A STUDY OF JOHNSON'S RAMBLER

by

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CONTENTS

PREFACE

This essay is divided into two parts. The first is a study of the text of Rambler, in which I attempt to do three things: to present the known facts of composition, publication, and revision of the early editions; to discuss in more detail some of the facts which critics have apparently assumed but have not established by argument; and to point out some of the ways in which the textual editor of the Yale Rambler admittedly and unadmittedly departs from an exact representation of the copy-text and an exact account of the textual history.

The second part of this essay is a critical study, in which the Rambler essays are classified, and the methods of progression and the coherence of the essays are discussed.

My purpose in the appendices is to present the basic facts of publication of the early editions of the Rambler; and to demonstrate something of the history of the "layout" of the text by reprinting a

small part of each of the three most important early editions, to which the same part from the Yale edition (also reprinted) may be compared.

I would like to thank my thesis adviser, Professor D. G. Neill, for the assistance he has provided at every stage of the preparation of this essay.

INTRODUCTION

Though the text of the Rambler has been studied by several critics in both the nineteenth and twentieth centuries, there are still some questions about it which remain unanswered, either because those critics have never asked themselves these questions, or because they cannot be answered since the evidence is lacking. Some of these questions, however, are important ones and, whether they can be answered definitely or not, they must at least be raised so that it may be known what knowledge we do and do not have about the text.

It is of course generally known that the Rambler was originally published in separate, three-leaf numbers, and it is assumed that each number consisted of one full sheet and one half-sheet. But how were these printed and gathered? That is, did the full sheet precede, contain, or succeed the half-sheet? An examination of the folio numbers enables us to state categorically that each did indeed consist of a sheet and a half when originally issued, and that the sheet preceded the half-sheet.

Another aspect of the publication of the folio which has not been fully discussed by the editors and bibliographers, or has been discussed only in vague terms, is the nature of the role played by Edward Cave. He is variously described as the printer, the sponsor, the bookseller, and the proprietor of the Rambler, but his exact function has never been specified. I am led by the evidence to conclude that he was the printer as well as joint publisher of the folio.

There are still other questions of even greater textual importance. Did Johnson read proof, and, if so, how much, for the folio? The textual editor of the Yale Rambler says both that Johnson read proof from time to time (and made corrections), and that Johnson did not read proof. The former statement is apparently the correct one (there being in some numbers substantive corrections which would not have been made by a compositor), and the most we can conclude is that Johnson read proof for only some of the folio.

There are other questions about the text of the Rambler, questions which the lack of evidence precludes us from answering. In what months of 1751

and 1753 were the title-leaves (and, in 1753, the other preliminaries) issued for the folio? In what month or months of 1756 was the fourth edition published? How many copies of the folio numbers were printed on each Tuesday and Saturday, and how many were sold at the time of their first issuing? How many people are, on average, likely to have read each folio number; and how many people read those numbers which were reprinted in provincial newspapers? Definite answers cannot be provided because the evidence was never collected and is now undiscoverable, and we must be content with not knowing now, and perhaps never knowing.

PART I

The Folio Edition

Rambler No. 1 was first published, in London, on Tuesday, March 20, 1750. The second number was published the following Saturday, and thereafter one number every Tuesday and Saturday until Saturday, March 14, 1752, when No. 208, the last Rambler, was published. All but seven of these 208 numbers were written completely by Johnson, who wrote in No. 208 that "The parts from which I claim no other praise than that of having given them an opportunity of appearing, are the four billets in the tenth paper, the second letter in the fifteenth, the thirtieth, the forty-fourth, the ninety-seventh, and the hundredth papers, and the second letter in the hundred and seventh"[1]. Boswell identified the contributors to

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[1]Samuel Johnson, The Yale Edition of the Works of Samuel Johnson, gen. ed. John H. Middendorf, vols. III, IV, and V: The Rambler, ed. W. J. Bate and Albrecht B. Strauss (New Haven and London: Yale University Press, 1969), vol. V, p. 317. Cited hereafter by volume and page number

five of these essays as (Hester)[2] Mulso, later Mrs Chapone (four billets of No. 10), Catharine[3] Talbot (No. 30), Elizabeth Carter (Nos. 44 and 100), and Samuel Richardson (No. 97).[4] Nichol Smith later discovered, from Bishop Percy's annotated copy of the fourth edition of the Rambler, that the second letter of No. 15 "was supposed to be written by David Garrick", and that the second letter of No. 107 "was writ by M^r^ Joseph Simpson".[5] Johnson himself, though, contributed parts of some of these numbers: comments upon the four billets of No. 10, introduction and first letter of No. 15, introduction of No. 97, introduction and first letter of No. 107.

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[2]William Prideaux Courtney and David Nichol Smith, A Bibliography of Samuel Johnson (Oxford: Clarendon Press, 1915, 1925, 1968), p. 25. Cited hereafter as Courtney-Nichol Smith.

[3]Or Catherine (Courtney-Nichol Smith, p. 25).

[4]James Boswell, Boswell's Life of Johnson[,] Together with Boswell's Journal of a Tour to the Hebrides and Johnson's Diary of a Journey into North Wales, ed. George Birkbeck Hill, revised and enlarged by L. F. Powell, 6 vols. (Oxford: Clarendon Press, 1934-1950; 2nd ed., vols. V and VI, 1964), vol. I, p. 203. Cited hereafter as Boswell.

[5]D. Nichol Smith, "The Contributors to The Rambler and The Idler", Bodleian Quarterly Record, 7 (4th quarter 1934), p. 509.

None of the manuscripts survives from which the folio edition of the Rambler was printed.[6] Furthermore, according to the textual editor of the Yale Rambler, Johnson did not read proof for the folio (III.xxxvi).[7] We thus have, for the most part, only the final version of this first edition, the separate numbers as printed for John Payne and Joseph Bouquet, without any indication of what the author submitted to be printed, and only a few corrections by the author of what in fact was printed.

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[6]Clarence Tracy, "On Editing Johnson", Eighteenth-Century Studies, 4 (Winter 1970-1971), p. 235. Cited hereafter as Tracy.

[7]It should, however, be noted that in the Introduction to the Yale Rambler Strauss is inconsistent on this point, arguing later that some of the stop-press corrections in some of the numbers of the folio were authorial (III.xlii). In an earlier article Strauss concluded that "it seems reasonably clear that Johnson did from time to time supervise the printing of the Rambler, perhaps not [...] regularly [...], but certainly more often than has previously been thought" (Albrecht B. Strauss, "The Dull Duty of an Editor: On Editing the Text of Johnson's Rambler", Bookmark (Friends of the University of North Carolina Library), no. 35 (June 1965), p. 18 (cited hereafter as Strauss)). James L. Clifford says in his biography of Johnson in his middle years that "At times he may have sent in copy promptly, in time to make a few stop-press corrections" (James L. Clifford, Dictionary Johnson[:] Samuel Johnson's Middle Years (New York etc.: McGraw-Hill Book Company, 1979), p. 77 (cited hereafter as Clifford)). Phrases like "from time to time" and "At times" do not help us to reach a firm conclusion: we can reasonably suppose only that Johnson read some proof but not for all the numbers.

It seems that the separate numbers of the folio edition of the Rambler were printed by Edward Cave for Payne and Bouquet, and that Payne and Bouquet are thus the publishers, in the modern sense of the word. The colophon of each folio number states that it is "Printed for J. PAYNE, and J. BOUQUET, in Pater-noster-Row" (or "-row"). The colophons of Rambler Nos. 67-76, 78-93, 95-118, and of the reprint of No. 1 read "LONDON: ST [or "ST."] JOHN's GATE. Printed for [etc.]". Cave had his office in St John's Gate. Furthermore, in the assignment of the copyright of the 1752 edition to Cave on April 1, 1751, Johnson says that Cave "has printed for me an Edition in folio of a Periodical Work called the Rambler"[8].

But there seems to be an uncertainty on the part of some scholars as to the exact nature of the relationship between Cave and the folio Rambler. Courtney and Nichol Smith say only that Cave had "some interest" in it, and that the words St John's Gate which appear in some of the colophons "emphasize the connexion" (Courtney-Nichol Smith, p. 31).

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[8]R. W. Chapman and Allen T. Hazen, "Johnsonian Bibliography[:] A Supplement to Courtney", Oxford Bibliographical Society Proceedings & Papers, 5 (1939), p. 133. Cited hereafter as Chapman-Hazen.

W. Jackson Bate, however, in his biography of Johnson, has Cave playing a different role. He says that Payne, Bouquet, and Cave were the "booksellers [i.e. publishers] who combined to sponsor" the folio Rambler; but he does not name the printer.[9] Clifford in his biography implies that Payne (and Bouquet) were publisher and printer, whereas Cave was "sponsor" of the folio (Clifford, pp. 75,76); later he quotes from the October 1750 number of the Gentleman's Magazine, where the Rambler is referred to as being "sent into the world from St. John's Gate" (Clifford, p. 79), a vague phrase which suggests that Cave was the printer but does not say so explicitly. Strauss says definitely that Cave was the printer of the folio Rambler, but does not discuss whether or not he was also a publisher with Payne and Bouquet (III.xxxiv,n.6). If we combined these opinions about Cave we would see him as both printer and joint publisher of the folio Rambler.

Each number of the folio, as published, consisted of one full sheet and one half-sheet, and thus

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[9]W. Jackson Bate, Samuel Johnson (New York and London: Harcourt Brace Jovanovich, 1977), p. 289.

six pages. Whether the full sheet preceded, contained, or succeeded the half-sheet of each number is not a question fully discussed by critics of the text of the Rambler. J. D. Fleeman mentions that for both printings of Rambler No. 1 the first was the case, that the full sheet made up the first to fourth pages (pp. [1]-4), the half-sheet the fifth and sixth (pp. 5-6); but he does not say whether the same is true of the other numbers.[10]

However, from my examination of the watermarks and countermarks of Rambler Nos. 8-51 in the Fisher library copy of the folio edition, certain facts are evident and a conclusion can be reached. Since each number consisted of one full sheet and one half-sheet[11], then the three leaves of each number must have among them one watermark with one countermark, and one watermark or one countermark. The three leaves of each of Nos. 8-51 in the Fisher copy have watermarks (W) and countermarks (C) in one of the

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[10]J. D. Fleeman, "The Reprint of Rambler No. 1", The Library, 5th series, 18 (December 1963), p. 293. Cited hereafter as Fleeman.

[11]This fact has been generally assumed by critics, and is not contradicted by my examination: none of the numbers I have examined contains three watermarks or three countermarks.

following orderings: CWC, CWW, WCC, or WCW. In those numbers with the ordering CWW it cannot possibly be that the full sheet succeeds the half-sheet, and in those with the ordering WCW it cannot possibly be that the full sheet contains the half-sheet, because a full sheet can have a watermark and a countermark but not two of either. If we make the logical assumption that all the numbers of the folio Rambler were originally issued with the full sheet and half-sheet arranged in the same manner, and that none of the leaves of the numbers as originally issued was cancelled and replaced in binding, then we can conclude from the evidence of the orderings of the watermarks and countermarks that the full sheet preceded the half sheet, i.e. that the full sheet of each number made up the first two leaves (four pages) and the half-sheet made up the last leaf (two pages). In my examination I found nothing to contradict this conclusion: there were no orderings beginning WW- or CC-; and whenever the watermark or countermark was right side up or upside down in the first leaf, the countermark or watermark was the same in the second leaf.

It is generally agreed that the sale of each number of the folio Rambler was usually fewer than five hundred copies. Roy McKeen Wiles says: "Until more precise contemporary evidence turns up, one must accept the round number 500 as a fair estimate of the number of copies actually printed by Payne and Bouquet on the successive Tuesdays and Saturdays of the original run. And they did not sell all they printed", which, as Wiles suggests, is demonstrated by the fact that the words "where Letters for the RAMBLER are received, and the preceding Numbers may be had" appear in the colophons of most of the numbers of the folio Rambler after No. 4.[12]

Wiles goes on to say, however, that the distribution of the Rambler during the two-year period of the folio publication was much greater than five hundred copies, because some numbers were reprinted in contemporary English provincial newspapers. This practice created "an audience eight or ten or twelve times greater than the public that bought the essays as they came from the press of Payne and Bouquet"

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[12]Roy McKeen Wiles, "The Contemporary Distribution of Johnson's Rambler", Eighteenth-Century Studies, 2 (Winter 1968), p. 157. Cited hereafter as Wiles.

(Wiles, p. 155).[13]

Complete bound sets of the folio Rambler now usually exist in two different forms or states: with title-leaves dated 1751; or with title-leaves, dated 1753, accompanied by a table of contents and translations of the mottos and quotations.[14] Chapman and Hazen write: "In 1751 the publishers issued a title-page dated 1751; still there was no indication of division [into volumes] - the terminus being perhaps not yet fixed - and subscribers could no doubt have as many title-pages as they chose. Later, in 1753 (after the publication of the duodecimo), Payne re-issued the unsold stock of the folio with two title-pages dated 1753. At the same time he issued

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[13]In this estimate Wiles is apparently referring to the number of copies of newspapers, and not to the size of the readership: he notes later that "by a conservative estimate the provincial newspapers which reprinted the Rambler enjoyed a combined weekly distribution of several thousand copies" (Wiles, p. 170). It seems that when Wiles uses the word "audience" he is mistakenly equating the number of its members with the number of copies sold.

[14]In my examination of the Gentleman's Magazine, the London Magazine and the Scots Magazine for the years 1750-1754 in an attempt to discover the months in which these 1751 title-leaves and 1753 title-leaves etc. were issued I found no mention of them.

Contents and (translations of the) Mottos, signed a--d, 4 leaves for each volume (of 104 numbers)" (Chapman-Hazen, p. 131). This means that in 1753 Payne and Bouquet probably issued title-leaves, tables of contents, and translations of the mottos and quotations separately as well as already bound with the numbers: separately for those who already had the numbers, and who would then presumably proceed to have it all bound together[15]; already bound (Wiles, p. 170) for those who had not bought the numbers as they were originally issued, or who wanted to buy bound sets.

The text of the Rambler as given in the folio edition is noticeably different from that in the Yale edition. The most obvious differences are that in the folio edition nouns are regularly capitalized, proper names are regularly italicized, and the translations are not given immediately below the Latin and Greek mottos and quotations (being instead

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[15]These may have been issued in the same manner in which they were issued for the Adventurer. The Gentleman's Magazine announces as being published in July 1753 "A title, a table of contents, and a translation of the mottoes and quotations, for the first volume of the Adventurer. Given gratis. Payne" (Gentleman's Magazine, 23 (July 1753), p. 346).

collected in a separate unit intended by the publishers to be prefixed to bound sets, as discussed above). There are as well a large number of substantive differences between the folio and the Yale editions, as a glance at Strauss's textual apparatus will show.

There are variants not only between the folio edition and the Edinburgh, 1752, and fourth editions, but also between different copies of some numbers of the folio. As noted earlier, Strauss says that these stop-press corrections may or may not be authorial, and that "The importance of these variants is not great, though a few are more than routine": they include corrections and "slight recastings of the structure" by Johnson, and "simple corrections of typographic error, perhaps made with no authorial intervention" (III.xli-xlii). But Strauss contradicts himself when he says in one place that Johnson did not read proof for the folio (III.xxxvi), but says here that some of the stop-press corrections of the numbers of the folio Rambler were authorial. Fleeman says that the correction of the mistaken ordering of the paragraphs of Rambler No. 109 is also a stop-press correction, and that there thus exist two

states of this number (Fleeman, pp. 288-289,n.3).[16]

Rambler No. 1 of the folio edition was revised by Johnson[17] and completely reprinted. It thus exists in two editions: as originally published on March 20, 1750, and as revised and reprinted. Nichol Smith, who was the first to discover this fact, supposed that this reprinting took place "when the original numbers were collected to be bound together" (Nichol Smith, p. 10), that is, after March 14, 1752,

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[16]It should be noted that Fleeman seems to be in error as to which paragraphs were involved in the mistaken paragraphing of the uncorrected issue of No. 109. He says that in the uncorrected issue paragraphs 8-10 were mistakenly printed after paragraph 2, i.e. that the three paragraphs beginning "He had, indeed, no Occasion..." and ending "...eminently knowing in Brussels Lace." follow immediately after the paragraph ending "...seldom dismissed but with heavy Hearts.". According to the illustration in the Yale edition (IV.facing 216), however, it is paragraphs 6 and 7 (at least), from "She therefore thought herself entitled..." to "...he dismissed me into the Parlour.", which were mistakenly printed after paragraph 2. As the copy of the folio Rambler in the Fisher library contains the corrected issue of No. 109, I have not been able to check this apparent inconsistency.

[17]David Nichol Smith, "Johnson's Revision of His Publications[,] Especially The Rambler, Rasselas, and The Idler", in Johnson & Boswell Revised by Themselves and Others[:] Three Essays by David Nichol Smith[,] R. W. Chapman[,] and L. F. Powell (Oxford: Clarendon Press, 1928), p. 10. Cited hereafter as Nichol Smith.

when the last number of the folio Rambler was published. Fleeman, however, using the evidence of the head ornaments, head titles, and colophons printed in the folio, concludes that it is "virtually certain" that Rambler No. 1 was reprinted "just after" No. 118, which was published on May 4, 1751 (Fleeman, p. 293).

The Edinburgh Editions

While the numbers of the folio Rambler were being separately published in London on Tuesdays and Saturdays, they also began to be published in Edinburgh in separate octavo numbers. The instigator of this project (with Johnson's consent), the man who saw the Edinburgh Rambler through the press, the "editor in the real sense" of this edition, was James Elphinston.[1] The publishers were W. Gordon, C. Wright, J. Yair (who is, however, not mentioned in the imprint of the first volume), and others; the printers (as stated in the imprints of the last four of the eight volumes) were Sands, Murray, and Cochran.

Elphinston announced this edition on Friday, June 1, 1750. By that date the first twenty-one Rambler essays had already been published in London, and so, "to enable the publishers to catch up with the London edition" (Bradford, p. 242), Rambler Nos. 1-20 were immediately published in Edinburgh on that

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[1] C. B. Bradford, "The Edinburgh 'Ramblers'", Modern Language Review, 34 (April 1939), p. 242. Cited hereafter as Bradford.

date. Rambler No. 21 was published the following Tuesday, and thereafter one number every Friday and Tuesday until Friday, March 22, 1751, when Rambler No. 104, the last to be published serially in Edinburgh, was published. Thus as Bradford points out, starting with Rambler No. 21, the number which was published in London on Tuesday was published in Edinburgh on the following Tuesday, and that published on Saturday on the following Friday (Bradford, p. 242). Rambler Nos. 105-208 were published in the first Edinburgh edition, but not as separate numbers: they were simply reprinted from the folio, and published in July (volume 5) and November (volume 6) of 1751, and July (volumes 7 and 8) of 1752.

The first 104 numbers were published serially in Edinburgh, but during the course of the publication title-leaves (designating volume division), translations of the mottos and quotations, and tables of contents were also issued. As each of the first four (and last four) volumes was to contain twenty-six numbers of the Rambler, these title-leaves, translations, and tables of contents were issued when the appropriate number of essays had been published, and

indeed may have been issued with the particular essay which was to be the last in a volume. Thus, when it is said that one of the first four volumes of the first Edinburgh edition was published in such and such a month, this means that a title-leaf and translations of the mottos and quotations and a table of contents were published in that month in order to accompany (and be bound with) the appropriate twenty--six numbers of the Rambler. For example, volume 2 of the first Edinburgh edition, containing Nos. 27-52, is announced in the Scots Magazine as being published in September 1750 (Courtney-Nichol Smith, p. 32). By the end of September, though, all the numbers to No. 54 inclusive had been published in Edinburgh, and, of the twenty-six numbers meant to make up volume 2, some had of course been published in June, July, and August, as well as September. Thus, to say that volume 2 was published in September is not meant to imply that all the numbers of the Rambler contained in it were published in September, or even that by the end of September the last number to be published was the last number to be included in volume 2. Rather, what is meant is that some time in September (presumably on or after the 21st, when Rambler No. 52 was published) a title-leaf for volume

2, along with translations of the mottos and quotations of Nos. 27-52 and a table of contents, were issued. Similarly, title-leaf, translations, and table of contents for volume 1 were issued in June 1750, for volume 3 in January 1751, and for volume 4 in March 1751.

The Edinburgh edition was the first to offer translations of the mottos and quotations used in the folio. The idea was Elphinston's, and he translated the mottos and quotations in the first six of the eight volumes of his edition (Nos. 1-158).[2] The seventh and eighth volumes of the Edinburgh Rambler do contain translations of the mottos and quotations, but they are not those prepared by Elphinston (Bradford, p. 243). These last two volumes (containing Nos. 159-208) were published in July 1752. The last volume of the London duodecimo edition was also published in July 1752, but since the last two Edinburgh volumes use the same translations (supplied by Johnson from various translators) in the last volume of the duodecimo, then the Edinburgh edition must have been completed after the London (Leyburn, p. 171).

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[2]Ellen Douglass Leyburn, "The Translations of the Mottoes and Quotations in the Rambler", Review of English Studies, 16 (April 1940), pp. 169,170. Cited hereafter as Leyburn.

There is also a second edition of the first four volumes of the Edinburgh Rambler. Volume 1 was published in August 1751, volume 2 in 1752, and volumes 3 and 4 in 1753. Whereas all eight volumes of the first Edinburgh edition follow the text of the London folio, only the first and part of the second volumes (Nos. 1-37) of the second edition do so; the other part of the second volume, and all of the third and fourth volumes (Nos. 38-104) follow the text of the London duodecimo edition. Elphinston's translations of the mottos and quotations (and his tables of contents) are used throughout (Bradford, p. 244).

Bradford has suggested that "since Johnson occasionally made corrections in the folio numbers before forwarding them to Edinburgh for reproduction, it [i.e. the Edinburgh edition] exhibits the text of The Rambler in an intermediate state" (Bradford, p. 243). Strauss says, however, that "a closer analysis of his evidence fails to support him"; that in the Edinburgh edition the alterations of the text as printed in the folio edition are the results of "obvious corrections of printing errors or attempts to correct noticeable infelicities", or "derive from corrected states of the Folio numbers", or "may

plausibly be argued as a somewhat 'prudish' or fussy revision introduced by Elphinston" (III.xxxiv,n.5). The Edinburgh edition, though published with Johnson's consent, thus contains no authorial corrections or alterations, and so does not have the textual importance and authority of the folio, 1752, and fourth editions.

The 1752 Edition

The London duodecimo edition of the Rambler was first published in six volumes in January (volumes 1-4) and July (volumes 5-6) of 1752. The publishers were again Payne and Bouquet, the printer again Cave (III.xxxiv,n.6). This is an interesting and important edition because it represents Johnson's first substantial revision of (the folio edition of[1]) the Rambler (except No. 1, which, being a revision of the reprint of the folio No. 1, is thus printed here after having been twice revised (Nichol Smith, pp. 10-11)).[2] Bradford writes:

> On April 1, 1751, Johnson agreed to a collected edition of the Rambler, and he probably began his revision of the text soon thereafter. This revision was extensive and thorough, for there were alterations made in every number of the Rambler. Changes in the wording are most common, though occasionally Johnson made additions or excisions. During this revision Johnson corrected some of the mistakes in the mottoes and quotations, which from this time

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[1]"The evidence seems convincing that the collected edition of 1752 in duodecimo was set from corrected copies of the Folio" (III.xxxv,n.7).

[2]As discussed above, Johnson had of course also read proof for and lightly revised some of the folio numbers during the original publication.

> on show no further changes; he also rectified most of the actual errors that had appeared in the original edition.[3]

This issue of the 1752 edition also contains (in volume 6) a table of contents, and translations of the mottos and quotations used in the Rambler. The table of contents is not the same as that prepared by Elphinston for the first six volumes of the Edinburgh edition. The translations of the mottos and quotations were assembled by Johnson from various sources: Philip Francis, Elphinston, Rev. Francis Lewis, Dryden, Pope, Thomas Creech, Roscommon, Addison, William Bowles, Cave, Cowley, John Dryden, Jr, Nicholas Rowe, Anna Williams, Alexander Catcott, Crashaw, Stephen Harvey, the Earl of Orrery, Christopher Pitt, George Stepney, Edmund Waller, Leonard Welsted, Gilbert West, and Edward Young, as well as Johnson himself (III.xxxi,n.1). Though Bate says that the translations of the mottos and quotations which are not attributed to others are by Johnson himself (III.xxxi), Arthur Sherbo has argued that "we cannot always

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[3]C. B. Bradford, "Johnson's Revision of The Rambler", Review of English Studies, 15 (July 1939), pp. 303-304.

accept as Johnson's those translations which are unsigned"[4], for example the translation of the quotation from Lucan in Rambler No. 168 (V.128) (which Sherbo identifies as by Nicholas Rowe) and the translation of the motto from Horace of Rambler No. 176 (V.164) (which Sherbo identifies as by Rev. Philip Francis) (Sherbo, pp. 278,279). Both of these translations are left unsigned in the Yale edition of the Rambler and are thus attributed to Johnson. These are not the only errors of attribution unnoted in the Yale edition. Leyburn notes that the translation of the motto from Juvenal of Rambler No. 185 (V.206) is attributed (by Johnson) to Dryden, but "is really by Creech, who did the Thirteenth Satire for Dryden's Juvenal" (Leyburn, p. 173). In the Yale edition the translation is attributed to Dryden.

There was also a reissue of this edition, also in 1752, in which the six sections of tables of contents, and of translations of the mottos and quotations, were not all appended to volume 6, but each

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[4]Arthur Sherbo, "The Translations of Mottoes and Quotations in Johnson's 'Rambler'", Notes and Queries, 197 (June 21, 1952), p. 279. Cited hereafter as Sherbo.

section was prefixed to the appropriate volume (Courtney-Nichol Smith, p. 33). In this reissue, only Payne's name appears in the imprints of all six volumes (Chapman-Hazen, p. 133). Chapman and Hazen say that this reissue was published already bound (Chapman-Hazen, p. 133).

The Fourth Edition

The fourth edition of the Rambler was printed in four duodecimo volumes by William Strahan, and was published in the year 1756.[1] The publishers, that is the persons "for" whom this edition was printed, were A. Millar, J. Hodges, J. and J. Rivington, R. Baldwin, and B. Collins. This is an important edition because it is the last for which Johnson revised the text. Strauss points out that according to Strahan's printing ledger this final revision must have been completed by 1754 because an entry in the ledger for January 7, 1756 reads that the Rambler "was all printed off, except the last two sheets, 18 months ago" (III.xxxvii,n.5).[2] Strauss also notes that

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[1] In my examination of the Gentleman's Magazine, the London Magazine, and the Scots Magazine for the years 1755-1757 in an attempt to discover the month or months in which the fourth edition was published I found no mention of it.

[2] The Strahan ledgers are now in the British Library, but since there is no microfilm copy in the Robarts library I am not able to provide an exact reference, and can only quote O M Brack, Jr., who says that the printing ledgers for the years 1752-1776 are B.M. Add. Mss 48802A (O M Brack, Jr., "The Ledgers of William Strahan", in D. I. B. Smith, ed., Editing Eighteenth-Century Texts[:] Papers Given at the Editorial Conference[,] University of Toronto, October 1967 ([Toronto]: University of Toronto Press, 1968), p. 67, Table I).

"The evidence seems convincing [...] that 1756 [i.e. the fourth edition] was set from corrected copies of 1752 [i.e. the 1752 edition]" (III.xxxv,n.7). And as it is the fourth edition which incorporates Johnson's final intentions, it is thus recognized as the appropriate copy-text for any critical edition of the Rambler (III.xxxvi).

The fourth edition is also the first of the authorized editions in which each of the mottos and quotations is accompanied by a translation printed immediately below it. There are other differences between the fourth edition and the other authorized editions: the omission of the table of contents, and the inclusion of the index by Roger Flexman. As we know from Boswell that Johnson did not approve of this index (Boswell, IV.325), we wonder by whose authority it was printed.[3] This might also lead us to wonder whether the table of contents was omitted by this unknown authority or by Johnson himself: if by Johnson, then it should not of course form part of the text of the Rambler. But since we know that Johnson did in fact prepare the tables of contents

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[3]This index is printed on the last two sheets, and is thus what is referred to in the entry in Strahan's ledger as the only part of the fourth edition which had not been printed by 1754.

for the folio and 1752 editions, we are led to assume that the omission of the table of contents in the fourth edition - whether by "unknown authority" or by printer's error - is not the result of authorial intention.

The Yale Edition

Since the fourth edition of the Rambler is the last which was revised by Johnson and is therefore the final authorized version of the text, it is the basic copy-text used by Strauss, the textual editor of the Yale Rambler. The textual editor of any literary work can be criticized for two major aspects of the text of that work which he finally produces: the accuracy of the text in presenting (as far as these can be known) the author's final intentions as to the form and content of the work, and the accuracy of the textual notes in indicating the history of the text.

The first of these editorial tasks, presenting the author's final intentions, is not as simple as it might appear. For the truth is that the ideal that the copy-text presents exactly what the author intended is just that - an ideal which, depending of course on the work in question, may have been realized in varying degrees. In the copy-text there may be misprints, omissions, additions. There may be places in which the printer or compositor assumes something

which may or may not have been intended by the author, and indeed which the author may or may not have even thought about when he was submitting his "final intentions". There may be a printing house style which regularizes or normalizes or adds to or subtracts from the author's submissions. And there may even be authorial error or oversight which the compositor doesn't notice. These difficulties and others must be confronted by the textual editor, who must resolve or attempt to resolve them.

The other editorial task, indicating the history of the text, is subordinate but related to that of presenting an accurate, authoritative text. How much of the textual history should the editor present? Since very many texts have come into being by the circuitous route from the author's intentions which I have just discussed, how diligently should the editor pursue and record variants in previous and subsequent editions of the text? Should he record every single variant between his copy-text and the important texts which have gone before and which come after? Or should he record only substantive variants and <u>important</u> variants in the so-called accidentals? This aspect of the editor's task involves a further

difficulty: how should he present the history of the text? Should the variants be keyed to letters or numbers which refer the reader to the foot of the page? Or should the variants be printed at the foot of the page or at the end of a volume, with no note in the body of the text that a variant exists? All these questions must be considered by the editor.

The Yale edition of the Rambler is basically an old-spelling edition, which, of course, faithfully reproduces its copy-text, but with some modernizations and normalizations. (See Appendix C.) Strauss summarizes his editorial principles and practices in the Introduction to the Yale Rambler:

> While, according to the plan of the entire [Yale] edition [of Johnson's works], capitalization, possessives, and typography (in such matters as digraphs or diphthongs, italics, and the like) are modernized, in all other respects the text of the 1756 edition has been reproduced with as much fidelity as possible. The table of contents, omitted in 1756, is reprinted from the edition of 1752. The identification of quotations both in the mottoes and in the text, customarily limited by Johnson to the author's name (often abbreviated), has been completed silently. The headings have been printed in a standard, normalized form.
> (III.xl)

We might perhaps be struck by the inconsistency of,

on the one hand, attempting faithfully to reproduce the copy-text, while, on the other, modernizing and normalizing that text.

Strauss here refers to the fact that the practice of modernizing some aspects of the text was not of his own devising, but was part of the general editorial rules agreed upon by the editors and members of the editorial committee of the Yale edition of Johnson's works. In accordance with these rules, the most important aspects of the text which are modernized in the Yale Rambler are the italics and the capitals. The rule of the Yale Johnson regarding italics is: "Italics used for dialogue in the copy-text should be changed to quotation marks. Italics used for emphasis in the copy-text should be retained"[1]. Greene notes, however, that there are two problems with this rule: it "leaves undetermined the question of what to do with what is perhaps the largest category of italicization in many of the Johnsonian copy-texts - places where it indicates

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[1]Donald Greene, "No Dull Duty: The Yale Edition of the Works of Samuel Johnson", in D. I. B. Smith, ed., Editing Eighteenth-Century Texts[:] Papers Given at the Editorial Conference[,] University of Toronto, October 1967 ([Toronto]: University of Toronto Press, 1968), p. 102. Cited hereafter as Greene.

quotation" (unless "the original intention of the rule was that such instances were to be subsumed under 'dialogue'") (Greene, pp. 102-103); and, since "Johnson and his printers used italics for indirect quotation as well as direct", to modernize words italicized for the former purpose "would remove all indication" that indirect quotation is involved (Greene, pp. 103-104,n.10). Thus, in the case of the Rambler, words and phrases which in the fourth edition are italicized are (depending on the reason they are italicized) in the Yale edition either placed in quotation marks or left unmarked.

Another departure from an exact faithfulness to the copy-text is also prescribed by the modernization rules of the Yale Johnson: "Use caps only for proper names and personified abstractions" (Greene, p. 104). In the case of the Rambler, this modernization does not affect the reproducing of the copy-text so much as it does the recording of the variants in earlier editions, especially the folio edition. Nouns in the folio are regularly capitalized, yet there is no indication either in Strauss's textual notes or in the Introduction to the Yale Rambler that such is the case. Here Strauss, being obliged to

follow the rules of the Yale Johnson, may be criticized not for inaccuracy in reproducing the text of the fourth edition but for incompleteness in recording the textual history.

Strauss's normalization of the text of the Rambler also deserves some comment. In the passage from the Introduction which I quoted above, Strauss says that the headings of the essays "have been printed in a standard, normalized form" (III.xl). Thus a heading of any of the essays in the Yale Rambler takes the form "No. 25. Tuesday, 12 June 1750.". Yet in the folio edition the heading takes the form "NUMB. 25. [...] TUESDAY, June 12, 1750.", and in the 1752 and fourth editions the form "NUMB. 25. TUESDAY, June 12, 1750.". Though this is a point which Johnson probably never even thought about when submitting his final intentions, yet it is true that since he did read proof for the fourth edition (III. xxxv,n.7) he did in some sense approve the headings as there printed. Though Strauss might object to going so far as to print even inconsistencies, in which the month is abbreviated (e.g. "NUMB. 184. SATURDAY, Dec. 21, 1751."), yet there is good reason for at least preserving the order of the headings in

the fourth edition (i.e. "June 12, 1750." instead of "12 June 1750."), if not indeed the abbreviation "NUMB." instead of "No." as well as the typography (i.e. large and small caps for the abbreviation "NUMB." and for the day, italics for the month, and roman type for the numbers).

Another of Strauss's normalizations involves the identification of the authors of the mottos and quotations in the Rambler.[2] Strauss's practice is to complete "silently" identifications which, as he says, are "customarily limited by Johnson to the author's name (often abbreviated)" (III.xl): thus in No. 1 "JUV." becomes "Juvenal, I.19-21.", in No. 25 "VIRGIL." becomes "AENEID, V.231.", in No. 22 "HOR." becomes "Horace, EPISTLES, I.1.14-15.", and so on. In these normalizations Johnson's brevity is replaced by a scrupulous exactness. Could Strauss have not completed these identifications not "silently", but, say, in square brackets or in footnotes? Could not the "JUV." of the fourth edition be reproduced as "JUV.[ENAL, I.19-21.]" in the Yale edition? Or could not a footnote have indicated that "HOR." referred to

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[2]There is of course also the "normalization" of the general motto: though it is not translated in the fourth edition, Strauss supplies Elphinston's translation used in previous editions, but without mention of the fact that the translation is supplied from another edition.

"Horace, EPISTLES, I.1.14-15."?

These two criticisms of Strauss's normalization are indeed minor points, but the advantage accruing from less standardization and more accuracy would have been a better reproduction of the fourth edition, which is, as Strauss himself points out, "the edition approved by Johnson" (III.xxxvi).

It should, however, be noted that, these modernizations and normalizations aside, Strauss's reproduction of the substantives and accidentals is accurate, as one might expect. The problem with the Yale Rambler is that the substantives and accidentals of the fourth edition are there, but there sometimes in a modernized or normalized or standardized form which represents a small departure (though a departure nonetheless) from the copy-text. The responsibility for these departures must in some cases be assumed by Strauss, and in others by the editors and editorial committee who agreed upon the general rules for the Yale Johnson.

As for Strauss's other editorial task, recording the textual history of the Rambler, it should be noted that, taking into account his own principles, the textual annotation apparently is (again, as one might expect) accurate. That is, it can be said,

though with some qualification, that Strauss's textual apparatus indicates all variants existing between the fourth edition and the folio, Edinburgh, and 1752 editions. The qualification is that "the textual notes record all variant readings in the earlier editions that may be considered of the slightest consequence" (III.xxxviii) (italics added). Thus, following this principle, "Variations in punctuation among the editions have been recorded only if they affect the meaning [...or] the structure", and "Spelling variations in the earlier editions are recorded in the textual notes whenever it seems possible that Johnson passed a spelling different from that found in the 1756 text" (III.xxxix). From my collation of Rambler No. 25 in one copy each of the folio, 1752, and fourth editions I have found that this practice leads to there being at least fourteen variants in punctuation and spelling which are not recorded in Strauss's textual notes. Not included in this count of unrecorded variants are those which are disregarded by Strauss because of the Yale Johnson's editorial policy of modernization, and Strauss's of normalization: variants in the wording, typography, and order of the heading; in the identification of

the author and translator of the motto (completion of the identification, typography, arrangement of the motto or translation with respect to the author's or translator's name); and in the typography generally.

Brief mention should also be made of Strauss's (and the Yale Johnson's) method of recording textual variants by means of superior letters referring the reader to the foot of the page. Since the Yale Johnson was meant to be designed for not only the scholarly or critical reader but also the general reader, the textual annotation (especially in the case of the Rambler) would have been better placed at the end of a volume with appropriate line references or the like: this practice would be nothing new for the scholar, and would eliminate, in Clarence Tracy's words, the "nuisance" of superior letters "for the reader who is for the present not interested in textual problems and wants to get on with the argument" (Tracy, p. 235).

The conclusion to be drawn about the Yale Rambler from the above discussion is that it does present an accurate reproduction of the substantives and accidentals of the copy-text. But, because of both the editorial principles of Strauss and the

general editorial rules governing the Yale Johnson, it must not be assumed that the Yale Rambler is an accurate reproduction of the fourth edition as a whole: editorial modernization and normalization have altered aspects of the copy-text which might be called "archaic" or "irregular", but with the inevitable result that the reader consulting the Yale Rambler can gain no insight into the typographic and other details of the fourth edition. The same applies to the record of the textual history of the Rambler: the reader cannot hope to construct from it the details of the spelling, punctuation, capitalization, typography, and general presentation of the texts of the folio, 1752, and Edinburgh editions. The Yale Rambler, in attempting to satisfy the needs of "graduate students, literary critics, literary scholars, and informed literate readers" (Greene, p. 101), is a contradictory and self-defeating task: the "literary scholar" will not be completely satisfied with the presentation of the copy-text or the record of the textual history, and the "informed literate reader" will be more discouraged by the profusion of superior letters indicating textual variants than he would have been by an unmodernized and unnormalized text.

PART II

Classification of the Essays

There is certainly nothing new in merely classifying the Rambler essays. It has been done by, no doubt among others, John Louis Worden, Jr.[1], W. J. Bate (III.xxvi), A. T. Elder[2], and of course Johnson himself, who, in No. 208, divides the essays into "excursions of fancy", "disquisitions of criticism", "pictures of life", and "essays professedly serious" (V.319,320). Any classification is subject to criticism: it may classify some essays incorrectly; it may classify some according to "form" and some according to "theme and intention" (Worden, p. 53: this is the "fault" Worden sees in Bate's classification); it may put into class X an essay which could fit into either class X or class Y; and so on.

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[1]John Louis Worden, Jr., "The Themes and Techniques of Johnson's Rambler", Ph.D. dissertation, University of Southern California, 1971, pp. 58-59, 63-71, 85-89, 107-114. Cited hereafter as Worden.

[2]A. T. Elder, "Thematic Patterning and Development in Johnson's Essays", Studies in Philology, 62 (July 1965), pp. 612-632.

My classification of the Rambler essays is based upon the simple and obvious one given by Bate. I thus recognize five basic types of Rambler essays: moral essays, letters from readers, literary criticism, allegories, and tales. Yet these five types are of course not wholly distinct forms without shared characteristics. An important fact to notice is that Johnson proceeds generally in one of two methods, depending on the type of essay: argumentative presentation of ideas (moral essays and literary criticism) and chronological presentation of events (letters from readers, allegories, tales). Though this is generally true, it is also true that in particular essays of the Rambler Johnson's method is different from what might be expected. This is the case of some of the letters from readers, in which the method is argumentative rather than chronological presentation (e.g. No. 57). Such is similarly the case in some of the moral essays, in which a portrait of some imagined character (used as an example) makes

up part of the essay (e.g. No. 162)[3], or any of the essays in which there is a similar mixture of types (e.g. No. 177).[4] I shall discuss Johnson's methods in more detail later.

Of the five types of Rambler essays perhaps those most vaguely defined by their name are the moral essays. I do not mean to suggest by this term that this group of essays deals exclusively with moral problems, with virtue and vice, God, Christianity, how to do good and avoid evil, and other weighty topics. Moral essays are, rather, essays in which Johnson deals in an argumentative manner with topics which can vary greatly in subject matter and seriousness. What distinguishes a moral essay is not so much its subject matter as its method. Indeed, one could define a moral essay as an essay in which an argumentative method is used to discuss a topic not

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[3]I do not classify the portrait as a type of Rambler essay, but recognize it as a device used by Johnson to provide examples of what he is discussing in the moral essays (especially); there are, however, particular essays in which the portrait predominates (e.g. No. 19).

[4]The difference between these two "cases" is that in the first the method peculiar to certain types of essays is used in certain other types, and in the second there is merely a combination of different types (each type, however, being written in its characteristic method).

explicitly literary.

There are particular Rambler essays which could be classified as either moral essays or literary criticism, depending on one's definitions of these terms. Bate, for example, freely classifies as literary criticism essays which are only tenuously such (III.xxvi,n.8), as Worden demonstrates (Worden, pp. 54-57). I have classified as literary criticism only those essays which are specifically such, which offer criticism of literary works or literary genres or some aspects of literature or criticism generally.

The letters from readers, allegories, and tales of the Rambler are obvious enough, I think. It should be noted, however, that, as mentioned above, in some of the letters from readers the same argumentative method characteristic of the moral essays and literary criticism is used, and that some of the allegories are presented in the form of dreams.

CLASSIFICATION OF THE RAMBLER ESSAYS

Moral Essays	Literary Criticism	Letters from Readers	Allegories	Tales
1,2,3(part),5,6,7,8,9, 10(most), 11,13,14,15(part) 17,18(with portraits), 19(with portrait),20,21 23,24(with portraits), 25,28,29,31,32,34(part), 38(most),39(with portraits),40(with portraits), 41,43,47,48,49,50,52,53, 56,58,59(with portrait), 63(with portrait),64, 66,67(part),68,69,70,71, 74(with portrait),76,77, 78,79,80,81,83,85, 86(part),87,89,92(part), 96(part),99,103(with portrait),104,106,107 (part),108,110,111, 112(with portrait),114, 118,121(part),122(part), 124,127,128,129,131,134,	4,36,37,60,86(most) 88,90,92(most),93,94 121(most),122(most),125, 136(part),139,140,143 156,158,168,176	10(part),12,15(most), 16,26,27,30(all), 34(most),35,42, 44(all),45,46,51, 54,55,57(argumentative method),61(with portrait),62,72(argumentative method),73, 75,82,84,95,97,98(argumentative method, with portrait),100(argumentative method),101, 107(most),109,113,115, 116,117,119,123,126, 130,132,133,138(argumentative method, with portrait),141,142(with portrait),147,149,153, 157,161,163(most),165, 167,170,171,174,177 (most),181,191,192,194,	3(most),22,30(all), 33,44(all),67(most), 91,96(most),102,105	38(part),65,120, 186(most),187,190,204, 205

CLASSIFICATION OF THE RAMBLER ESSAYS (cont'd)

Moral Essays	Literary Criticism	Letters from Readers	Allegories	Tales
135,136(most),137,144(with portraits),145,146,148,150, 151,152,154,155,159,160,162 (with portraits),163(part), 164,166,169,172,173,175, 177(part),178,179(with portrait),180,182(with portrait),183,184,185,186 (part),188(with portrait), 189, 193,196,200(part),201, (with portrait),202,203, 206(with portrait),207, 208		195,197,198,199,200(most)		

Johnson's Methods

I have already mentioned that there are two basic methods of presentation used by Johnson in the Rambler, and that which method is used depends on the type of essay. In the moral essays and literary criticism the usual method is an argumentative presentation of ideas; in the letters from readers, allegories, and tales, a chronogical presentation of events. Each of these methods necessarily involves some underlying principle of organization: Johnson does not present his ideas haphazardly, as he does not present events to us without an indication of their natural, chronological order. Though "logical pattern" (Worden, p. 260) or "symmetry"[1] may not be immediately obvious, yet there is in each essay a coherent organization.

It may be useful here to quote definitions of "coherence" given by Johnson in his Dictionary. Two of the four read:

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[1]Patrick O'Flaherty, "Towards an Understanding of Johnson's Rambler", Studies in English Literature, 18 (Summer 1978), p. 524. Cited hereafter as O'Flaherty.

> 3. The texture of a discourse, by which one part follows another regularly and naturally.
> 4. Consistency in reasoning, or relating, so that one part of the discourse does not destroy or contradict the rest.[2]

C. H. Knoblauch remarks that "Johnson stresses the linearity of writing and also a propriety of execution, the gradual emerging of pattern through successive choices, grammatical, logical, and rhetorical"[3]. I think that it is important to note the applicability of this concept of "linearity" to the Rambler. A Rambler essay is not logically or symmetrically structured around some central thesis. Rather, it progresses from paragraph to paragraph, from idea to idea, from event to event in a manner which may sometimes be abrupt but is always coherent. Critics are alluding to this linear

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[2]Samuel Johnson, A Dictionary of the English Language: in which the Words are Deduced from their Originals, and Illustrated in their Different Significations by Examples from the Best Writers. To which are Prefixed, A History of the Language, and An English Grammar, 2 vols. (London: Printed by W. Strahan for J. and P. Knapton, T. and T. Longman, C. Hitch and L. Hawes, A. Millar, and R. and J. Dodsley, 1755; rpt. ed. New York: AMS Press, Inc., 1967), vol. 1, sig. $4U2^{V}$.

[3]C. H. Knoblauch, "Coherence Betrayed: Samuel Johnson and the 'Prose of the World'", Boundary 2, 7 (Winter 1979), p. 237.

progression when they point out how in a Rambler essay Johnson moves from topic to topic till at the end of the essay he is discussing something different from or even opposite to what he introduces at the beginning (O'Flaherty, pp. 526-528), or when they say that "It is almost as if the author set forth on an actual ramble and encountered his main topic by accident" (Worden, p. 260).

The title The Rambler is not meant to imply that in any single essay Johnson rambles from paragraph to paragraph in an unorganized manner with nothing to guide him but chance. The title refers rather to the series as a whole, to "shifting subject matter" rather than "lack of serious commitment" (Clifford, p. 73). Elphinston's translation of the general motto of the Rambler also seems to imply this fact: "Sworn to no master's arbitrary sway,/I range where--e'er occasion points the way" (III.1).

I will analyze one essay in some detail and will discuss the five types of essays in an attempt to demonstrate some of the basic characteristics of the Rambler as a whole, especially the fact that some principle of organization is responsible for the progression in each essay.

Rambler No. 25 (III.135-140)

Johnson begins by stating a general truth which may appear upon first sight to be somewhat unreasonable:

> There are some vices and errors, which, though often fatal to those in whom they are found, have yet, by the universal consent of mankind, been considered as entitled to some degree of respect, or have, at least, been exempted from contemptuous infamy, and condemned by the severest moralists with pity rather than detestation. (par.1)

Johnson then provides some examples of pairs of vices which are equally and oppositely distant from virtue but of which one is regarded favorably and the other unfavorably: "rashness and cowardice", "profusion and avarice". He also points out that there are perhaps "many other opposite vices" which are also regarded in opposite manners (pars. 2-3).

Johnson then makes a suggestion as to why one of the members of these pairs of opposite vices is regarded favorably by mankind:

> [...] in the faults, which are thus invested with extraordinary privileges, there are generally some latent principles of merit, some possibilities of future virtue, which

> may, by degrees, break from obstruction, and by time and opportunity be brought into act.
>
> (par.3)

Johnson then sets about explaining how it is exactly that only one of a pair of opposite vices may eventually lead to virtue:

> It may be laid down as an axiom, that it is more easy to take away superfluities than to supply defects; and, therefore, he that is culpable, because he has passed the middle point of virtue, is always accounted a fairer object of hope, than he who fails by falling short. The one has all that perfection requires, and more, but the excess may be easily retrenched; the other wants the qualities requisite to excellence, and who can tell how he shall obtain them?
>
> (par.4)

Johnson provides two images to illustrate his explanation:

> We are certain that the horse may be taught to keep pace with his fellows, whose fault is that he leaves them behind. We know that a few strokes of the axe will lop a cedar; but what arts of cultivation can elevate a shrub?
>
> (par.4)

From this discussion of virtue and whether it is fallen short of or is surpassed Johnson proceeds first to describe what is the ideal of human life:

> To walk with circumspection and steadiness in the right path, at an equal distance between the extremes of error, ought to be the constant endeavour of every reasonable being [...].
>
> (par.5)

And then to give more practical advice, recommending that it is better to surpass than to fall short of virtue:

> But, since to most it will happen often, and to all sometimes, that there will be a deviation towards one side or the other, we ought always to employ our vigilance, with most attention, on that enemy from which there is greatest danger, and to stray, if we must stray, towards those parts from whence we may quickly and easily return.
>
> (par.6)

In the next three paragraphs Johnson provides us with an extended discussion of another pair of opposite vices in which there is a detailed treatment of how in fact one more easily leads to virtue than the other. The opposite vices are "presumption and despondency" or "heady confidence, which promises victory without contest, and heartless pusillanimity, which shrinks back from the thought of great undertakings, confounds difficulty with impossibility, and considers all advancement towards any new attainment as irreverisbly prohibited" (par. 7). Johnson says of the first of this pair:

> Presumption will be easily corrected. Every experiment will teach caution, and miscarriages will hourly shew, that attempts are not always rewarded with success. The most precipitate ardour will, in time, be taught the necessity of methodical gradation, and preparatory measures; and the most daring confidence be convinced that neither merit, nor abilities, can command events.
>
> (par.8)

And of the second:

> But timidity is a disease of the mind more obstinate and fatal; for a man once persuaded, that any impediment is insuperable, has given it, with respect to himself, that strength and weight which it had not before. He can scarcely strive with vigour and perseverance, when he has no hope of gaining the victory; and since he never will try his strength, can never discover the unreasonableness of his fears.
>
> (par.9)

In the remaining eight paragraphs Johnson's discussion is even more specific and more detailed: he moves from discussing timidity generally in paragraph 9 to introducing, in paragraph 10, "intellectual cowardice":

> [...] men devoted to literature [...] have annexed to every species of knowledge some chimerical character of terror and inhibition, which they transmit, without much reflexion, from one to another; they first fright themselves, and then propagate the panic to their scholars and acquaintance.
>
> (par.10)

Johnson gives examples:

> One study is inconsistent with a lively imagination, another with a solid judgment; one is improper in the early parts of life, another requires so much time, that it is not to be attempted at an advanced age; one is dry and contracts the sentiments, another is diffuse and overburdens the memory; one is insufferable to taste and delicacy, and another wears out life in the study of words, and is useless to a wise man, who desires only the knowledge of things.
>
> (par.10)

But, according to Johnson, the most "mischievously efficacious" cause of intellectual cowardice is:

> [...] an opinion that every kind of knowledge requires a peculiar genius, or mental constitution, framed for the reception of some ideas, and the exclusion of others; and that to him whose genius is not adapted to the study which he prosecutes, all labour shall be vain and fruitless, vain as an endeavour to mingle oil and water, or, in the language of chemistry, to amalgamate bodies of heterogeneous principles.
>
> (par. 11)

Johnson suggests the cause of this opinion:

> It is natural for those who have raised a reputation by any science, to exalt themselves as endowed by heaven with peculiar powers, or marked out by an extraordinary designation for their profession; and to fright competitors away by representing the difficulties with which they must contend,

> and the necessity of qualities which are supposed to be not generally conferred, and which no man can know, but by experience, whether he enjoys.
>
> (par. 12)

Johnson has a possible answer to this discouragement:

> [...] it is the business of every man to try whether his faculties may not happily co-operate with his desires; and since they whose proficiency he admires, knew their own force only by the event, he needs but engage in the same undertaking, with equal spirit, and may reasonably hope for equal success.
>
> (par. 13)

After this answer to the discouraging opinion that every kind of knowledge requires a particular mind, an opinion which is passed between men of letters and from men of letters to their students, Johnson introduces "another species of false intelligence, given by those who profess to shew the way to the summit of knowledge, of equal tendency to depress the mind with false distrust of itself, and weaken it by needless solicitude and dejection":

> When a scholar, whom they desire to animate, consults them at his entrance on some new study, it is common to make flattering representations of its pleasantness and facility. Thus they generally attain one of two ends almost equally desirable; they either incite his industry by elevating his hopes, or produce a high opinion of

> their own abilities, since they are supposed to relate only what they have found, and to have proceeded with no less ease than they promise to their followers. (par. 14)

The result:

> The student, inflamed by this encouragement, sets forward in the new path, and proceeds a few steps with great alacrity, but he soon finds asperities and intricacies of which he has not been forewarned, and imagining that none ever were so entangled or fatigued before him, sinks suddenly into despair, and desists as from an expedition in which fate opposes him. Thus his terrors are multiplied by his hopes, and he is defeated without resistance, because he had no expectation of an enemy. (par. 15)

Johnson thus shows that the difference between this kind of false intelligence and the previous is that the previous one discourages the student from engaging himself and this one discourages him after he has engaged himself. He says:

> Of these treacherous instructors, the one destroys industry, by declaring that industry is vain, the other by representing it as needless [...]. (par. 16)

And he uses two images to illustrate:

> [...] the one cuts away the root of hope, the other raises it only to be blasted. The one confines his pupil to the shore, by telling him that his wreck is certain, the other sends him to sea, without preparing him for tempests.
>
> (par. 16)

Johnson finally offers a conclusion to this discussion:

> False hopes and false terrors are equally to be avoided. Every man, who proposes to grow eminent by learning, should carry in his mind, at once, the difficulty of excellence, and the force of industry; and remember that fame is not conferred but as the recompense of labour, and that labour, vigorously continued, has not often failed of its reward.
>
> (par. 17)

Some critics would doubtless say that Johnson has indeed rambled in this essay, pointing out that he begins by talking about how certain vices may in time lead to virtues, but ends with a discussion of how students are discouraged form literary studies. It is true that Johnson has moved from one topic of discussion to another, and that the "conclusion" evidently applies only to the last topic discussed. But all this is characteristic of a moral essay of the Rambler; it proceeds generally in a sort of

linear progression, so that any paragraph is somehow linked to the preceding one, but with the result that after ten or twelve paragraphs the subject of discussion may be very different from what it was originally. In Rambler No. 25 we can see the following pattern of associations and linkings:

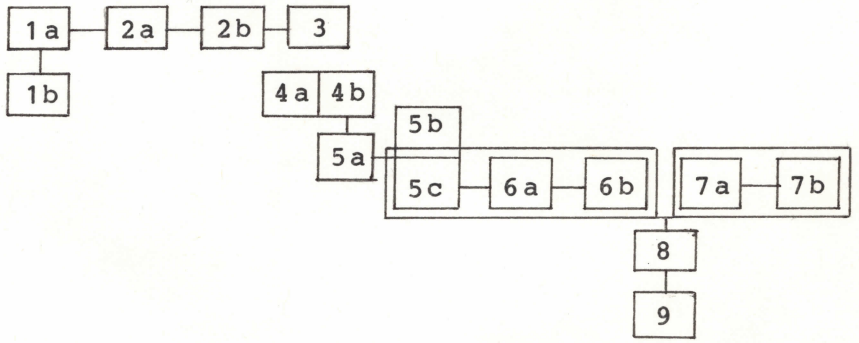
1. a) There are pairs of opposite vices of which one is regarded favorably and the other unfavorably (par. 1)
   b) e.g. rashness and cowardice (par.2), profusion and avarice (par.3)
2. a) One of these vices is regarded favorably because it can lead to virtue (par. 3)
   b) why and how (par. 4)
3. We should always try to be virtuous, but since everyone strays into vice sometimes, that vice should be one which is favorably regarded, one which can lead back to virtue (pars. 5-6)
4. Another pair of opposite vices is:
   a) presumption (or heady confidence) and
   b) despondency (or heartless pusillanimity) (pars. 7-9)

5. a) A more specific kind of despondency is in
tellectual cowardice, which is caused by:
b) men of letters' attaching to every branch of knowledge terrible characteristics which tend to discourage other men of letters, their students, as well as themselves (par. 10)
c) "an opinion that every kind of knowledge requires a peculiar genius, or mental constitution" (par. 11)

6. a) Cause of this opinion: the vanity of men of letters, for whom it is natural "to exalt themselves as endowed by heaven with peculiar powers, or marked out by an extraordinary designation for their profession; and to fright competitors away by representing the difficulties with which they must contend, and the necessity of qualities which are supposed to be not generally conferred, and which no man can know, but by experience, whether he en joys" (par. 12)
b) answer to this opinion (par. 13)

7. a) "There is another species of false intelligence", which is opposite to this opinion (par. 14)
   b) result of this other false intelligence (par. 15)
8. Results of both of these examples of false information (par. 16)
9. Conclusion based on 5c-8 (par. 17)

We might schematize the progress of this essay thus:



Now we can see more clearly how this essay progreses: as I have already said, the progression is more linear than symmetrical. Both 1b and 4a/4b contain a specific pair or pairs of the opposite vices which are discussed in more general terms in 1a-2a-2b-3. But the two pairs of opposite vices in 1b and the one

pair in 4a/4b are not treated equally. 5a (intellectual cowardice) is just a more specific example of 4b (despondency), and 1b and 4a are left undeveloped. After the two causes (5b/5c) of 5a are suggested, the essay then proceeds to treat in detail only 5c (the opinion that certain studies are suited only to certain minds), and this time 5b is left undeveloped: 6a-6b are this detailed treatment of 5c. 7a is parallel with 5c in that both are kinds of false intelligence, and 7b is an elaboration of 7a. 8 is the results of these false intelligences, and 9 is a conclusion based on 5c-8.

Of course all the moral essays of the Rambler do not progress in exactly this way, though I believe it is generally true that each is in some way a coherent whole and not merely a "ramble". Some other critics have also analyzed particular essays of the Rambler in attempts to demonstrate underlying patterns of progression. For example, Jim W. Corder has demonstrated that in No. 154 we see "an arguer in process of transformation"[4]:

---

[4]Jim W. Corder, "Ethical Argument and Rambler No. 154", Quarterly Journal of Speech, 54 (December 1968), p. 353. Cited hereafter as Corder.

> The ethical argument in Rambler No. 154 begins with an attacking proposition that is sustained by the confutatio attacking vanity. Breaking his argument at paragraph eight with the recognition of natural (unlearned) capacities, Johnson moves into an expanding confirmatio attacking pride even as he acknowledges good in contrary positions. When he comes at last to the restated proposition in the last paragraph, it is a proposition enlarged and enriched by the convergence of views expressed by a transformed voice that seeks identification without sacrificing conviction.
>
> (Corder, p. 356)

Certainly Rambler No. 154 at least is not unorganized. The same is apparently true of Nos. 11, 17, 24, 68, 135, 152, 160, 175, and 179, which Michael Rewa says are chreiai, or essays "based on an attributed quotation and developed according to special topics"[5]. Another critic, Leopold Damrosch, Jr., has said that there are two "rhetorical modes" used by Johnson in the Rambler[6], the purpose of one of which is "to jolt our complacency by a series of reversals" and of the other "to deepen our under-

---

[5]Michael Rewa, "Aspects of Rhetoric in Johnson's 'Professedly Serious' Rambler Essays", Quarterly Journal of Speech, 56 (February 1970), p. 76.

[6]Leopold Damrosch, Jr., "Johnson's Manner of Proceeding in the Rambler", ELH, 40 (Spring 1973), p. 71. Cited hereafter as Damrosch.

standing by a steady progression of reflections which are held together by association more than by logic, and often derive fairly clearly from special preoccupations of the writer himself" (Damrosch, p. 82). (This last mode would seem to be applicable to Rambler No. 25.)

I think that a notable characteristic of Johnson's method in many of the moral essays is the progression from generality to particulars, a progression which is carried on and (in Damrosch's words) "held together" by "association", a progression in which an idea in one paragraph leads to a related idea in the next and so on. By the end of the essay Johnson may have moved to discussing something seemingly completely different from what is introduced at the beginning, yet a coherent development of argument from beginning to end can normally be traced.

There is similar coherence in those essays of the Rambler devoted to literary criticism. But, as with the moral essays, this is not to say that the essays of criticism all follow a typical pattern of organization or progression, but merely that each is coherent.

Rambler No. 94 (IV.135-143)

In the first paragraph Johnson introduces his topic and defines its terms:

> The resemblance of poetick numbers to the subject which they mention or describe, may be considered as general or particular; as consisting in the flow and structure of a whole passage taken together, or as comprised in the sound of some emphatical and descriptive words, or in the cadence and harmony of single verses.
>
> (par. 1)

The essay thereafter is divided into two distinct parts: discussions of the general (pars. 2-4) and particular (pars. 5-14) resemblances of sound to sense in poetry, with the emphasis in both cases on Milton. There is as well a similar pattern of discussion common to both these parts: more precise definition and general discussion of the topic (par. 2; par. 5); resemblance of sound to sense is sometimes imposed on the poetry by over-enthusiastic critics (par. 3; pars. 6-7 (generally), 12-13 (with reference to Milton specifically)), but is sometimes really there (par. 3; pars. 8-9); Milton is sometimes skillful (par. 4; pars. 8-9) and sometimes faulty (par. 4; pars. 10-11) in his resemblances (with reasons suggested (par. 4; par. 14)).

We see that this essay is very well organized, but I do not mean to suggest that all the essays of criticism in the Rambler follow this same or even a similar pattern. A closely preceding essay, No. 92, proceeds quite differently. In No. 92 we see a progression similar to that in No. 25: the movement from a general assertion or a general truth to more particular discussion. Johnson rarely plunges in medias res: he first sets up the background and then proceeds to work from it into his topic. To some critics this may seem to be an indication of rambling, of Johnson's not being certain of what he is going to discuss and so talking in generalities until some idea comes to him, but I think it is more just to recognize instead Johnson's gradually progressing from basic general assertions into his "topic". Though we cannot deny the well-known stories that some of the Rambler essays were written in haste, yet we must admit with Damrosch that many of them "display a very different sense, however Johnson achieved it, of development and control" (Damrosch, p. 80).

The professed letters from readers of the Rambler do not on the whole exhibit the variety of

manners of progressing which we see in the moral essays and even in the literary criticism: the letter is usually just the correspondent's relation of a happening in his or her life. Sometimes the Rambler is asked for advice, sometimes he supplies it without being asked, sometimes the letter is allowed to speak for itself. Most of the letters start with some kind of statement of the social class the correspondent was born into, and nearly all proceed to give a chronological narrative of some events in his or her life. (I say "nearly all" because there is the occasional letter which proceeds in the method characteristic more of the moral or literary essays: argumentative rather than narrative.)

The letters from readers, being generally narratives of a part or the whole of one person's life, are thus similar to the "portraits" in the Rambler. There is also a similarity in purpose: they are usually meant to serve as examples, as particular patterns of action and behaviour which are to complement especially the moral essays. I think the same can be said as well of the allegories and tales of the Rambler. They too are narratives, but with characters who have imposing names like Justice or exotic

ones like Seged. They too are simply different ways in which Johnson attempts "to inculcate wisdom or piety" (V.319). The letters, allegories, and tales are written in a method more uniform than that of the moral and literary essays. Simple narration replaces more complicated methods of organization.

CONCLUSION

In this critical study I have concentrated so little upon the letters from readers, allegories, and tales of the *Rambler* because one of my main purposes has been to demonstrate Johnson's methods of progression which account for the ordering of the ideas in any *Rambler* essay, and I think that the *narrative* method employed in the letters, allegories, and tales is so basic and simple as not to lend itself usefully to extended discussion in an essay of this kind. I have studied in detail one or two of the moral and literary essays in an attempt to show patterns of arrangement and coherence which underlie them. There is of course no one pattern which can be said to be typical of a moral or literary essay, but some general truths may be discerned. Johnson's essays *are* organized and coherent, though usually not in any symmetrical or logical way. They are progressions from generalities to particulars. One idea, one paragraph, leads coherently to another, but with the result that the subject of discussion at the end of an

essay may be so far removed from that introduced at the beginning that it might seem that Johnson has rambled. But upon closer examination a coherent pattern inevitably emerges.

In my study of the text of the Rambler I have attempted to present a history of the facts of composition, publication, and revision. Most of these facts have been known for years but have never, to my knowledge, been all assembled and arranged into one narrative. Other facts about the text of the Rambler either have not been discussed by textual critics, or have been discussed only in unspecific terms, and I have pointed out some of these and attempted to reach definite conclusions about them. The purpose of my criticism or review of the Yale Rambler is to draw attention to editorial principles and practices which have produced a text and a textual history which are, in Strauss's own words, not perfection but "compromises" (Strauss, p. 21).

APPENDIX A

DAYS AND/OR MONTHS OF PUBLICATION OF THE FOLIO, FIRST EDINBURGH, AND 1752 EDITIONS OF THE RAMBLER

1750

JAN.	FEB.	MAR.	APR.
		FOLIO 20(TUE)R1;24(SAT)R2; 27(TUE)R3;31(SAT)R4;	FOLIO 3(TUE)R5;7(SAT)R6; 10(TUE)R7;14(SAT)R8; 17(TUE)R9;21(SAT)R10; 24(TUE)R11;28(SAT)R12
MAY	**JUNE**	**JULY**	**AUG.**
FOLIO 1(TUE)R13;5(SAT)R14; 8(TUE)R15;12(SAT)R16; 15(TUE)R17;19(SAT)R18; 22(TUE)R19;26(SAT)R20; 29(TUE)R21	FOLIO 2(SAT)R22;5(TUE)R23; 9(SAT)R24;12(TUE)R25; 16(SAT)R26;19(TUE)R27; 23(SAT)R28;26(TUE)R29; 30(SAT)R30	FOLIO 3(TUE)R31;7(SAT)R32; 10(TUE)R33;14(SAT)R34; 17(TUE)R35;21(SAT)R36; 24(TUE)R37;28(SAT)R38; 31(TUE)R39	FOLIO 4(SAT)R40;7(TUE)R41; 11(SAT)R42;14(TUE)R43; 18(SAT)R44;21(TUE)R45; 25(SAT)R46;28(TUE)R47 1ST EDINBURGH 3(FRI)R38;7(TUE)R39
SEPT.	**OCT.**	**NOV.**	**DEC.**
FOLIO 1(SAT)R48;4(TUE)R49; 8(SAT)R50;11(TUE)R51; 15(SAT)R52;18(TUE)R53; 22(SAT)R54;25(TUE)R55; 29(SAT)R56	FOLIO 2(TUE)R57;6(SAT)R58; 9(TUE)R59;13(SAT)R60; 16(TUE)R61;20(SAT)R62; 23(TUE)R63;27(SAT)R64; 30(TUE)R65	FOLIO 3(SAT)R66;6(TUE)R67; 10(SAT)R68;13(TUE)R69; 17(SAT)R70;20(TUE)R71; 24(SAT)R72;27(TUE)R73 1ST EDINBURGH 2(FRI)R64;6(TUE)R65;	FOLIO 1(SAT)R74;4(TUE)R75; 8(SAT)R76;11(TUE)R77; 15(SAT)R78;18(TUE)R79; 22(SAT)R80;25(TUE)R81; 29(SAT)R82

APPENDIX A
(cont'd)

1750 (cont'd)

JAN.	FEB.	MAR.	APR.
MAY	JUNE 1ST EDINBURGH 1(FRI)Rs1-20;5(TUE)R21; 8(FRI)R22;12(TUE)R23; 15(FRI)R24;19(TUE)R25; 22(FRI)R26;26(TUE)R27; 29(FRI)R28 Vol. 1 (Rs 1-26)	JULY 1ST EDINBURGH 3(TUE)R29;6(FRI)R30; 10(TUE)R31;13(FRI)R32; 17(TUE)R33;20(FRI)R34; 24(TUE)R35;27(FRI)R36; 31(TUE)R37	AUG. 10(FRI)R40;14(TUE)R41; 17(FRI)R42;21(TUE)R43; 24(FRI)R44;28(TUE)R45; 31(FRI)R46
SEPT. 1ST EDINBURGH 4(TUE)R47;7(FRI)R48; 11(TUE)R49;14(FRI)R50; 18(TUE)R51;21(FRI)R52; 25(TUE)R53;28(FRI)R54; Vol. 2 (Rs 27-52)	OCT. 1ST EDINBURGH 2(TUE)R55;5(FRI)R56; 9(TUE)R57;12(FRI)R58; 16(TUE)R59;19(FRI)R60; 23(TUE)R61;26(FRI)R62; 30(TUE)R63	NOV. 9(FRI)R66;13(TUE)R67; 16(FRI)R68;20(TUE)R69; 23(FRI)R70;27(TUE)R71; 30(FRI)R72	DEC. 1ST EDINBURGH 4(TUE)R73;7(FRI)R74; 11(TUE)R75;14(FRI)R76; 18(TUE)R77;21(FRI)R78; 25(TUE)R79;28(FRI)R80

APPENDIX A
(cont'd)

1751

JAN.	FEB.	MAR.	APR.
FOLIO 1(TUE)R83;5(SAT)R84; 8(TUE)R85;12(SAT)R86; 15(TUE)R87;19(SAT)R88; 22(TUE)R89;26(SAT)R90; 29(TUE)R91	FOLIO 2(SAT)R92;5(TUE)R93; 9(SAT)R94;12(TUE)R95; 16(SAT)R96;19(TUE)R97; 23(SAT)R98;26(TUE)R99; 1ST EDINBURGH 1(FRI)R90;5(TUE)R91;	FOLIO 2(SAT)R100;5(TUE)R101; 9(SAT)R102;12(TUE)R103; 16(SAT)R104;19(TUE)R105; 23(SAT)R106;26(TUE)R107; 30(SAT)R108	FOLIO 2(TUE)R109;6(SAT)R110; 9(TUE)R111;13(SAT)R112; 16(TUE)R113;20(SAT)R114; 23(TUE)R115;27(SAT)R116; 30(TUE)R117
MAY	JUNE	JULY	AUG.
FOLIO 4(SAT)R118;7(TUE)R119 11(SAT)R120;14(TUE)R121 18(SAT)R122;21(TUE)R123 25(SAT)R124;28(TUE)R125	FOLIO 1(SAT)R126;4(TUE)R127; 8(SAT)R128;11(TUE)R129; 15(SAT)R130;18(TUE)R131; 22(SAT)R132;25(TUE)R133; 29(SAT)R134	FOLIO 2(TUE)R135;6(SAT)R136; 9(TUE)R137;13(SAT)R138; 16(TUE)R139;20(SAT)R140; 23(TUE)R141;27(SAT)R142; 30(TUE)R143	FOLIO 3(SAT)R144;6(TUE)R145; 10(SAT)R146;13(TUE)R147; 17(SAT)R148;20(TUE)R149; 24(SAT)R150;27(TUE)R151; 31(SAT)R152
SEPT.	OCT.	NOV.	DEC.
FOLIO 3(TUE)R153;7(SAT)R154 10(TUE)R155;14(SAT)R156 17(TUE)R157;21(SAT)R158 24(TUE)R159;28(SAT)R160	FOLIO 1(TUE)R161;5(SAT)R162; 8(TUE)R163;12(SAT)R164; 15(TUE)R165;19(SAT)R166; 22(TUE)R167;26(SAT)R168; 29(TUE)R169	FOLIO 2(SAT)R170;5(TUE)R171; 9(SAT)R172;12(TUE)R173; 16(SAT)R174;19(TUE)R175; 23(SAT)R176;26(TUE)R177; 30(SAT)R178	FOLIO 3(TUE)R179;7(SAT)R180; 10(TUE)R181;14(SAT)R182; 17(TUE)R183;21(SAT)R184; 24(TUE)R185;28(SAT)R186; 31(TUE)R187

APPENDIX A
(cont'd)

1751 (cont'd)

JAN.	FEB.	MAR.	APR.
1ST EDINBURGH 1(TUE)R81;4(FRI)R82; 8(TUE)R83;11(FIR)R84; 15(TUE)R85;18(FRI)R86; 22(TUE)R87;25(FRI)R88; 29(TUE)R89 Vol. 3 (Rs 53-78)	8(FRI)R92;12(TUE)R93; 15(FRI)R94;19(TUE)R95; 22(FRI)R96;26(TUE)R97	1ST EDINBURGH 1(FRI)R98;5(TUE)R99; 8(FRI)R100;12(TUE)R101; 15(FRI)R102;19(TUE)R103; 22(FRI)R104 Vol. 4 (Rs 79-104)	
MAY	JUNE	JULY 1ST EDINBURGH Vol. 5 (Rs 105-131)	AUG.
SEPT.	OCT..	NOV. 1ST EDINBURGH Vol. 6 (Rs 132-158)	DEC.

APPENDIX A
(cont'd)

1752

JAN.	FEB.	MAR.	APR.
FOLIO 4(SAT)R188;7(TUE)R189; 11(SAT)R190;14(TUE)R191; 18(SAT)R192;21(TUE)R193; 25(SAT)R194;28(TUE)R195 1752 Vols. 1-4 (Rs 1-136)	FOLIO 1(SAT)R196;4(TUE)R197; 8(SAT)R198;11(TUE)R199; 15(SAT)R200;18(TUE)R201; 22(SAT)R202;25(TUE)R203; 29(SAT)R204	FOLIO 3(TUE)R205;7(SAT)R206; 10(TUE)R207;14(SAT)R208	
MAY	JUNE	JULY	AUG.
		1752 Vols. 5-6 (Rs 137-208) 1ST EDINBURGH Vols. 7-8 (Rs 159-208)	
SEPT.	OCT.	NOV.	DEC.

APPENDIX B

YEARS OF PUBLICATION OF THE FOLIO,
EDINBURGH, 1752, AND FOURTH EDITIONS OF THE *RAMBLER*

1750	1751	1752	1753	1754	1755	1756
FOLIO Rs 1-82 1ST EDINBURGH Rs 1-80 Vols. 1-2 (Rs 1-52)	FOLIO Rs 83-187 Title-leaves 1ST EDINBURGH Rs 81-104 Vols. 3-6 (Rs 53-158) 2ND EDINBURGH Vol. 1 (Rs 1-26)	FOLIO Rs 188-208 1752 Vols. 1-6 (Rs 1-208) 1ST EDINBURGH Vols. 7-8 (Rs 159-208) 2ND EDINBURGH Vol. 2 (Rs 27-52)	FOLIO Vols. 1-2 (Rs 1-208) 2ND EDINBURGH Vols. 3-4 (Rs 53-104)			FOURTH Vols. 1-4 (Rs 1-208)

APPENDIX C

PART OF RAMBLER No. 22

AS PRINTED IN

THE FOLIO, 1752, FOURTH, AND YALE EDITIONS

The following transcriptions of the heading, motto, translation of the motto (fourth and Yale editions), and first paragraph of Rambler No. 22 as printed in the folio, 1752, fourth, and Yale editions reproduce not only the substantives and accidentals but also the typography (with the exception of the long s) and capitalization. The folio and 1752 texts are transcribed from the copies in the Fisher library; the fourth-edition text, from a microfilm of part of the copy in the library of the Univerity of Illinois at Urbana--Champaign.

FOLIO EDITION

THE RAMBLER.

NUMB. 22 Price 2d.

To be continued on TUESDAYS and SATURDAYS.

SATURDAY June 2, 1750.

------Ego nec studium sine divite venâ,
Nec rude quid prosit video ingenium, alterius sic
Altera poscit opem res, & conjurat amicé.
HOR.

W[orn. init.]IT and LEARNING were the Children of Apollo, by different Mothers; WIT was the Offspring of Euphrosyne, and resembled her in Chearfulness and Vivacity; LEARNING was born of Sophia, and retained her Seriousness and Caution. As their Mothers were Rivals, they were bred up by them, from their Birth, in habitual Opposition, and all Means were so incessantly employed to impress upon them a Hatred and Contempt of each other, that though Apollo, who foresaw the ill Effects of their Discord, endeavoured to soften them, by dividing his Regard equally between them, yet his Impartiality and Kindness were without Effect; the maternal Animosity was deeply rooted having been intermingled with their first Ideas, and was confirmed every Hour, as fresh Opportunities occurred of exerting it. No sooner were they of Age to be received into the Apartments of the other Celestials, than WIT began to entertain Venus at her Toilet, by aping the Solemnity of LEARNING, and LEARNING to divert Minerva at her Loom, by exposing the Blunders and Ignorance of WIT.

1752 EDITION

NUMB. 22. SATURDAY June 2, 1750.

--Ego nec studium sine divite venâ,
Nec rude quid prosit video ingenium, alterius sic
Altera poscit opem res, & conjurat amicé.
HOR.

W[orn. init.]IT and LEARNING were the children of Apollo, by different mothers; WIT was the offspring of Euphrosyne, and resembled her in chearfulness and vivacity; LEARNING was born of Sophia, and retained her seriousness and caution. As their mothers were rivals, they were bred up by them, from their birth, in habitual opposition, and all means were so incessantly employed to impress upon them a hatred and contempt of each other, that though Apollo, who foresaw the ill effects of their discord, endeavoured to soften them, by dividing his regard equally between them, yet his impartiality and kindness were without effect; the maternal animosity was deeply rooted, having been intermingled with their first ideas, and was confirmed ever hour, as fresh opportunities occurred of exerting it. No sooner were they of age to be received into the apartments of the other celestials, than WIT began to entertain Venus at her toilet, by aping the solemnity of LEARNING, and LEARNING to divert Minerva at her loom, by exposing the blunders and ignorance of WIT.

FOURTH EDITION

NUMB. 22. SATURDAY, June 2, 1750.

----Ego nec studium sine divite vena,
Nec rude quid prosit video ingenium, alterius sic
Altera poscit opem res, & conjurat amice.
HOR.

Without a genius learning soars in vain;
And without learning genius sinks again:
Their force united crowns the sprightly reign.
ELPHINSTON.

W[orn. init.]IT and LEARNING were the children of Apollo, by different mothers; WIT was the offspring of EUPHROSYNE, and resembled her in chearfulness and vivacity; LEARNING was born of SOPHIA, and retained her seriousness and caution. As their mothers were rivals, they were bred up by them, from their birth, in habitual opposition, and all means were so incessantly employed to impress upon them a hatred and contempt of each other, that though Apollo, who foresaw the ill effects of their discord, endeavoured to soften them, by dividing his regard equally between them, yet his impartiality and kindness were without effect; the maternal animosity was deeply rooted, having been intermingled with their first ideas, and was confirmed every hour, as fresh opportunities occurred of exerting it. No sooner were they of age to be received into the apartments of the other celestials, than WIT began to entertain Venus at her toilet, by aping the solemnity of LEARNING, and LEARNING to divert Minerva at her loom, by exposing the blunders and ignorance of WIT.

YALE EDITION

No. 22. Saturday, 2 June 1750.

---Ego nec studium sine divite vena,
Nec rude quid prosit video ingenium, alterius sic
Altera poscit opem res, & conjurat amice.
Horace, ARS POETICA, ll. 409-11.

Without a genius learning soars in vain;
And without learning genius sinks again:
Their force united crowns the sprightly reign.
Elphinston.

Wit and Learning were the children of Apollo, by different mothers; Wit was the offspring of Euphrosyne, and resembled her in chearfulness and vivacity; Learning was born of Sophia, and retained her seriousness and caution. As their mothers were rivals, they were bred up by them, from their birth, in habitual opposition, and all means were so incessantly employed to impress upon them a hatred and contempt of each other, that though Apollo, who foresaw the ill effects of their discord, endeavoured to soften them, by dividing his regard equally between them, yet his impartiality and kindness were without effect; the maternal animosity was deeply rooted, having been intermingled with their first ideas, and was confirmed every hour, as fresh opportunities occurred of exerting it. No sooner were they of age to be received into the apartments of the other celestials, than Wit began to entertain Venus at her toilet, by aping the solemnity of Learning, and Learning to divert Minerva at her loom, by exposing the blunders and ignorance of Wit.

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