, 39, 107, 119, 181, 185; cant's articulation of freedom in, 36–39, 51–56, 75–78, 115–16, 282n55, 284n105, 285n114, 285n119, 288n56; Civil War songs of, 12; customary law of, 178–79; diverse national polity of, 13–14, 178–80, 306n43; free labor in, 288n53; indentured servitude and slavery in, 79–85, 88, 115–16, 256–57, 288–89n64–65, 288n61, 289n67; Irish migrants in, 116–17, 295n52; laws on personal mobility in, 38, 77, 80–81, 117, 281n41–42, 284n105; linguistic nationalism in, 143–48, 185, 300n56, 300n65, 300n76; literary images of laborers in, 166; making of liberal political subjects in, 76–78, 256; maritime identity and freedom of, 241, 254–59; nationalist rhetoric on liberty of, 14, 37; nation-making among strangers in, 49–50, 58, 130–31, 144; pastoral portrayals of inclusiveness in, 91–94, 97–99, 170–71, 290n20; penal practices of, 118–19; Roma travelers in, 28, 279n7, 282n55, 282n58, 284n105; slang's articulation of freedom in, 11, 107–8, 111, 114–19; state-sanctioned indentured servitude in, 81; threats to liberty in, 52, 92; Transportation Act of 1718 in, 290n5. See also realist fiction; standardizing English; vernacular English
Brome, Richard, 37–38, 152, 225–26, 229
Bronté, Emily, 5
Brown, Tom, 15, 109
Browne, William, 170
Bullokar, John, 133
Bunn, James, 235, 237
Burdon, William, 176
Burke, Edmund, 20, 147; on British diversity, 178–80; on endearing smallness, 261; on history of languages, 201; on obscurity and the sublime, 20, 178–80, 269; on the sound of language, 159–60; on standardized English, 162, 194; on technical language, 266
Burke, Peter, 84
burlesque, 22; comedy and satire of, 106–7, 111–14; definition of, 106; of Italian opera, 90, 103; ludicrous language of, 106. See also The Beggar's Opera; slang
Burney, Frances, 16, 194, 268
Burns, Robert, 6, 19, 21, 176, 185, 263; historical transport of readers by, 219–30; parodies of anachronisms by, 23, 191, 223; on provincial bilingualism, 180
Butler, Marilyn, 189–90, 201, 312n84
Buzard, James, 17–18, 62
Byron, George Gordon, 263
Caleb Williams (Godwin), 109
Campbell, George, 180, 198
INDEX


The Canting Academy, or, the Devil's Cabinet Broke Open (Head), 28, 30, 45–46, 50, 125, 285n125

“Canting Song” (Thurmond), 40–41

Captain Singleton (Defoe), 244–46, 254–55, 257–58

Carew, Richard, 137, 298n27

Carey, Henry, 312n91

The Castaway (Cowper), 269, 271

The Castle of Otranto (Walpole), 12–13, 166, 219

Castle Rackrent (Edgeworth), 189–91, 308n95–96

Catholicism, 200

Cave, Edward, 148

Caveat or Warning, for Common Curse-tors (Harmon), 279n7, 280n25, 283n69

Certeau, Michel de: on glossolalia, 31–32, 38, 61, 105, 164; on the obligation to make recognizable meanings, 37, 123

Chakrabarty, Dipesh, 206, 217–18, 226

Chandler, James, 205

Charles II, King of England, 52

Chatterton, Thomas, 19, 191, 219–30; artificial antiquated language of, 23; invented language of, 221–23, 227; Rowley poems of, 220–23, 229, 313n117

Chaucer, Geoffrey, 23, 139, 203–4

Chetwood, William, 59, 139, 242–45, 256–57, 299n38

Chicken, Edward, 151, 302n100

Child, G., 7, 8f

Christensen, Jerome, 144, 300n63

Cibber, Colley, 139

The Citizen of the World (Goldsmith), 15

Clare, John, 21

A Classical Dictionary of the Vulgar Tongue (Grose), 1, 3, 25, 83–84, 107–8, 278n2; Grose’s goals for, 108–9, 112, 138; Grose’s pseudoethnographic approach with, 107–11; Lexicon Balatronicum expansion of, 122–23, 125; maritime language in, 255. See also slang

The Cobbler Politics (Collier), 176

Cohen, Margaret, 238, 244

Coke, Edward, 53, 284n109

Coleman, Julie, 26, 36, 55

Coleridge, Samuel Taylor, 256, 263

Collection of English Words, Not Gener-ally Used (Ray), 136–40, 143, 165, 178, 184

collections of language. See dictionaries and glossaries

Collier, John, 21, 23, 153–55, 156f; commercial appeal of works of, 172–74, 214; critical response to, 217; on foreign etymologies of words, 198, 199f; historicizing of provincial language by, 195, 218–19, 309n15, 313n110; invented language of, 221; political context of provincial language of, 174–78; pseudonym of, 153, 173, 176; strategic linguistic obscurity of, 187–91, 197

The Collier’s Wedding (Chicken), 151, 153, 302n100

colloquial (as term), 67–68

colloquialisms: Defoe’s comingling with cant of, 66–71, 86; in dictionaries of cant, 45–51, 86–88; in Gay’s The Beggar’s Opera, 98–105

Colonel Jack (Defoe), 16, 60–85, 127; encounters with racialized slavery in, 79–85, 88, 258; fictional rhetorical spaces of characters of, 71–73; Frenchified full title of, 74; intermingling of low languages in, 61–66, 287n27; language of physical blackness in, 80, 84, 288n64; as liberal political subject, 75–78; maritime language in, 254–55; polyglot first-person narrators of, 67–71, 73, 90, 108, 142; provincial lan-
<table>
<thead>
<tr>
<th><strong>Colonel Jack</strong> (Defoe) (continued)</th>
</tr>
</thead>
<tbody>
<tr>
<td>guage in, 142; readers’ affiliations to</td>
</tr>
<tr>
<td>characters of, 73–76</td>
</tr>
<tr>
<td><strong>Commentaries</strong> (Blackstone), 178</td>
</tr>
<tr>
<td><strong>A Compendium of Authentic and Entertain-</strong></td>
</tr>
<tr>
<td><strong>ing Voyages</strong> (anon.), 248</td>
</tr>
<tr>
<td><strong>Compleat Collection of English Proverbs</strong></td>
</tr>
<tr>
<td>(Ray), 48–49, 104–5</td>
</tr>
<tr>
<td><strong>Compleat Mariner</strong>, 249</td>
</tr>
<tr>
<td><strong>Complete Modern Spy</strong>, 109</td>
</tr>
<tr>
<td><strong>Conversation: A Poem</strong> (Lloyd), 194–95</td>
</tr>
<tr>
<td>Coote, Charles, 204</td>
</tr>
<tr>
<td>Copland, Robert, 31, 33–34</td>
</tr>
<tr>
<td><strong>Copy of a Letter, Wrote by a Young Shepherd</strong></td>
</tr>
<tr>
<td>(I. Ritson), 205–6, 311n67</td>
</tr>
<tr>
<td><strong>cosmopolitanism</strong>, 314n8</td>
</tr>
<tr>
<td>“Cotter’s Saturday Night” (Burns), 228</td>
</tr>
<tr>
<td>Courthope, Peter, 136</td>
</tr>
<tr>
<td><strong>The Covent Garden Journal’s “Modern</strong></td>
</tr>
<tr>
<td><strong>Glossary</strong> (Fielding), 113</td>
</tr>
<tr>
<td>Cowper, William, 269, 271</td>
</tr>
<tr>
<td>Crawford, Robert, 227</td>
</tr>
<tr>
<td>Cremer, Jack, 234–35, 251</td>
</tr>
<tr>
<td>creole (as term), 83</td>
</tr>
<tr>
<td>“Cries of London,” 6–7, 8f</td>
</tr>
<tr>
<td>criminal cant. See cant</td>
</tr>
<tr>
<td><strong>The Critical Review</strong>, 44, 210, 231, 268</td>
</tr>
<tr>
<td>Cromwell, Oliver, 52</td>
</tr>
<tr>
<td><strong>cultural nationalism</strong>, 13, 15, 144. See also</td>
</tr>
<tr>
<td>Britain; standardizing English</td>
</tr>
<tr>
<td>Curran, Stuart, 170</td>
</tr>
<tr>
<td>Dampier, William, 241–42, 244, 247,</td>
</tr>
<tr>
<td>316n34</td>
</tr>
<tr>
<td>Davis, John, 250–54</td>
</tr>
<tr>
<td>Davis, Natalie Zemon, 13</td>
</tr>
<tr>
<td>Dawes, Richard, 134, 145</td>
</tr>
<tr>
<td>Defoe, Daniel, 4, 16, 58–85, 131, 138,</td>
</tr>
<tr>
<td>286n9, 298n29; advocacy of a language</td>
</tr>
<tr>
<td>academy by, 286n20; on British diversity,</td>
</tr>
<tr>
<td>306n43; collection of provincialisms by, 135–36, 138; depictions of</td>
</tr>
<tr>
<td>“African” creole by, 134; elevation of</td>
</tr>
<tr>
<td>the common people by, 60–61; fictional</td>
</tr>
<tr>
<td>rhetorical spaces of characters of, 71–73, 244; on figurative language,</td>
</tr>
<tr>
<td>114; gendered reader relations of, 126–27; liberal political subjects of, 75–78;</td>
</tr>
<tr>
<td>maritime narratives of, 243–46, 254–55; Ordinary of Newgate Accounts</td>
</tr>
<tr>
<td>and, 72–73; polyglot first-person narrators of, 66–71, 73, 90, 108, 142, 194,</td>
</tr>
<tr>
<td>287n34, 290n9; on provincial language, 135–36, 163, 195, 298n29; provincial</td>
</tr>
<tr>
<td>language used by, 142, 194; pseudoethnographic approach of, 107;</td>
</tr>
<tr>
<td>readers’ to characters of, 73–76, 244,</td>
</tr>
<tr>
<td>287n45; shifting of linguistic registers by, 61–66, 254–55, 287n27, 291n29; on</td>
</tr>
<tr>
<td>transatlantic movement and racialized</td>
</tr>
<tr>
<td>slavery, 79–85, 88, 257–58, 262,</td>
</tr>
<tr>
<td>289n65, 289n67. See also Captain</td>
</tr>
<tr>
<td>Singleton; Colonel Jack; Moll Flan-</td>
</tr>
<tr>
<td>ders; Tour thro’ the Whole Island of</td>
</tr>
<tr>
<td>Great Britain</td>
</tr>
<tr>
<td>Dekker, Thomas, 25, 28–35, 112, 119–20,</td>
</tr>
<tr>
<td>125; canting glossary of, 31–32, 33f; on</td>
</tr>
<tr>
<td>canting of incoherent outsiders, 28–</td>
</tr>
<tr>
<td>30, 32, 34–35, 52, 55–56, 246; on eu-</td>
</tr>
<tr>
<td>phemistic language, 113</td>
</tr>
<tr>
<td>Deloney, Thomas, 142, 193</td>
</tr>
<tr>
<td>DeLoughrey, Elizabeth, 254</td>
</tr>
<tr>
<td>Dening, Greg, 236–37, 259</td>
</tr>
<tr>
<td>Derrida, Jacques, 217</td>
</tr>
<tr>
<td>The Deserted Village (Goldsmith), 212–13,</td>
</tr>
<tr>
<td>229</td>
</tr>
<tr>
<td>Dewispelare, Daniel, 216</td>
</tr>
<tr>
<td>dialect, 296n3</td>
</tr>
<tr>
<td>Dialogues (Palmer), 213–15</td>
</tr>
<tr>
<td>Dickens, Charles, 109</td>
</tr>
<tr>
<td>Dickie, Simon, 126, 150</td>
</tr>
<tr>
<td>dictionaries and glossaries: for Burns’s</td>
</tr>
<tr>
<td>collections, 226–27; of cant and collo-</td>
</tr>
<tr>
<td>quialisms, 3, 25, 33f, 34, 39–41, 45–51,</td>
</tr>
<tr>
<td>57–58, 66, 78–80, 86–88, 107, 278n1–2,</td>
</tr>
<tr>
<td>283n68, 284n98, 289n4, 294n16; of</td>
</tr>
<tr>
<td>maritime language, 232, 235, 242, 255,</td>
</tr>
<tr>
<td>316n42; negotiation of stranger relation-</td>
</tr>
<tr>
<td>iality in, 58; pronunciation guides in,</td>
</tr>
<tr>
<td>134, 146, 161–62, 226; of provincial</td>
</tr>
<tr>
<td>languages, 129–30, 133, 136–38, 143,</td>
</tr>
<tr>
<td>148, 157–58, 165–68, 195, 206–7; pseu-</td>
</tr>
<tr>
<td>doethnographic collection practices for,</td>
</tr>
<tr>
<td>107–11, 116–17, 137–38, 246–47; of</td>
</tr>
<tr>
<td>Scots, 225; of slang and vulgarisms,</td>
</tr>
<tr>
<td>107–27, 294n16; standardizing of En-</td>
</tr>
<tr>
<td>glish and, 147–48, 161–62</td>
</tr>
<tr>
<td>Dictionarium Britannicum (Bailey), 11,</td>
</tr>
<tr>
<td>137, 187</td>
</tr>
<tr>
<td>Dictionary of the English Language</td>
</tr>
</tbody>
</table>

For general queries, contact webmaster@press.princeton.edu
(Johnson), 273n1; on cant and colloquialisms, 44; exclusions of vulgar, provincial, and technical language from, 120, 146, 246–48; serialization of, 1; on strangeness of modern English, 2

Dictionary of the Older Scottish Tongue, 36

“Directions for Sea-Men, Bound for Far Voyages” (Royal Society), 240–41, 247

Disraeli, Benjamin, 123

“Dissertation on the Oral Tradition of Poetry,” 161

Doody, Margaret, 14, 19, 146, 148

Douglas, Gavin, 224

Dryden, John, 203, 239–40, 244, 263

Duck, Stephen, 148

Dugaw, Diane, 291n30

Duncan, Ian, 217

d’Urfey, Thomas, 103

Dyer, Gary, 295n76

Eagleton, Terry, 60

“Eclogue the Third” (Chatterton), 220–21

Edgeworth, Maria, 115–16, 189–91, 294n48, 308nn95–96

Egan, Pierce, 110, 123, 293n15

Ehrenpreis, Irving, 165

An Election Ball . . . in Zomerzetshire Dialect (Anstey), 149–50, 169, 205

Elegy Written in a Country Churchyard (Gray), 212

Elfenbein, Andrew, 148, 203, 310n54, 313n117

Ellis, Henry, 208

Empson, William, 38, 74; on The Beggar’s Opera, 100; on fading of the pastoral, 94, 99, 169, 291n37, 292n40; on pastoral inclusiveness, 91–92, 171–72

Encyclopaedia Britannica, 160–61, 310n40

English. See standardizing English; vernacular English

English Dialect Dictionary, 36

English Expositor (Bullock), 133

English Villainies (Dekker), 119–20

Enlightenment Orientalism, 5–6

Enquiry (Burke), 159–60

Equiano, Olaudah, 234, 258–59, 318n92

An Essay Concerning Human Understanding (Locke), 285n114

Essay on Irish Bulls (Edgeworth), 115–16

Estabrook, Carl, 298n35, 307n88, 311n67

estranging. See strangeness and estranging

Etymological Dictionary of the Scottish Language (Jamieson), 225

euphemism (def.), 113–14

Evelina (Burney), 16

“An Excelente Balade of Charitie” (Chatterton), 221

An Exmoor Scolding (Brice), 153–55, 158, 164–65, 186–87, 218, 302n106; authenticity claims for, 201; foreign etymologies of words in, 198; on vulgar provincial language, 193–94, 308n6

Fairer, David, 203, 310n48

Falster, William: maritime dictionary of, 1, 232, 235–36, 241, 268, 316n42; popular poetry of, 1, 10, 21, 232, 242–69, 319n107, 319nn111–12; on technical maritime language, 242

Faller, Lincoln, 39, 66–67, 69

Falstaff (character), 39–40

Featherstone, Mike, 314n8

Ferguson, Adam, 161

Ferguson, Robert, 176

Ferris, Ina, 195, 304n2

fiction. See realist fiction

Fielding, Henry, 18–19, 22, 282n58; on Britain’s maritime identity, 237; burlesque humor of, 106–7; defining of terms by, 59; on figurative language, 114; maritime language of, 250; on maritime life, 255–56, 315n17; provincial language of, 181–82, 298n35, 306n62; satire of vernacular mash-ups by, 103–5, 108, 113–14; on transatlantic transport, 290n8. See also Jonathan Wild; Tom Jones

Fielding, Penny, 130, 226

Fisher, Anne, 147, 301n86

flash, 113, 122

Fletcher, John, 37–38

Fliegelman, Jay, 201

Foote, Samuel, 251–52

Fox, Adam, 133, 135, 197

Frank, Judith, 123–24, 280n33, 281n42

The Fraternity of Vacabondes, 125

Freedgood, Elaine, 239
Freedom, A Poem (Brice), 174–75
Freeman, Lisa, 95–96, 291n35
French neoclassical principles, 13
Fuller, Thomas, 277n77
Fumerton, Patricia, 36, 278n1(ch1)

Gallagher, Catherine, 71, 73, 260
Gatrell, Vic, 123
Gay, John, 7–10, 19, 22–23, 86–105, 290n10–11; burlesque humor of, 106–7; canting criminals of, 40, 90–91, 94–99, 291n29–30; Devon origins of, 185; on independence, 100; invented language of, 221; on nationalist language, 185; satire of the pastoral by, 91–94, 97–99, 170, 182–85, 290n20, 307n67; satire of vernacular mash-ups by, 99–103; strategic uses of obscurity by, 182–85; on transatlantic movement, 88–90, 290n5. See also The Beggar’s Opera; Polly; The Shepherd’s Week
Geddes, Alexander, 224–25
gendered language, 119, 122–27, 129. See also slang
A General History of the Lives and Adventures of the Most Famous Highwaymen, . . . (Johnson), 39–40
General History of the Pirates, 256
A General Hystory of the Pyrates (Chetwood), 242–43
The Gentlemen’s Magazine, 148, 153, 204, 211
The Gentle Shepherd (Ramsay), 305n20
Geoffrey of Monmouth, 297n1
George III, King of England, 187–89, 308n92
Georgic forms, 7, 21, 93, 148, 169
Gidal, Eric, 144, 187, 198–200, 298n17, 307n90
Gil, Alexander, 133
Gilje, Paul, 244, 261, 319n101, 319n104
Gilman, Tod, 290n10
Gladfelder, Hal, 287n34
glossaries. See dictionaries and glossaries
glossolalia, 31–32, 61, 105, 164
Godwin, William, 109
“Golden Pippins” (Amigoni), 7, 8f
Goldsmith, Oliver, 13, 15, 212–13, 229
Gorji, Mina, 169
Gothic writing, 23, 166; invocations of ancientness, haunting, and death in, 200–210, 213–14, 219–30, 256, 311n55; language of the Catholic Church and, 200. See also historicizing of provincial languages
grammar books, 1–2, 44, 147, 301n86
Grand Gazetteer (Brice), 174–78
Grand Repository of the English Language (Spence), 146
Gray, Thomas, 203, 212, 310n51–52
Greene, Robert, 28, 279n7
Groundworke of Conny-Catching (Greene), 28, 279n7
A Guide to the Lakes (West), 138
Guillory, John, 11, 16
Gulliver’s Travels (Swift), 247–49, 317n63
gypsies. See Roma travelers
Habermas, Jürgen, 273n9, 300n59
Hancock, Ian, 236
Hannerz, Ulf, 314n8
Hansen, Adam, 73, 74
Harding, James, 272n53
Harlequin Sheppard (Thurmond), 40–41
Harlot’s Progress (anon.), 282n63
Harman, Thomas, 28, 30–31, 35–36, 50, 279n7, 280n25
Harris, James, 143–45, 157, 178–80, 197–98, 300n65
“Harry Howser,” 260
Hart, John, 133, 134
“Harvest, or the Bashful Shepherd” (Relph), 168–71
Hay, Douglas, 118–19
Hazlitt, William, 276n62
Head, Richard, 28–39, 35, 45, 50, 125, 285n125
Heller-Roazen, Daniel, 29, 33, 112
Hazlitt, William, 277n79;
Hermes (Harris), 144–45
heteroglossia: Bakhtin on, 17, 19, 74, 186–87, 277n79;
Defoe’s organization of, 59; in realist fiction, 17, 19, 58–59, 74, 277n79
Heywood, Thomas, 225–26, 229
Hilton, J. A., 176
Hull, William, 276n62
historical philology, 138
Homer, 226
History and Antiquities of the Counties of Westmorland and Cumberland, 206
History of English Poetry (Wharton), 310n54
The History of the Lives of the Most Noted Highway-Men, . . . (Smith), 39–40, 42, 282n61
Hobbes, Thomas, 62, 102
Hogg, James, 21
The Honest Yorkshire-Man (Carey), 312n91
Howell, James, 11, 53, 285n114
Hull, Thomas, 282n63
Hume, David, 13–14, 216, 237, 244
Hutton, William, 195–96, 204, 211
The Hye Way to the Spittal Hous (Copland), 31
“Hymn upon the Execution of Two Criminals” (Ramondon), 101, 102–3
imagined communities, 131, 200, 300n59
“Imperium Peelagi. A Naval Lyric” (Young), 240
Interesting Narrative (Equiano), 234, 258–59, 318n92
Introduction to Grammar (Lowth), 44
invented languages, 221–23, 227–28
Irish vernacular, 189–91, 308n96
Jack. See Colonel Jack
Jakobson, Roman, 16, 46, 48, 134
James II, King of England, 193
Jameson, Fredric, 95–96
Jamieson, John, 225
Johnson, Charles, 39–40
Johnson, Samuel, 1, 42, 273n11; on burlesque, 106; on colloquial language, 68; language collection practices of, 109, 246–47; on maritime life, 233, 255–56; on preservation of language, 120, 202; on pronunciation of provincialisms, 196, 204; on provincial language, 146, 148, 193–94, 198, 303n36; on the sovereignty of words, 53; on vulgar and technical language, 44, 120, 146, 246–48, 263
Jolly Jack Tar, 233, 260–61. See also maritime language
Jonathan Wild (Fielding), 103–5, 113–14, 290n8
Jones, Hugh, 134
Jonson, Ben, 203, 204
Joseph Andrews (Fielding), 59, 181
A Journey to London (Vanbrugh), 139
The Jovial Crew (Brome), 37–40, 51, 282n63, 291n30, 292n51
Kareem, Sarah, 16–17
Kaul, Suvir, 318nn89–90
Kazanjian, David, 37, 82, 85, 289n71
Keach, William, 53, 275n40
laboring subcultures. See maritime language
language of place. See provincial languages

Lanthorne and Candle-Light (Dekker), 30–34
The Late Lancashire Witches (Heywood and Brome), 225–26
Leapor, Mary, 148
Leask, Nigel, 147, 170, 176, 223
Lectures on Elocution (Sheridan), 143, 161
letter-writing, 163
Lewis, Jayne, 99
Lexicon Balatronicum: Buckish Slang, University Wit, and Pickpocket Eloquence, 122–23, 125
The Life and Adventures of Bampfylde-Moore Carew (anon.), 110, 282n58
The Life and Character of Moll King, 125–26
Life in London (Egan), 123
Life's Painter of Variegated Colours (Parker), 108–9
Lindop, Grevel, 222
Linebaugh, Peter, 101, 117, 236, 295n52
Lives of the Highwaymen (Smith), 67
Lloyd, Evan, 194–95
Lock, Peter, 201
Locke, John: on euphemistic language, 113–14; on history of provincial languages, 196, 200–201; on making of liberal political subjects, 76–77, 256; on political society and language, 10–11, 53, 115, 158, 275n49, 285n114
Logonomia Anglica (Gil), 133
The London Spy (Ward), 5–7, 19, 56, 109
Looby, Christopher, 159, 201
Lowth, Robert, 44, 162
Lynch, Deidre, 76, 202, 287n45
Lyricall Ballads (Wordsworth), 185–86

Mack, Ruth, 216, 219
Mackie, Erin, 98
Macpherson, James, 217, 220
Makdisi, Saree, 2, 4–5
making strange. See strangeness and estranging
Manly, Susan, 145, 158, 181
Marshall, William, 139, 193, 195, 206–7
Marx, Karl, 38, 77
Matthews, William, 251
Mazzio, Carla, 65–66
McKeon, Michael, 170–71, 290n20
Meriton, George, 137, 141–42, 150, 157–58
The Merry Musician, 103
Mery Talys and Quicke Answeres, 150
Middleton, Thomas, 125
Milton, John, 179, 316n26
“Minute and Copious Analysis of the Dialect of Bedfordshire” (Batchelor), 138
A Miscellany of Poems (Relph), 168–72
Mitchell, J., 202
The Mobiad, or the Battle of the Voice (Brice), 175–76, 186–88
modern capitalism, 84–85, 289n71
Moll Flanders (Defoe), 60–85; encounters with racialized slavery in, 79–85, 88, 289n67; fictional rhetorical spaces of characters of, 71–73; gendered reader relations of, 126–27; incest taboos and, 289n67; intermingling of low languages in, 61–66, 114, 287n27; lan-
guage of physical blackness in, 80, 83; as liberal political subject, 75–78; mar-
time language in, 254–55; polyglot
first-person narrators of, 67–71, 73, 90, 108, 142, 290n9; provincial lan-
guage in, 142; readers’ affiliations to
characters of, 73–76, 287n45; sexual-
ized sense of “conversation” in, 68–69, 287n38; unknown real name of pro-
tagonist of, 74, 287n44
Monboddo, James Burnett, Lord, 145
The Monthly Review, 268
Morgan, Gwenda, 79–80
Mr. Penrose: The Journal of Penrose, Sea-
man (Williams), 235
Mr. Spectator (Addison), 12, 14–15, 276n65, 283n72
Mulholland, James, 303n134, 310n52
Mutiny on the Bounty (Nordhoff and
Hall), 236–37
nationalism, 17–18. See also cultural
nationalism
national vernacular. See vernacular
English
Needler, Henry, 258
Neuman, Henry, 238
A New Academy of Compliments, 163, 171–72, 304n138
New Canting Dictionary (NCD), 3, 25, 34, 45–46, 278n2; anonymous author of, 110; familiar English terms in, 50–51; gendered reader relations of, 126; moral impugning of vulgarity of cant in, 50, 51, 87; “Songs in the Canting Dialect” in, 284n98
New Dictionary of the Terms . . . of the Canting Crew (ND) (B. E.), 25, 35–56, 100, 278n1; on beggars and vaga-
bonds, 44, 51–56, 77; on cant’s origins in slavery and linguistic freedom, 51–56, 75–85, 87, 115–16, 284n105; mysteri-
ous author of, 110; on the origins of proverbs, 54; terms for bodies in, 80
A New Grammar (Fisher), 147, 301n86
New London Spy, 109
Newman, Steve, 90, 103, 291n35, 305n20
A New Voyage round the World (Damp-
rier), 241–42, 247, 316n34
Nicholson, William, 136–37
Nicol, George, 130
noise, 2, 6, 29–36, 55; of glossolalia, 31–32, 61, 105, 164; of mariner’s language, 251–52; of provincial otherness, 164, 175; of the third man, 35, 58, 100, 117, 274n14. See also cant
Nord, Deborah Epstein, 279n7
The Northerne Lass (Brome), 152
Norton, Rictor, 280n33
nose, 50
Observations on Popular Antiquities (Brand), 208–9
Observations on the Scottish Dialect (Rennie), 225
occupational language, 4. See also mari-
time language
Okun, Peter, 81
Oliver Twist (Dickens), 5, 109
“On the late Captain Grose’s Peregrina-
tions thro’ Scotland . . . “ (Burns), 223
The Origin of the Newcastle Burr (Dawes), 134, 151
Oroonoko (Behn), 81–82, 244
Orpheus, 9–10, 265, 274n35, 275n38
An Orthoëpical Analysis of the English Language (Batchelor), 138
Oxford English Dictionary, 283n75
Palmer, Mary, 191, 213–15, 221, 223
Pamela (Richardson), 16; blandness of
standardized English in, 146; plea for
common language in, 59–60; provin-
cial language of, 142–43, 146, 152–53, 172, 299n48; temporal remoteness of, 192–93
Parker, George, 6, 14, 15, 56, 108–27, 217, 294n16; on custom and innovation in
language, 120–22; explanatory appa-
ratus of, 190; on his audience, 112, 125; pseudoethnographic practices of, 109–11; on slang, 111–14; sources of lexicon of, 116–17, 122–23. See also slang
Parochial Antiquities of Places in the Counties of Oxford with Glossary (Kennett), 200
the pastoral: commodification in print of, 171–74; Gay’s satire of, 90–94, 97–99, 170, 182–85, 290n20, 307n67; in
Relph’s poetry, 168–72
“Pastoral Ballad” (Pope), 149
Patterson, Annabel, 169, 170, 176, 285n119
Paulson, Ronald, 68
Pegge, Samuel, 3, 146, 195–98, 204, 238, 303n125
Percy, Thomas, 201
Persuasion (Austen), 262
Philips, Ambrose, 92–93, 170, 182–83, 303n136
Philosophical Enquiry (Burke), 20, 261
Pills to Purge the Melancholy (d’Urfey), 103
Piracy
pirate narratives, 242–43, 256, 317n45
Pleasures of the Imagination (Brewer), 148
Poems, Chiefly in the Scottish Dialect (Burns), 226–27
Polly (Gay), 88–90, 106–7
"Poor Jack," 260
Pope, Alexander, 91, 93, 148–49, 308n10;
Gay’s satire of, 307n67; on provincial
language, 169–70; on technical lan-
guage, 263
The Post-Captain (Davis), 250–54, 261–
62, 268
The Praise of York-Shire Ale (Meriton),
137, 141–42, 150, 157–58, 167–68
Price, Leah, 291n33
Prickett, Stephen, 309n27
pronunciation guides, 226; for provincial
languages, 134, 146, 169, 226; for stan-
dardizing of English, 147, 161–62
proverbs, 45–51, 54, 285n115, 285n119; in
Defoe’s works, 62–63; in Gay’s The
Beggar’s Opera, 90–93, 98–105; Meri-
ton’s collection of, 141–42; Ray’s col-
lection of, 48–49, 104–5
Provincial Glossary (Grose), 133, 137,
138–40; on comic terms, 150; criti-
cal review of, 210, 312n87; on ghostly
themes, 207, 209–10; Grose’s goals for,
138–40; historical sources of terms in,
194, 196; particularities in, 157–58,
165–66
“ The Provincial Idiom” (Wheeler), 215
provincial languages, 3–5, 22–23, 129–32,
296n3, 297n1; association with com-
mon people of, 138–43; authenticity
signified by, 167–68; comedic use and
embodied bawdiness of, 148–56; com-
modification and commercial appeal
of, 171–74, 305n20, 305n23; common
hostility towards, 134–36, 169–70,
297n8, 298n17, 298n29; critical re-
sponse to, 148–49; definition of, 129;
dictionaries and glossaries of, 129–30,
133, 136–38, 143, 148, 157–58, 165–68,
195, 206–7, 226–27; explanatory appa-
ratus for, 167, 175, 183–84, 189–90,
308n96; foreign words in, 198–200;
historical philology and, 138; histori-
cizing of, 131–32, 168–71, 191–230,
298n35, 299n44; intralingual transla-
tion among, 134, 305n15; as language
of the home, 135–36; vs. London idio-
lects, 194–97, 308n10; naming of par-
ticulars in, 144–45, 157–59, 165, 170,
196, 302n115; opaque diversity of, 178–
80, 306n43; as performance, 142–43,
299n48; phonetic spelling and punc-
tuation of, 169, 170–71, 174, 215–16;
political context of, 174–78, 306n38;
print representations of oral voicing
of, 159–66, 303n136; pronunciation
Guides for, 134, 169, 226; pseudoeth-
nography in collecting of, 137–38; re-
lationship between language and na-
tion and, 143–48, 160–61, 300n56,
300n65, 300n76; in Relph’s pastoral
poetry, 168–72; Scots as, 223–26; as
sentimental sites of female virtue,
152–53, 301n86; spatial remoteness of,
131–32, 140–41, 161, 180–92; strange
familiarity of, 165–66; strategic lin-
guistic obscurity of, 180–91, 306n62
The Provok’d Husband (Cibber), 139
pseudoethnography, 18–19, 60, 246–47; in
collections of provincial language,
137–38; in collections of slang, 107–11,
116–17; in realist fiction, 18–19, 60, 107,
109–10
racialized slavery, 22, 79–85, 88, 115–16, 289n65; embodied status of, 80, 116, 288n64; in Gay’s *The Beggar’s Opera*, 89–90; in maritime narratives, 256–59; white indentured servitude and, 84–85, 288n61

Radcliffe, Ann, 304n148

Ragussis, Michael, 299n48

Ramondon, Lewis, 102–3

Ramsay, Allan, 176, 224–25, 298n23, 309n20

Rancière, Jacques, 15, 141, 143, 178, 184


Rediker, Marcus, 236, 255

Reed, Peter, 89

“The Reeve’s Tale” (Chaucer), 139

regional language. See provincial languages

*The Regulator* of 1718, 87

Relph, Josiah, 10, 23, 202, 204, 214, 217; invented language of, 221; pastoral poetry of, 168–72

Rennie, Susan, 225

*The Reprisal* (Smollett), 234, 238

*Restitutions of Decayed Intelligence* (Vestegan), 197

Reynolds, Bryan, 39, 281n45, 282n59

Richardson, John, 101, 172

Richardson, Samuel, 16, 59; plea for common language by, 59–60; provincial language used by, 142–43, 146. See also *Pamela*

Richetti, John, 60

*Rime of the Ancient Mariner* (Coleridge), 256

Ritson, Isaac, 205–6

Ritson, Joseph, 201, 203–4, 224

Rivero, Albert, 61, 62

Roach, Joseph, 202–3

Roaring Girl* (Dekker and Middleton), 125

Roberts, Captain, 243

Robertson, William, 147, 162

*Robinson Crusoe* (Defoe), 243–46, 257

*Roderick Random* (Smollett), 16, 24, 59, 238; maritime language in, 245–46, 250, 253–54, 257, 259–62; provincial languages in, 163–64, 181

Rodger, N. A. M., 237

Rogers, Nicholas, 118–19

Roma travelers, 28, 279n7, 282n55, 282n58, 284n105

Rowland, Ann Wierda, 21

*The Royal Merchant* (Hull), 282n63

*The Royal Visit to Exeter, a Poetical Epistle by John Ploughshare*, 187–89, 308n91

Ruddiman, Thomas, 224

Rushton, Peter, 79–80

Russell, Gillian, 250–61

Russell, W. Clark, 317n63

“Sailor’s Ballad,” 260, 318n96

sailors’ language. See maritime language

Schiller, Friedrich, 34, 280n30

Schmidgen, Wolfram, 14

Schmidt, Leigh Eric, 162

Schmitt, Cannon, 239

Schor, Esther, 210, 212

Schulz, Peter, 290n11

Scotland: Burns’s representation of language of, 223–29; commodified pastoral of, 305n20; dance and music culture of, 229; diglossia of, 147, 276n63; Enlightenment historiography of, 205–7, 217; preservation of English in, 161–62, 224, 225, 303n124–25; spoken dialect of, 161–62, 223–24; Union with England of, 223–24; vernacular poets of, 190–91

*Scottish National Dictionary*, 36

*The Scoundrels Dictionary*, 289n4
Sea Grammar (Smith), 238–39
“A Sea Piece” (Needler), 258
Second Treatise on Government (Locke), 76–77
Sedgwick, Eve Kosofsky, 124
Segrais, Jean Regnault de, 114
Serres, Michel: on consolidation of noise, 55, 58; on outsider interlocutors, 36, 274n14; on the third man, 35, 58, 100, 117
Seward, Anne, 148
Shaftesbury, Anthony Ashley Cooper, Lord, 12, 265n59
Shakespeare, William, 12–13, 23, 44, 54; critical revaluation of, 203–4, 318n72; Falstaff character of, 39–40; provincial language use by, 148, 297n13, 299n48; Voltaire’s attack on, 13
Shapin, Steven, 145, 158, 242
The Shepheardes Calendar (Spenser), 148–49, 203, 303n136
The Shepherd’s Week (Gay), 170, 182–85, 307n67
Sheridan, Thomas, 143, 146, 161
Shesgreen, Sean, 7, 274n30, 275n36
The Shipwreck (Falconer), 1, 10, 21, 24, 262–69; affective technical language of, 263–69; obscurity and the sublime in, 232, 269–71; popularity and influence of, 262–63, 268–69, 319n107, 319nn111–12
Shklovsky, Viktor, 15–16, 141, 166, 265n71, 299n44
Silverman, Kaja, 152–53
Simpson, David, 2, 134, 136, 146, 167, 300n65
Sinclair, John, 224
Sir Gawain and the Green Knight, 62
slang, 2–4, 14, 21–22, 106–27; as articulation of British freedom, 11, 107–8, 111, 114–19; criminal outsiders and, 116–18; dictionaries and glossaries of, 107, 294n16; gendered and sexual nature of, 119, 122–27, 129; neologisms in, 120–22; pseudoethnography in collecting of, 107–11, 116–17; in realist fiction, 22, 106–7; transformation to from cant to, 106–8; witty euphemism and metaphor in, 111–14. See also Grose, Francis; Parker, George
slavery. See racialized slavery
Smith, Adam, 122, 217, 270; on language development, 253, 260, 318n72; on rustic particularism, 144–45, 157, 196; on sympathetic exchange, 264–65, 267–68
Smith, Alexander, 39–40, 42, 67, 282n61
Smith, John, 238–39
Smith, Olivia, 11
social vernaculars, 21–22. See also vernacular English
sound, 2–9, 25–41, 159–60, 274n21. See also cant; noise
Spence, Thomas, 134, 161
Spenser, Edmund, 23, 303n136; critical revaluation of, 203; Gay’s satire of, 183; provincial language use by, 148–49, 170, 222, 297n13
Stallybrass, Peter, 146
standardizing English, 1–2, 273n1, 273n8; class implications of, 1; dictionaries, grammars, and pronunciation guides of, 147–48, 161–62, 301n86; in the eighteenth century, 42–44, 63–64, 125–26; fastidious scholarly writing and, 43–44; incorporation of outsider sounds and languages into, 2–5, 274n21; as model of national polity and liberty, 10–11, 13–15, 143–48, 157, 265n67, 276n59, 300n59, 300n65, 300n76; naming of sensible particulars in, 144–45; neutral objectivity of, 15–16; official policies on, 308n92; print technology and, 144, 147–48, 157, 159–65, 300n59, 303n136; in Scotland, 147, 276n63. See also dictionaries and glossaries
Starr, George, 138
Steedman, Carolyn, 209, 211
Steinfeld, Robert, 288n53, 288n56
Stewart, Susan, 201, 212
See for general queries, contact webmaster@press.princeton.edu
strangeness and estranging, 2–21, 269–72; Britain’s nation-making among strangers and, 49–50, 58, 130–31; early cant and, 26; foreign etymologies of words and, 198–200; in invocations of death by provincial languages, 200–204, 206–10; “low” and “outsider” relationality in, 7–16, 86, 141–48, 274n30, 274–75n35–36; of maritime language, 246–54; markers of speech of, 7; print representations of, 4–7, 274n21; of provincial languages, 165–66, 193–94, 198–204. See also dictionaries and glossaries; realist fiction

Street Robberies Consider’d (att. Defoe), 69–70

the sublime, 20–21, 178–80, 269–71

Swann, Karen, 20, 180

Swift, Jonathan, 194; satire of maritime language by, 247–49, 317n63; satire of the pastoral by, 91, 93, 290n16; on uses of cant, 43–44

Tam o’ Shanter (Burns), 6

“Tam o’ Shanter” (Burns), 6, 226–29

Teach, Captain (Blackbeard), 243
technical jargon. See maritime language
temporal remoteness. See historicizing of provincial languages

Thomas, Pascoe, 235–37

Thomas and Sally, 261

Thompson, E. P., 120–21

Thomson, James, 115, 233, 258

Thornton, Sarah, 280n33

Thurmond, John, 40–41

Tickell, Thomas, 93

Tiffany, Daniel, 4, 20; on aesthetic impact of cant, 277n90; on derivation of “vernacular,” 54–55; on obscurity of demotic speech, 180, 190; on sentimental impact of cant, 33–34, 280n30; on synthetic vernaculars, 184–84

Todd, Dennis, 79, 80

tom Bowling (character). See Roderick Random

“Tom Bowling” (Dibdin), 261

Tom Jones (Fielding), 18–19, 181–82, 282n58, 298n35, 306n62

Tooke, John Horne, 197

Torok, Maria, 212

A Tour of Ireland (Chetwood), 139

Tour thro’ the Whole Island of Great Britain (Defoe), 135–36, 138, 298n29

Townley, Richard, 153–54

travelers. See Roma travelers

Trevisa, John, 297n8

A Trip to Calais (Foote), 251–52

A Trip to Jamaica (Ward), 249–51

Tristram Shandy (Sterne), 261–62

The Triumph of Wit, 40

Tricia (Gay), 7–10, 87

“True Born Englishman” (Defoe), 306n43

“The True-Born Englishman” (Defoe), 131

Trumpener, Katie, 201

“Truth in a Mask” (Collier), 219

Tucker, Susie, 44

“Two Children in the Wood,” 13

the uncanny, 9, 23; antiquarianism and ancient hauntings in, 131, 166, 222–26; slavery and, 67

A Universal Dictionary of the Marine (Falconer), 232, 268, 316n42; foreign language terms in, 235–36; on maritime journals, 241

An Universal Etymological Dictionary (Bailey), 48–49, 77

Vanbrugh, John, 139

venereal disease, 111–12

vernacular (as term), 11–13, 275n44; Addison’s use of, 13; Bailey’s definition of, 11, 13; links to slavery of, 54–55

vernacular English, 1–21; common origins of, 2–5, 274–75n35–36, 274n21, 274n30; dictionaries of, 57; double duty of, 11–12, 26; embodied voice of, 159–66, 201; estranging distance in, 7–16, 86, 141–48, 269–72, 274n30, 274–75n35–36; foreign language sources of, 133; opacity of meaning in, 49–50; print representations of, 2, 4–7, 159–65, 274n14, 274n21, 303n36; proximity to slavery of, 22, 54–56, 101, 256–57; sublime effects of, 20–21, 178–80, 269–70; written markers of, 7, 19. See also cant; maritime language; provincial languages; slang

Vernon, James, 2

Verstegan, Richard, 197
A View of Society and Manners in High and Low Life (Parker), 56, 108–9
A View of the Lancashire Dialect (Collier), 130, 153–55, 156f, 164–65, 172–78, 187, 197; on commercial print markets, 214; critical response to, 217; foreign etymologies of words in, 198, 199
A Vocabulary of Sea Phrases, 316n42
Voice, 159–66, 201
Voltaire, 13
Von Uffenbach, Zacharias Conrad, 274n30
Voyage round the World (Anson), 241
Voyages . . . of Captain R. Falconer (Chetwood), 244–45, 256
Voyages . . . of Captain Robert Boyle (Chetwood), 244–45
Vulgar tongue. See slang
Wakelin, Martyn, 21–22
Wales, Katie, 150
Walker, John, 147
Wall, Cynthia, 286n23
Walpole, Horace, 12–13, 166, 180, 219
Walpole, Robert, 52, 92, 174–75
Warner, Michael, 2, 49–50, 58, 130, 144
Warner, William, 57
Watson, John, 204
Watt, Ian, 243, 286n9
West, Benjamin, 203, 310n51
West, Thomas, 138
Westmoreland Dialect in Three Familiar Dialogues (Wheeler), 214–19
Wharton, Thomas, 203, 310n54
Wheeler, Ann, 23, 191, 214–19, 217, 221
Wheeler, Roxann, 52, 84, 288n56, 289n65
Whitaker, John, 195, 309n15
White, Allon, 45, 58–59, 146, 281n48
Wilkes, John, 176
Wilkins, Bishop, 194
Williams, Raymond, 43, 193, 209, 275n42, 283n75
Williams, William, 235
Wilson, Kathleen, 14, 144, 148, 174–78, 208, 306n38
Wilson, Thomas, 134–35
Winchcombe, John, 299n46
Wit. See humor
Woodbridge, Linda, 278n1(ch1)
The Wooden World Dissected (Ward), 249–50, 252–53
Wordsworth, William, 185–86
Wuthering Heights (Brontë), 5
Wycherley, William, 239, 250
York Spy (Bland), 5, 274n27
Young, Edward, 240. See also maritime language
“Zomerzetshire Dialect” (Anstey), 149–50, 169, 205