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STYLE IN JOHNSON'S "RAMBLER" PAPERS: THROUGH
SYNTAX TO DISCOURSE ANALYSIS.

THE OHIO STATE UNIVERSITY, PH.D., 1979

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1979
STYLE IN JOHNSON'S RAMBLER PAPERS: THROUGH SYNTAX TO DISCOURSE ANALYSIS

DISSERTATION
Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By

Kathleen Estelle Kiefer, B.A., M.A.

* * * * * * *

The Ohio State University
1979

Reading Committee: Approved By
James Battersby
Edward Corbett
Suzanne Ferguson
Arnold Zwicky

Adviser
Department of English
VITA

June 3, 1953  Born - Dayton, Ohio

1975  B.A., English and Philosophy, University of Dayton, Dayton, Ohio

1975-1976  University Fellow, The Ohio State University, Columbus, Ohio

1976  M.A., English, The Ohio State University, Columbus, Ohio

1976-1978  Teaching Associate, Department of English, The Ohio State University, Columbus, Ohio

1978-1979  University Fellow, The Ohio State University, Columbus, Ohio

FIELDS OF STUDY

Major Field: Eighteenth-century English Literature

Rhetoric and Composition
Applied Linguistics
Prose Style
Nineteenth-century English Literature

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Despite continued interest in Samuel Johnson's style\textsuperscript{1} and

despite much critical attention given to the *Ramblers*, including several source studies and notes on distribution and revision. 


linguistic analysts of style have in large part ignored the wealth of material in those essays. Louis T. Milic uses Johnson as part of the control sample in his study of Jonathan Swift, and Robert Aurner, Zilpha Chandler, Curtis Hayes, and Warner Taylor have also cited Johnson in their various studies, but a systematic and thorough analysis of the significant linguistic features of the essays has not yet preceded critical evaluations of Johnson's style. But the very notion of style has elicited so much theoretical speculation and examination over the past twenty years that at least one practical application of stylistic analysis eschews all theoretical presuppositions in favor of grappling once again with texts. And linguistic analysts themselves have not agreed about

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which features are significant, or, for that matter, what constitutes significance. In the face of such disagreement, with composition specialists, rhetoricians, linguists, stylists, statisticians, and others at odds, a "stylistic" analysis of the *Rambler* faces two main problems at the outset: the presuppositions of a general study of style still require clarification, and the consideration of such a large number of essays creates special methodological problems even for the analyst with a well-defined practical approach. Notwithstanding these difficulties, a careful study of the linguistic characteristics of Johnson's style in the *Rambler* papers, as well as the correlation between those features and other stylistic devices, can provide a key not only to a theoretical justification of a well-articulated stylistic model in literary criticism but also to Johnson's effectiveness in the *Rambler*.

Historically, critics have pinpointed certain features of Johnson's style as most deserving of praise or blame. While most critics agree that the *Rambler* established Johnson as a prominent literary figure, many contemporary critics took exception to the style of the *Rambler*. Included in this group is Archibald Campbell, the author of *Lexiphanes* (1767), a parody of Johnson's "affected Style" and "hard Words" by means of a garble of Latinate

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8 Even Callender in his caustic *Deformities of Dr. Samuel Johnson* notes that "the force of language and of thought which he displayed in the *Rambler*, extended his reputation and atoned for his numerous imperfections" (Preface to second edition, iv-v). /J.T. Callender/ *Deformities of Dr. Samuel Johnson. Selected from his Works. 1782. The Augustan Reprint Society, Nos. 147-148, UCLA, 1971.*

9/Archibald Campbell/, *Lexiphanes, A Dialogue. Imitated from Lucian, and suited to the Present Times, With a Dedication to Lord Lyttleton, a Preface, Notes, and Postscript. Being an Attempt to
vocabulary and polysyllabic words. Kenrick, in A Defense of Mr. Kenrick's Review of Dr. Johnson's Shakespeare (1766), also points to Johnson's Latinisms, his inattention to native idiom, and his "florid allusion, quaint antithesis, or fanatical preciseness of expression" as stylistic faults. In his Essay on the Stile of Dr. Samuel Johnson (1787), Robert Burrowes cites polysyllabic and Latinate words as a part of the problem of obscurity in Johnson's style, but he goes on to define two more precise sources of this obscurity: Johnson's attempts at splendor and at harmony. The first aim gives rise to unwieldy inversions, odd constructions, oblique sentence-openers, uncommon connotations or associations of words, and unfamiliar Greek and Latin idioms, while the second leads Johnson into so frequent a use of parallelism as to negate the effect of balanced sentences or sentence parts. Burrowes's criticisms are not wholly negative, though, because he does praise Johnson's use of antithesis as a particularly effective stylistic device. One of the more virulent eighteenth-century critics of Johnson's style continued his curt but acid attacks for almost ten years. Horace Walpole equated the success of Johnson's work with

restore the English Tongue to its ancient Purity, And to correct, as well as expose, the affected Style, hard Words, and absurd Phraseology of many late Writers, and particularly of Our English Lexiphanes, the Rambler. London, 1767.


12 The letters which mention Johnson are numbers 1461, 1535, 1600, 1612, 1664, 1682, 1922, 2165, 2215, and 2357 dating from
the forces of cultural decay in his time. In 1774, Walpole cites "the fustian of his style, and the meanness of his spirit," as appropriate for a country going to ruin. Walpole refers to Johnson's "teeth-breaking diction" and "unnatural phrase," and he even defines "smooth style" as not composed of the limbs of clowns of different nations, like Dr. Johnson's heterogeneous monster. Like earlier and later critics, Walpole objects to Johnson's polysyllabic, Latinate vocabulary, his idioms (see letter 2165), and his triple tautology, or the fault of repeating the same sense in three different phrases. . . . I believe it would be possible taking the groundwork for all three, to make one of his Ramblers into three different papers, that should all have exactly the same purport and meaning, but in different phrases.

Johnson's style has inspired similarly heated defenses, even from political opponents such as the anonymous author of Taxation, Tyranny (1775), who praises the intricacy of Johnson's arguments developed with splendor of language and harmony of sentence structure. And several early biographers of Johnson provide critical estimates of his work as well as comments on his style: Joseph Towers, 1773 to 1782. Horace Walpole, Letters, in 16 vols., ed. Mrs. Paget Toynbee (London: Clarendon Press, 1904).

13Walpole, letter 1554, August 23, 1774, Vol. 9, p. 35.
18Taxation, Tyranny, London, 1775.
in an *Essay on the Life, Character and Writings of Dr. Samuel Johnson* (1786), argues that Johnson's style with its complex sentences and erudite vocabulary appeals to a learned audience rather than to the general public; Sir John Hawkins praises the originality of Johnson's style while noting that Johnson felt the influence of the seventeenth-century divines, especially in vocabulary and construction; in his *Life of Samuel Johnson, LL.D., with Critical Observations on His Works* (1795), Robert Anderson also underscores the innovativeness and dignity of Johnson's diction, though he feels it sometimes tends to pomposity, and he defends Johnson's complex expression as the product of a comprehensive, precise, and meditative mind.

While many critics mark these prominent features of Johnson's style, others approach the *Ramblers* as successors of the Spectator papers and as followers in the stylistic tradition of the genre. One of the earliest comparisons of the style of the *Spectators* with that of the *Ramblers* appears in Arthur Murphy's *Essay on the Life and Genius of Samuel Johnson* (1792). Murphy notes that although there are only half as many *Ramblers* as *Spectators* by Joseph Addison, the *Ramblers* are of higher quality, with a religious ardor from first to last. He excuses Johnson's occasional lapses in expression and lack

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of variety with a repeated statement of Johnson's publication limitations: he wrote alone and on stated days, whereas Murphy claims that Addison could rely more on contributions from other essayists or correspondents and could count on more time between publication deadlines (apparently Murphy forgot that even with Addison and Richard Steele sharing the composition, they wrote every other day instead of every third day as did Johnson). Also, Murphy counts all but eight to ten of Johnson's essays as showing the settled gloom of Johnson's mind, another problem which would have been avoided had Johnson shared the task of composition. The basic difference between the two series of essays is a generic one, as Murphy sees it, because Johnson's essays, unlike the more occasional Spectator papers, "form a body of ethics" with observations on life and manners which are "acute and instructive," whereas the main point of the Spectators is not moral instruction but amusement through lighter treatment of social concerns. Murphy then describes Johnson's prose as a departure from the model of Abraham Cowley, John Dryden, and Joseph Addison with their ease and elegance; rather Johnson goes back to Thomas Browne for a model with his "new combinations, sentences of an unusual structure, and words derived from the learned languages." Like Robert Anderson, Murphy explains the complexity of Johnson's style in terms of his "fullness of mind": "The thought seems to expand with the sound of the words." But when Murphy compares

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23 Murphy, p. 155.

24 Murphy, p. 157.

25 Murphy, p. 158.
Addison's elegant simplicity with Johnson's "baroque" combinations, his praise of Johnson is more mixed: "Determined to discard colloquial barbarisms and licentious idioms, he forgot the elegant simplicity that distinguishes the writings of Addison." Murphy also gently chastizes Johnson on other points: Johnson was original, but even to tap his humor, he would not descend to familiar idiom and diction; he was self-confident, in fact lofty, about his critical decisions. Finally, Murphy returns to a more positive comparison of Johnson with Addison, and at the same time he re-emphasizes the distinction between the purposes of the two essayists: "Addison lends grace and ornament to truth; Johnson gives it force and energy... darts his lightning, and rolls his thunder, in the cause of virtue and piety."27

Comparisons of Johnson and Addison continue into the next century as in an early nineteenth-century work by Attalus (William Mudford), A Critical Enquiry into the Moral Writings of Dr. Samuel Johnson (1802), in which Addison garners the descriptive adjectives gay, lively, trifling, pure and simple, equable, and never offensive, while the tags for Johnson include grave, sententious, uniform, sublime, elegant, nervous, rugged, and pedantic. And William Hazlitt's lecture "On the Periodical Essayists" makes the comparison of

26 Murphy, p. 158.
27 Murphy, pp. 160-61.
Johnson with Addison the most important means of evaluating Johnson's style. Hazlitt opens the essay with a crucial definition of the periodical essay and its aim. The periodical essay is

. . . that sort of writing. . . which consists in applying the talents and resources of the mind to all that mixed mass of human affairs; . . .it does not meddle with forms of belief or systems of philosophy, nor launch into the world of spiritual existences; but it makes familiar with the world of men and women, records their actions, assigns their motives, exhibits their whims, characterises their pursuits in all their singular and endless variety, ridicules their absurdities, exposes their inconsistencies, "holds the mirror up to nature, and shows the very age and body of the time, its form and pressure;" takes minutes of our dress, air, looks, words, thoughts, and actions; shows us what we are, and what we are not; plays the whole game of human life over before us, and by making us enlightened spectators of its many-colored scenes, enables us (if possible) to become tolerably reasonable agents in the one in which we have to perform a part. . . . It does not deal in sweeping clauses of proscription and anathema, but in nice distinctions and liberal constructions. 30

He sums up the definition with a brief characterization of the writers of such essays and their source of effectiveness:

The writers I speak of are, if not moral philosophers, moral historians, and that's better: or if they are both, they found the one character upon the other; their premises precede their conclusions; and we put faith in their testimony, for we know that it is true. 31

While Johnson does make familiar "the world of men and women," Hazlitt's definition of the genre virtually eliminates Johnson from consideration if we accept Johnson's aim to be the basically moral one he presents in the final installment of the Rambler, the basically moral aim which Hazlitt explicitly rejects as meddling with forms of belief, as proscribing and prescribing. In Rambler 208, Johnson

30 Hazlitt, pp. 121-22.
31 Hazlitt, p. 122.
clearly rejects the trifling with manners and fashion which his predecessors excelled in:

I have never complied with temporary curiosity, nor enabled my readers to discuss the topick of the day; I have rarely exemplified my assertions by living characters; in my papers, no man could look for censures of his enemies, or praises of himself; and they only were expected to peruse them, whose passions left them leisure for abstracted truth, and whom virtue could please by its naked dignity.\(^{32}\)

Johnson closes the essay with a statement of the serious intent of many of the essays:

The essays professedly serious, if I have been able to execute my own intentions, will be found exactly conformable to the precepts of Christianity, without any accommodation to the licentiousness and levity of the present age. . . . I shall never envy the honours which wit and learning obtain in any other cause, if I can be numbered among the writers who have given ardour to virtue, and confidence to truth. (208, V, 320)

Since Hazlitt and Johnson see the design and ultimate goal of the essays so differently, it is little wonder that Hazlitt's extremely unfavorable comparison of the *Ramblers* with the *Spectators* relies heavily on the markedly moral nature of Johnson's work. Hazlitt sees as a negative quality Johnson's balance between hope and fear and deplores the set subjects which replace Addison's remarks on the incidents of the day. For Hazlitt, Johnson's work is extremely artificial, with neither "boldness of design, nor mastery of execution."\(^{33}\) There are, Hazlitt says, no new truths in the *Rambler*


\(^{33}\) Hazlitt, p. 134.
because, although Johnson has as much originality in his thinking as Addison, Johnson lacks the familiarity of illustration which could make his essays come alive. Hazlitt complains that Johnson does not assume a viable character so that no light is reflected on human life and that Johnson himself sheds no light directly on the human problems that he addresses.

Underlying these serious problems with the Ramblers is Johnson's prose style. Hazlitt sees the style itself as contributing to the artificiality of the essays because, since the style is uniform, the expression works against any variety of subject matter which Johnson does include. No matter what persona he assumes—as Mr. Rambler or an occasional correspondent—Johnson appears to Hazlitt as the same pompous and constrained writer. And for Hazlitt, this negative evaluation of Johnson's style means that the Ramblers fall far short of their aesthetic and moral goals because "this want of relaxation and variety of manner... takes from the general power, not only to please, but to instruct." For Hazlitt, the uniform style of essay after essay eventually undermines the good that is in the essays:

The monotony of style produces an apparent monotony of ideas. What is really striking and valuable, is lost in the vain ostentation and circumlocution of the expression; for when we find the same pains and pomp of diction bestowed upon the most trifling as upon the most important parts of a sentence or discourse, we grow tired of distinguishing between pretension and reality, and are disposed to confound the tinsel and bombast of the phraseology with want of weight in the thoughts. Thus, from the imposing and oracular nature

— Hazlitt, p. 135.
of the style, people are tempted at first to imagine that our author's speculations are all wisdom and profundity; till having found out their mistake in some instances, they suppose that there is nothing but commonplace in them, concealed under verbiage and pedantry; and in both they are wrong. The fault of Dr. Johnson's style is, that it reduces all things to the same artificial and unmeaning level.  

If indeed the style of the essays reduces all the content to that which the reader can mistakenly perceive as the commonplace, then the essays can never fulfill the goal for which Johnson intended them, to give "ardour to virtue, and confidence to truth." Hazlitt's is the most serious charge against Johnson's style in the Rambler, one which can be refuted by careful study of the style.

Although other critical discussions of Johnson's style are equally spirited and interesting in themselves, to include those comments here would be to duplicate the sentiments or critical dicta I have already outlined.  

Indeed through the early part of this century, critical considerations of the Rambler have added little to the controversy over Johnson's style.  

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35 Hazlitt, pp. 135-36.


nineteenth centuries, critics can be found to support both camps—the admirers of and the detractors from Johnson's style. William K. Wimsatt, however, in *Philosophic Words*, offers the first systematic approach to Johnson's diction and places a new emphasis on the recurrence of strictly defined categories of words and the relation of those categories to Johnson's educational background, philosophical inclinations, and literary and critical assumptions in order to explain Johnson's predilection for Latinate or polysyllabic vocabulary.

According to Wimsatt, Johnson became familiar with Latin and Greek through translation of classical and Latin Renaissance pieces. Johnson later developed a coherent "scientific" vocabulary by borrowing Latin roots and endings so that he had a consistent and clear way of distinguishing new concepts in science and philosophy, twin branches of a rapidly growing body of knowledge of the world. These "hard" words appeared in all kinds of writing, so that Johnson accurately summed up his practice when he notes that,

> When common words were less pleasing to the ear, or less distinct in their signification, I have familiarized the terms of philosophy by applying them to popular ideas, but have rarely admitted any words not authorized by former writers; for I believe that whoever knows the English tongue in its present extent, will be able to express his thoughts without further help from other nations. (208, V, 319)

As Wimsatt points out, Johnson's use of Latinate diction is paralleled by a similarly complicated use of metaphors from physical sciences, including a great many images drawn from medicine. John Locke's mechanical philosophy is also important as a source of metaphor and

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of scientific and philosophic diction and even of parallel constructions and the overall structure of arguments.

Nonetheless, although Wimsatt methodically defines important features of the style of the Ramblers, he does so mainly on the lexical level or accounts for other stylistic patterns in terms of the lexicon. Although the diction of the essays is crucial to their suasive force, as is evident from the number of critics who comment on the obtrusiveness of the diction, the denotative and connotative levels cannot account entirely for the style critics cite as characteristic of Johnson in his periodical essays. Likewise, rhetorical analyses which examine image and theme patterns in the essays or comparative studies which focus on the similarities of the Rambler to previous examples of the periodical essay cannot explain fully the

In his second major study of Johnson's style, *The Prose Style of Samuel Johnson* (New Haven, Conn.: Yale University Press, 1941), Wimsatt expands the scope of concern to include parallelism, antithesis, sentence-length, imagery, inversion, and chiasmus in addition to Johnson's diction. In this study, although he draws heavily on the Ramblers, Wimsatt does not propose an exhaustive definition of the style of the essays but rather examines certain recurrent features of all of Johnson's prose. Though *Prose Style* contributes to the stylistic understanding of the Ramblers, Wimsatt's explanations of rhetorical figures can now benefit from a more refined theory of syntax and semantics, giving a clearer notion of the genesis, form, and function of the figures.


E. C. Baldwin, "The Relation of the Seventeenth-Century Character to the Periodical Essay," *PMLA*, 19 (1904), 75-114; C. A. Carter,
stylistic features which not only set these essays apart from other periodical pieces but which also ultimately contribute to the coherence of the essays as a body. Rather, a complete stylistic evaluation must consider all those features of style—from the smallest linguistic units to the largest rhetorical aspects—which strike the reader as prominent markers of the style.

Michael Riffaterre, in a series of seminal articles, defines the problems which confront students of style and suggests criteria for isolating and analyzing stylistic features, some of which criteria are helpful in themselves and some of which provide points of departure for the explication of my presuppositions.

Two distinctive features of written communication—the encoder and the decoder, as Riffaterre calls them—provide clues to pertinent stylistic facts in a given text. The encoder is aware of the way he wants the text to be decoded, so he inserts or arranges inescapable features to guide the decoder:


The author's consciousness is his preoccupations with the way he wants his message to be decoded, so that not only its meaning but his attitude towards it is conveyed to the reader, and the reader is forced to understand, naturally, but also to share the author's view of what is or is not important in his message. (Criteria, p. 157-58)

To effect correct transmission of both message and attitude, the encoder must inhibit the elliptical decoding which characterizes verbal communication. Since language is redundant on all levels, the predictable sequence of redundant linguistic features must be broken or altered in such a way that the decoder cannot rely on erratic bits of linguistic information as sufficient to bear the desired message. A single example will make clear the role of redundancy in language and message transmission. Johnson opens Rambler 208 with: "Time, which puts an end to all human pleasures and sorrows, has likewise concluded the labours of the Rambler."

Any native speaker of Johnson's English could predict the -s ending on "puts" because grammatical agreement requires the verb in the relative clause to reflect the person and number of the antecedent subject. Likewise, the specific form of the determiner an in the noun phrase "an end" signals not only the approach of only two possible categories of words—adjective and noun—but also that the first phoneme must be a vowel or an h. The normal subject-verb-object order of the sentence is blocked by the embedded relative clause, but immediately following that clause, the "has" introduces the delayed, but still and even increasingly expected, verb phrase, while it also predicts the -ed of "concluded." If the language system were honed to the point of minimal redundancy (and
I have noted only a few of the primary redundant features of the sample sentence), the expression would undoubtedly be more compact, but the chance of losing information by misapprehension or inattention would be proportionately increased. Thus, Riffaterre imposes the model of linguistics on stylistics: increasing the predictability of features decreases the need for attention and likewise decreases the reliability of the feature to transmit precise and directed encodings. He claims as a stylistic corollary that stylistically relevant features must be unpredictable so that the decoding of those features is imperative:

The only procedure open to the encoder, when he wants to impose his own interpretation of his poem, is thus to prevent the reader from inferring or predicting any important feature. For predictability may result in superficial reading; unpredictability will compel attention; the intensity of reception will correspond to the intensity of the message. (Criteria, p. 158)

But, in fact, unpredictability is not the only way to engage the reader's attention. As we shall see when we turn to Johnson, certain features recur, singly or in combination, so often or in rhetorically significant positions that the reader expects to see one or more of the features, but expectation works with the complexity of the syntactic structure of most of these features to arrest the reader, to slow his reading in order to force him to think carefully about the subject at hand. For Riffaterre, the care of the encoder to ensure understanding of his message becomes unpredictability or style as deviation, but deviation need not be the only mode of controlling reader response.
When Riffaterre moves from the notion of encoder to context, he moves into a new crucial phase of his argument, one which again implies deviation from a norm and so more clearly defines our areas of disagreement. The decoder must by definition attend to stylistic features because they are unpredictable within the context of a given work. But of course, to establish the context is imperative both for the decoder and the analyst.

Riffaterre first distinguishes a stylistic context from a linguistic norm, that is, everything about a written chain that can be accounted for by linguistic analysis and thus considered normal. Then style becomes only the linguistic oddity and cannot cover the acceptable linguistic features which may be significant in one written chain but not in another. Another problem with the notion of a universal linguistic norm is that it is not only irrelevant (since Riffaterre claims that the reader does not use such an ideal norm as the basis of judgments of style), but it is also impractical because in fact such an ideal norm must reflect the author's milieu (time period and social class), "his readings, his literary affiliations and probably a second standard, the written norm" (Criteria, p. 169), as well as the acceptable devices used to indicate substandard speech. This complex entity may, Riffaterre notes, be of some value for an interpretive stage of stylistics, but in the methodology of analysis it can have no active part. Rather, the reader bases judgments of stylistic devices on the "concrete, permanent background" (Criteria, p. 169) which encloses the stylistic device.
A stylistic context is not associative, it is not the verbal context which reduces polysemy or adds a connotation to a word. The stylistic context is a linguistic pattern suddenly broken by an element which was unpredictable, and the contrast resulting from this interference is the stylistic stimulus. The rupture must not be interpreted as a dissociating principle. The stylistic value of the contrast lies in the relationship it establishes between the two clashing elements; no effect would occur without their association in a sequence. (Criteria, p. 171)

The advantages of the stylistic context as the means of isolating stylistic devices include an explanation of the stylistic significance of a feature in one context but not in another, the effectiveness of a stylistic device when it is more markedly in contrast with the context, "the capacity of one device to give rise to many effects" (Criteria, p. 171) depending on the kind and quality of contrast with the context, and the overlapping of contexts so that a recurrence of a stylistic device creates a new context necessitating a different device to break that pattern:

.. if we define such units as Context + SD, it may happen that the SD establishes a new pattern and thus becomes the beginning of a context which is the first member of the next stylistic unit. For instance, aside from the type Context → SD → Return to context, we may have the type Context → SD starting new context → SD (e.g., for the first type, normal statement → hyperbole → normal statement; for the second type, normal statement → hyperbole → hyperbolic context → litotes). These occurrences imply that there is no such thing as an intrinsically stylistic device (e.g., an hyperbole in an hyperbolic context will pass unnoticed). (Criteria, p. 172)

As features of the written chain become more and more predictable, they become the contextual pattern, only to be broken by a new contrasting feature.
Riffaterre's context as norm is extremely flexible and appears to account for the process of reading and responding to a temporal and linear sequence of linguistic and aesthetic stimuli. His definition of the writer as encoder is helpful since it explains the persuasive value—and thus the formal integrity within the work—of certain stylistic features while it also permits the stylistician to draw upon past critical evaluations of significant stylistic features. But this is not to say that there are not problems with other points of Riffaterre's proposed criteria. For instance, even his careful distinctions concerning context and contrast cannot explain in full the expectations with which a reader begins any literary work. In fact, any reader who picks up a sheet of paper which has printed on it short lines, each beginning with a capital letter, divided into groups of four lines each, will presume that "poetic" conventions will apply. That reader would certainly be

42Given this view of the encoder's function and aim, the stylistic analyst can then turn to the decoder as the key to pertinent stylistic features. The analyst gathers data even in the form of subjective or impressionistic comments, not as value judgments but as indicators of salient features, attracting and indeed demanding the decoder's attention. Riffaterre includes among the number of informants the past critics who have singled out features of a text for evaluation. The value judgment of the features is unimportant for the stylistician, but the judgment marks a stylistic device which the analyst can consider. But we can expect disagreement about prose because "the variety of actual decoders may conceivably result in such a pulverization of the structure of the text that the resulting segmentation into stylistic units would be too complex to be interpreted" (Criteria, p. 166). This problem resolves itself when the analyst turns to the criticism of texts because, as the critics of Johnson show, most disagreement is about value judgments and not about the pertinent stylistic features. The review of Johnson's prose analysts substantiates Riffaterre's contention that relatively few features spark a multitude of reactions.
surprised to find that the evening weather report had been transcribed in such a fashion. And if certain other conventions of poetry were observed at the outset of the piece, such as fairly regular iambic rhythm and rhyming words at the end of each pair of lines, the reader would be justified in expecting the style and content of the piece to be "poetically" appropriate. Likewise, a reader picking up a newspaper does not expect to see a Shakespearean sonnet replacing the lead sentence of the major news article. Such preliminary cues by format prime the reader for the "style" of the discourse. Johnson, although he published the Ramblers anonymously and thus could not rely on anything like a stylistic reputation, undoubtedly counted on his readers to recognize at least the broad outlines of the genre in which he was working. The biweekly publication of the essays under the title The Rambler, as well as the length, puts them into the genre of eighteenth-century periodical essay; Mr. Rambler's self-assumed titles "periodical monitor" (Rambler 15) and "surveyor of the conduct of mankind" (Rambler 18) combine with the serious themes of the first several numbers to set a larger context for understanding Johnson's excursions into matters of personal and social morality. Indeed, the genre expectations of his readers were so strong that Johnson comments on the disappointment of those who presumed that his series of essays would be a continuation of the Spectator series:

Of the great force of preconceived opinions I had many proofs, when I first entered upon this weekly labour. My readers having, from the performances of my predecessors, established an idea of unconnected essays, to which they believed all future authors under a necessity of conforming, were impatient of the
least deviation from their system, and numerous remonstrances were accordingly made by each, as he found his favourite subject omitted or delayed. (23, III, 128)

These features external to the individual Rambler essay must have some effect on the reading of the essay and the initial identification of an appropriate style.

Another consideration of "context" comes closer to the linguistic norm which Riffaterre explicitly rejects, i.e., the linguistic competency necessary to evaluate the grammaticality of written discourse and to define the unmarked and marked features of literary discourse. In the first instance, inversion of the normal subject-verb-object order can only be recognized because speakers and writers of the language expect the normal order. If the context of a given piece of prose were the only means of establishing patterns against which elements are marked, the initial gerund phrase of Rambler 101 or the long conjoined nominal clauses delaying the predicate in Rambler 2 would go unnoticed (would begin to define the unmarked features of the context) and would in fact establish a context for sentences beginning with the subject or simple sentences as stylistically relevant. Such stylistic situations do exist, in which the premium falls on simple sentences as highly unusual and thus more effective structures for drawing the reader's attention and driving home a point, as in the following passage:

When he was interrupted by company, or fatigued with business, he so strongly imaged to himself the happiness of leisure and retreat, that he determined
to enjoy them for the future without interruption, and to exclude for ever all that could deprive him of his darling satisfaction. He forgot, in the vehemence of desire, that solitude and quiet owe their pleasures to those miseries, which he was so studious to obviate; for such are the vicissitudes of the world, through all its parts, that day and night, labour and rest, hurry and retirement, endear each other; such are the changes that keep the mind in action; we desire, we pursue, we obtain, we are satiated; we desire something else, and begin a new pursuit. (6, III, 34-35)

But the context cannot depend solely on the linguistic or stylistic competency that develops from the first sentences of a passage of prose. As I shall show later, the opening sentences and paragraphs of the Ramblers may often be "uncharacteristic" so that they cannot define the blank context against which later marked features may appear. Likewise, Hazlitt and others complain about Johnson's unidiomatic expression, but critics can perceive these idiosyncratic constructions only with knowledge of the language conventions. In at least certain respects, the context must expand to include the past experience with the language which every reader brings to a text. Nils Enkvist, speaking about the frequency of recurrent features as style markers, describes building linguistic and stylistic competency as linguistic familiarity with the language providing expectations of similar frequencies in literary texts so that "in stylistic analysis, then, past contextual frequencies change into present contextual probabilities, against whose aggregate the text is matched."44

A special problem with the notion of context arises with a study of the *Ramblers* or any other series published or read over a period of time. Riffaterre notes that the stylistic device breaks the contextual pattern and thus provides a stimulus to the reader, but that the stimulus has a limited range exactly matching the memory of the reader. The precise device or context + contrast undoubtedly functions in that manner, as research on memory shows that the form of the stimulus is quickly forgotten in favor of storing the meaning conveyed. Since Riffaterre contends that the author transcribes the significant content and attitude into the contextually disruptive stylistic device, and since the retention of that content is the aim of the author, then Riffaterre's explanation of the microcontext with its limit on size (the smallest linguistic unit possible) and temporal effect (the shortest time needed to register the coded information) reflects accurately the process of reading. But I think it oversimplifies the process of stylistic evaluation in that the identification of a stylistic device leads to expectations of the recurrence of that same device in a similar unmarked context. The reader expects, for instance, after having read several *Rambler* essays, that when a short syntactic unit—and sometimes a longer unit—repeats twice a third parallel structure may yet follow. And after we read many of Johnson's essays, the context itself begins to cue us that a marked construction may soon appear. This notion

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of the context creating expectancy is not far from what Riffaterre says about the blank context:

The contrast of the SD may be prepared by a stylistically unmarked context: e.g. prevalent use of the favorite sentence-type will constitute a stylistic zero-degree by opposition to which SDs will stand out. ... In any case, the existence of such "blank" contexts can be experimentally confirmed by examining writers' successive drafts; these often show deletions intended to create a vacuum in the midst of which the SD is conspicuous. Such deletions demonstrate that context is as important a part of style as the SD.

But in fact the context is not without stylistic features of its own which permit the disruptive and unpredictable stylistic devices to appear. The context prepares for the more marked features, but it supplies an appropriate backdrop of a stylistic continuum rather than a stylistic vacuum.

The context, then, will include several features, some of which are more immediately pertinent to the individual stylistic marker. The context includes general linguistic parameters which permit the reader to recognize degrees of grammaticality of an expression. A second contextual feature also affects the scale of grammaticality in that expectations of periodical-essay style are more conservative than expectations for poetry. In other words, the format provides a clue to the genre; the subject matter and treatment provide additional clues so that the reader may then focus on those stylistic features which fulfill genre expectations because they are appropriate to the immediate context. Dramatic deviations from the expected norm will immediately draw the reader's attention, but the reaction of the reader may not be positive to so

46 Context, p. 215.
violent a disruption of expected contextual frames. Finally, the specific patterns and choices of a given essay create the context for stylistic devices in Riffaterre's sense.

But at the same time, the essay as a whole merits complete linguistic analysis because marked and unmarked features are in a balanced relationship. One cannot be without the other, and together they constitute a stylistic whole. With this view of the essential unity of the prose, I shall reserve the term "stylistic device" for individual, specifically marked instances of unpredictable though not unexpected breaks in the stylistic continuum.

I can now define more precisely the stylistic model I will apply to the Ramblers. I define style as the selection from, and combination of, optional features in the language appropriate to the design of the work. Selection occurs on all levels of language—the phonological (although for the Ramblers the phonological level is less pertinent than the others and will thus receive less attention), the morphological, and the syntactic, as well as those units larger than the sentence which often fall into traditional categories of rhetoric. Selection implies the conscious choice of alternatives, and in fact awareness of specific choice is often the case, especially in revision. However, selection need not be fully conscious because, as Ohmann notes, "stylistic preferences reflect cognitive preference,"47 or "style reflects habits of mind and

feeling—conceptual and moral worlds." In other words, selection may be pre-conscious when the writer has completely internalized his composing process (or parts of it).

I have selected a limited number of representative Rambler essays after having counted some of the more obvious grammatical features of a random stratified sample of essays; the procedures and results of the preliminary "counting" appear in Chapter 2. I have then analyzed the selected essays with a transformational analysis of the syntax of Johnson's prose because such an analysis permits me to isolate the deep-structure configuration of the sentence, showing syntactic, semantic, and morphophonemic relations, and then to examine through the transformations all the alternative ways of organizing the surface construction of the sentence. Recurrent choice of one or more of the optional transformations or possibilities for shaping the surface of the sentence may show "a persistent way of sorting out the phenomena of experience," because "if stylistic choices operate among alternate formulations of propositional content, then a pattern of such choices—a style—implies a characteristic way of conceiving, relating, and presenting content." But at the very least, a pattern of choices does say something about the design of the work as a whole. If as Riffaterre contends, the encoder devises strong clues for the decoder, then the pattern of


stylistic choices is not after all separable from the content of the message but instead is the form of the message as well as the content. For Johnson, then, we expect to see a style or a pattern of larger choices which suits his purpose in the essays, that is, to give moral instruction and admonition while delighting the serious reader by weighing morally and socially acceptable behavior or other questions of serious import. As Arthur Murphy notes, the "elegant simplicity" of Addison is inappropriate to Johnson's purpose; Johnson's style is elevated just as he proposes the matter of his essays to be elevated over the familiar subjects of the Spectator essays. The transformational analysis, since it focuses on the smallest syntactic units as they combine into larger syntactic and logical units, shows us the process of selection and organization from the smallest to the largest strings.

Once I have completed the syntactic analysis with the transformational-generative model, I must consider the relationships between sentences as the sentences combine into selected and organized forms--essays. The discourse analysis will include a careful inquiry into the connections between sentences: semantic connections, as for instance repetition or synonymous substitution, syntactic linkage through pronominalization and parallel or balanced structures, or logical development by means of transitions both explicit and implicit. But even such a dissection of the Ramblers is incomplete until we examine the strategies which combine characteristic syntactic patterns with essay organization to create rhetorically effective essays.
This mode of stylistic analysis immediately brings up the question which has concerned many critics of style and stylistic analysis in recent years: can we separate form and content, subject and matter so as to address one in isolation from the other? Organicists following Croce argue that a text is a whole and that to consider the form is to consider the content. In composition theory, proponents of separability of the two counter by saying that if we expect to teach writing then we must be teaching the how and not the what, or teaching the various ways of saying something rather than teaching the something that needs to be said. In stylistics, the arguments of the composition theorists become arguments of syntactic and semantic synonymy—according to Noam Chomsky, Jerrold Katz, and Paul Postal, among others, optional transformations of surface expression do not affect the synonymy of two or more sentences derived from the same deep-structure sentence—or arguments of "dualism," that

50 Louis T. Milic in "Theories of Style and Their Implications for the Teaching of Composition," in Contemporary Essays on Style, ed. Glen A. Love and Michael Payne (Glenview, Ill.: Scott, Foresman, 1969), pp. 15-21, best sums up the organic view: "The most modern theory of style, Crocean aesthetic monism, is an organic view which denies the possibility of any separation between content and form. Any discussion of style in Croce's view is useless and irrelevant, for the work of art (the composition) is a unified whole, with no seam between meaning and style. Thus, in the organic view, there is no style at all, only meaning or intuition" (p. 17). See also Roland Barthes, "Style and its Image," in Literary Style: A Symposium, ed. S. Chatman (London: Oxford University Press, 1971), pp. 3-15; Monroe Beardsley, "Style and Good Style," in Contemporary Essays on Style, pp. 3-15; John Nist, "The Ontology of Style," Linguistics, 42 (1968), 44-57.

51 Milic, "Theories of Style" is a good example.

for purposes of analysis temporary separation of form and content is feasible.53

Students of style most often reply to organicists by noting that stylistics does not inviolably separate form from content but simply focuses on one aspect to consider carefully its relation to, or perhaps influence on, other aspects of a unified text. Jan Mukarovsky's notion of foregrounding54 helps to clarify the presuppositions of many style analysts: alliteration in a sonnet, for example, may draw attention to itself or it may be so innocuous as to fade into the background with other less obtrusive elements of the poem. If the alliteration is particularly significant, the reader is more aware of the way certain sounds repeat, whereas if it is less conspicuous in the text, the reader may not even notice it. In the first case, the sounds themselves are foregrounded and would thus merit immediate critical attention as salient features of the poem; in the second situation, alliteration innocently


contributes to the overall effect of background features of a text while it nevertheless plays an important role as part of the whole, as in the parallel case of a sonnet not immediately recognized as such because the form, though crucial, is de-emphasized so that even a careful first reading of the poem focuses on theme or image patterns rather than on the rhyme scheme of fourteen iambic pentameter lines. Foregrounding by definition pushes certain elements into the background so that the reader derives pleasure not only from the foregrounded features but also from the relation established between the foregrounded and the automatic elements.

By analogy, Mukarovsky's argument supports stylistic analysis. Stylistic features may demand more attention than the thought being expressed, as for instance in certain passages of DeQuincey in which the repetition of sound or parallelism of syntax convey the desired impression. Or stylistic features can be less important and so are relegated to the background in favor of more pertinent features of a text. But whether the style is striking or not, it is an element of literary works which cannot be wholly ignored because the work is encoded in language, language which indeed can serve many purposes, but language which is the medium for the thought or for the metaphor, language which conveys the impression of reality in whatever form.

But just as foregrounded and automatic elements, context and contrast assume those roles only in relation to each other, stylistics must maintain a relationship with other critical concerns. For this

reason, the stylistic model which I will apply in my study of the *Rambler* contains more than simply a syntactic examination of the text. Although I begin with a transformational analysis of the sentence structure, the stylistic analysis is incomplete until I bring the generalizations which I can obtain from that analysis into relation with an examination of the structures larger than the sentence, including discourse analysis of the logical development of the essays, as well as a critical survey of the formal features of the essays as a work extended through time but held together by theme, purpose, and devices of development and reader contact.

Practical application will best test the theory (to which I will return in summary). But I leave for the next chapter the specific details of the methodology of the study, the results of the first mode of analysis, and a detailed transformational analysis of one *Rambler* essay. Chapter III will complete the transformational analysis of the selected *Rambler* essays and the control essays so that Chapters IV and V may move on to larger stylistic issues.
Chapter II
The Methodology of the Study

As Johnson puts it in *Rambler* I, some endeavors have no graceful, established mode for beginning:

Perhaps few authors have presented themselves before the public, without wishing that such ceremonial modes of entrance had been ancienly established, as might have freed them from those dangers which the desire of pleasing is certain to produce, and precluded the vain expedients of softening censure by apologies, or rousing attention by abruptness. (*l*, III, 4)

So it is with methodology. I find no problem with explaining that the *Rambler* provide good material for stylistic analysis: they treat a variety of themes through a variety of sub-genres, and each essay is a convenient unit for discovering stylistic features of both the sentences and the discourse. Furthermore, a close look at the syntactic and rhetorical “style” of these essays can provide a clearer understanding of the effectiveness of the essays to reach and move the reader. But to detail the methods of analysis presents a more complex problem because the information, though necessary, is not in itself spellbinding. Again, let me call on Johnson’s introduction to the *Rambler* series: “I hope not much to tire those whom I shall not happen to please; and if I am not commended for the beauty of my works, to be at least pardoned for their brevity” (*l*, III, 7).
Since I begin the stylistic study with a transformational-generative analysis, I had first to select a limited number of essays representative of the series. Johnson wrote two hundred numbers of the Rambler and the better part of four others. To select a smaller, more manageable, number of essays without predetermining the results of the stylistic analysis by choosing essays with striking or obvious stylistic features, I examined surface features of every third essay and concluded with Rambler 208. The stratified sample assures randomness, and the features counted reflect a range of surface characteristics. I counted several features of these sixty-nine essays, beginning with sentence length, the number of sentences per essay, and the total number of words, then moving to counts of independent clauses and of how they were joined in sentences, as well as of the surface arrangement of subject and predicate in the clauses, and continuing with smaller syntactic features: the number and kinds of subordinate clauses, verbals, transitions, and selected verb forms.\footnote{I have counted the same features in each of the first seventy-five Rambler\texttext{s as a check on the representativeness of every third essay. The differences between the mean values of the selected essays and the mean values of the complete first seventy-five essays appear in Appendix A.}

Knowing that the genre affects certain stylistic features, I initially divided the sixty-nine Rambler\texttext{s into four broad categories. The category with the greatest number of essays is the one I designate "moral"; these essays are primarily disquisitions on moral and social behavior and ideals. Next, letters, whatever the content, fall into a distinct group because we cannot assume that the adopted
personae also adopt a consistent style. We must examine the letters to see what distinctions can be made between an apparent epistolary style as opposed to the straightforward expository style, regardless of content. The third category includes those essays which deal with literary criticism or the craft of writing, and the final class subsumes allegories, dream visions, narratives, and eastern tales.2

The difficulty with a separate treatment of the letters, since most of the letters address moral and social issues similar to the points raised in the directly moral essays, also occurs in part with the other classifications because few of the critical essays and essays on writing make no moral statement and more than a few of the moral essays make some comment on writing or criticism. The main emphasis of an essay therefore accounts for its relegation to one of the categories, but the classification system is not definitive, nor will it function as more than a key to some possible stylistic differences among the essays.

In the initial sifting of the sixty-nine essays, I proceeded from the counts of total number of words and of the number of sentences (see Table 1) to count characteristics of sentences. I examined the sentences so as to divide them into independent clauses

2The essays in each category are as follows: "Allegory"—22, 33, 65, 67, 91, 96, 102, 105, 120, 186, 187, 190, 204, 205; critical and on the craft of writing—1, 2, 3, 4, 14, 21, 23, 36, 37, 60, 77, 86, 88, 90, 92, 93, 94, 106, 121, 122, 125, 136, 139, 140, 143, 152, 156, 158, 168, 169, 176, 184, and 208; letters—10, 12, 15, 16, 26, 27, 34, 35, 42, 45, 46, 51, 54, 55, 57, 61, 62, 72, 73, 75, 82, 84, 95, 98, 101, 107, 109, 113, 115, 116, 117, 119, 123, 126, 130, 132, 133, 138, 141, 142, 147, 149, 153, 157, 161, 163, 165, 167, 170, 171, 174, 177, 181, 191, 192, 194, 195, 197, 198, 199, and 200. All others are "moral" essays.
with all subordinate clauses (T-units). To give results of many of
the surface features only in relation to the number of sentences is
to distort the data since so many of Johnson's sentences include
several main clauses joined by syndetic or parataxic coordination.
The number of independent clauses or T-units, then, as opposed to
the number of sentences, shows the number of independent clauses
which may appear as part of compound sentences or sentences in­clud­ing more than one independent clause coordinated only by
punctuation (parataxis). For each of the features, Table 1 gives
the number of occurrences in all sixty-nine Ramblers, then the
number of occurrences in the essays in each category. The percent­age indicates the frequency of occurrence in relation to the num­ber of sentences, and the standard deviation indicates the range of
values which make up the mean.

In the data in Table 1, we find that the initial division of
the essays into separate categories will be useful. While the
essays incorporating allegories are not shorter than the average
Rambler essay, those figurative essays have more, shorter sentences,
often with combined independent clauses within the sentences. No
standard deviation appears for that category because this sample
contains only two such essays. A standard deviation indicates the
dispersal of values around the mean; a large standard deviation
indicates a wide range of values (such as the standard deviations

Since the typographical conventions of the day differ from
ours, though, the presence of a semi-colon (or a colon not intro­ducing a series) need not necessarily signal the presence of
independent clauses, and a comma may be the only mark of punctua­tion joining independent clauses.
Table 1. Mean values of counts of essay and sentence length and sentence "type" based on 69 Rambler essays and the four categories: critical, letters, allegorical, and moral.

<table>
<thead>
<tr>
<th></th>
<th>Ramblers</th>
<th>'C'</th>
<th>'L'</th>
<th>'A'</th>
<th>'M'</th>
</tr>
</thead>
<tbody>
<tr>
<td># words/essay</td>
<td>1433.6</td>
<td>1284.0</td>
<td>1523.0</td>
<td>1388.0</td>
<td>1433.0</td>
</tr>
<tr>
<td>St. Dev.</td>
<td>206.7</td>
<td>233.7</td>
<td>166.3</td>
<td>196.9</td>
<td>196.9</td>
</tr>
<tr>
<td># sentences/essay</td>
<td>33.0</td>
<td>31.8</td>
<td>34.4</td>
<td>41.0</td>
<td>32.0</td>
</tr>
<tr>
<td>St. Dev.</td>
<td>5.6</td>
<td>5.5</td>
<td>5.9</td>
<td>4.7</td>
<td>4.7</td>
</tr>
<tr>
<td>av. word/sentence</td>
<td>44.1</td>
<td>40.9</td>
<td>45.2</td>
<td>34.2</td>
<td>45.3</td>
</tr>
<tr>
<td>St. Dev.</td>
<td>7.0</td>
<td>6.5</td>
<td>7.1</td>
<td>6.5</td>
<td>6.5</td>
</tr>
<tr>
<td># Indep. Cl./essay</td>
<td>50.4</td>
<td>45.3</td>
<td>53.6</td>
<td>68.0</td>
<td>49.1</td>
</tr>
<tr>
<td>St. Dev.</td>
<td>10.2</td>
<td>9.1</td>
<td>10.5</td>
<td>8.7</td>
<td></td>
</tr>
<tr>
<td>% Indep. Cl./sentence</td>
<td>1.53</td>
<td>1.31</td>
<td>1.56</td>
<td>1.67</td>
<td>1.54</td>
</tr>
<tr>
<td>St. Dev.</td>
<td>.17</td>
<td>.18</td>
<td>.19</td>
<td>.17</td>
<td></td>
</tr>
<tr>
<td># compound sent.</td>
<td>5.4</td>
<td>2.8</td>
<td>6.7</td>
<td>9.0</td>
<td>5.3</td>
</tr>
<tr>
<td>% occ./sent.</td>
<td>16%</td>
<td>9%</td>
<td>19%</td>
<td>22%</td>
<td>17%</td>
</tr>
<tr>
<td>St. Dev.</td>
<td>3.5</td>
<td>1.9</td>
<td>3.9</td>
<td>3.2</td>
<td></td>
</tr>
<tr>
<td># paratactic sent.</td>
<td>11.4</td>
<td>10.2</td>
<td>11.7</td>
<td>18.0</td>
<td>11.4</td>
</tr>
<tr>
<td>% occ./sent.</td>
<td>36%</td>
<td>32%</td>
<td>34%</td>
<td>44%</td>
<td>36%</td>
</tr>
<tr>
<td>St. Dev.</td>
<td>4.0</td>
<td>3.8</td>
<td>4.5</td>
<td>3.5</td>
<td></td>
</tr>
</tbody>
</table>
for essay length), whereas a small standard deviation indicates greater homogeneity in the sample. With only two essays of the "allegory" class, the mean represents the exact midpoint between the values, and so a standard deviation is superfluous.

But let me return to the counting of surface features I used as I looked for representative essays for the transformational-generative analysis. I devised a number of categories, not mutually exclusive, to account for the surface arrangement of the sentences. The first category includes the number of sentences which begin with the subject of the sentence, even if that subject is composed of an article and preposed adjectives. I have converted those results to percentages to show the frequency of sentences beginning with the subject. Then we see the total number of independent clauses beginning with the subject, a percentage different from that for the number of sentences beginning with the subject because it includes all independent clauses, both those independent elements which come first (or alone) in a sentence and those conjoined independent elements of compound or compound-complex sentences.

Two final categories deal with the arrangement of the surface structure of the sentence. One obvious technique in the Ramblers is to remove the real subject of the sentence and substitute a dummy subject (it) with a passive verb, as in "It may, perhaps, be enquired by those who are willing rather to cavil than to learn, what is the just measure of frugality" (57, III, 308), or to substitute "there is," "there are," or "it is," as in Rambler 134: "There are other causes of inactivity incident to more active faculties and more acute
discernment" (134, IV, 348). Such substitutions tend to remove the
author from view or to reinforce a statement as a general maxim
accepted by a general but unspecified audience. The mean number of
such dummy subjects appears in Table 2. And finally, the number of
occurrences of juxtaposed subjects and predicates figures in the
considerations of surface structure because a low percentage of such
sentences indicates a tendency to embed clauses at this point
(mid-branching), delaying the completion of the thought by delaying
the predicate. As in Table 1, Table 2 gives the number of occurrences,
the percentage of occurrences as indicated, and the standard deviation
from the mean.

Table 2. Mean values for sentence arrangement based on 69 Ramblers
and the four categories of essays.

<table>
<thead>
<tr>
<th></th>
<th>Ramblers</th>
<th>'C'</th>
<th>'L'</th>
<th>'A'</th>
<th>'M'</th>
</tr>
</thead>
<tbody>
<tr>
<td># sent. beginning</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>with subject</td>
<td>22.3</td>
<td>20.8</td>
<td>23.7</td>
<td>32.0</td>
<td>21.3</td>
</tr>
<tr>
<td>% of sent. begin.</td>
<td>67.2%</td>
<td>65.8%</td>
<td>68%</td>
<td>78.5%</td>
<td>66.5%</td>
</tr>
<tr>
<td>with subject</td>
<td>5.6</td>
<td>4.4</td>
<td>6.3</td>
<td></td>
<td>4.9</td>
</tr>
<tr>
<td>St. Dev.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>% indep. cl.</td>
<td>60.9%</td>
<td>59%</td>
<td>60.5%</td>
<td>72%</td>
<td>61.2%</td>
</tr>
<tr>
<td>begin. with subj.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td># indep. cl. with</td>
<td>5.4</td>
<td>6.5</td>
<td>3.7</td>
<td>5.5</td>
<td>6.2</td>
</tr>
<tr>
<td>dummy subjects</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>% of indep. cl.</td>
<td>11%</td>
<td>14%</td>
<td>7%</td>
<td>8%</td>
<td>13%</td>
</tr>
<tr>
<td>St. Dev.</td>
<td>2.9</td>
<td>3.4</td>
<td>2.4</td>
<td></td>
<td>2.4</td>
</tr>
<tr>
<td># indep. cl. with</td>
<td>33.1</td>
<td>27.8</td>
<td>38.9</td>
<td>43</td>
<td>30.4</td>
</tr>
<tr>
<td>s-v order</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>% of indep. cl.</td>
<td>66%</td>
<td>61%</td>
<td>73%</td>
<td>63%</td>
<td>62%</td>
</tr>
<tr>
<td>St. Dev.</td>
<td>9.1</td>
<td>8.8</td>
<td>8.5</td>
<td></td>
<td>7.2</td>
</tr>
</tbody>
</table>
Those elements smaller than the sentence I limited to few for the initial counting; Table 3 summarizes the relative occurrence of types of dependent clauses and verbals, and the occurrence of passive and copulative verb forms. Transition words are divided according to their position in the sentence—initial or internal.

I will consider more carefully the various functions of verbals when I address the essays directly, but for the moment it is sufficient to note the preponderance of infinitives over gerunds and participles. Likewise, adjective clauses significantly outnumber nominative and adverbial clauses. I shall also pursue the differences among categories of essays, but, again, the preliminary figures indicate some important shifts in the number and kinds of elements appropriate to the design of a moral deliberation compared to an allegory. These figures are slightly unbalanced because so few allegories are represented here, but the shifts are consistent when we consider more of the Ramblers which fall into that category. These essays have generally more and shorter sentences, with more coordination and less subordination. Adjective clauses appear more than twice as often (per sentence) in "moral" essays as in allegories and almost one-third more often than in critical essays. Nominative clauses are similarly disproportionate in the moral essays and allegories. The allegories have considerably fewer infinitives than the moral essays, and critical essays show the same drop. Note also that compound and paratactic sentences occur more frequently in allegories, with parataxis occurring in almost one-half of the sentences. Table 3 reveals a significant decline
Table 3. Mean values for types of subordinate clauses, verbals, transitions, and selected verb forms.

<table>
<thead>
<tr>
<th></th>
<th>Ramblers</th>
<th>'C'</th>
<th>'L'</th>
<th>'A'</th>
<th>'M'</th>
</tr>
</thead>
<tbody>
<tr>
<td>adverbial clauses</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>#</td>
<td>21.7</td>
<td>20.7</td>
<td>23.7</td>
<td>23.5</td>
<td>20.6</td>
</tr>
<tr>
<td>% occ./sent.</td>
<td>66%</td>
<td>65%</td>
<td>69%</td>
<td>57%</td>
<td>64%</td>
</tr>
<tr>
<td>St. Dev.</td>
<td>6.5</td>
<td>6.1</td>
<td>6.3</td>
<td>6.8</td>
<td></td>
</tr>
<tr>
<td>adjective cl.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>#</td>
<td>33.3</td>
<td>27.4</td>
<td>33.1</td>
<td>21.5</td>
<td>36.8</td>
</tr>
<tr>
<td>% occ./sent.</td>
<td>100%</td>
<td>86%</td>
<td>96%</td>
<td>52%</td>
<td>115%</td>
</tr>
<tr>
<td>St. Dev.</td>
<td>8.0</td>
<td>6.4</td>
<td>8.5</td>
<td>6.2</td>
<td></td>
</tr>
<tr>
<td>nominative cl.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>#</td>
<td>15.3</td>
<td>12.4</td>
<td>17.5</td>
<td>10.5</td>
<td>15.1</td>
</tr>
<tr>
<td>% occ./sent.</td>
<td>46%</td>
<td>39%</td>
<td>51%</td>
<td>25%</td>
<td>47%</td>
</tr>
<tr>
<td>St. Dev.</td>
<td>6.3</td>
<td>6.2</td>
<td>6.4</td>
<td>5.9</td>
<td></td>
</tr>
<tr>
<td>infinitives</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>#</td>
<td>34.8</td>
<td>28.4</td>
<td>37.0</td>
<td>36.0</td>
<td>36.0</td>
</tr>
<tr>
<td>% occ./sent.</td>
<td>110%</td>
<td>89%</td>
<td>110%</td>
<td>88%</td>
<td>113%</td>
</tr>
<tr>
<td>St. Dev.</td>
<td>9.8</td>
<td>10.3</td>
<td>10.2</td>
<td>8.7</td>
<td></td>
</tr>
<tr>
<td>gerunds</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>#</td>
<td>15.3</td>
<td>14.6</td>
<td>17.2</td>
<td>14.5</td>
<td>14.3</td>
</tr>
<tr>
<td>% occ./sent.</td>
<td>46%</td>
<td>46%</td>
<td>50%</td>
<td>35%</td>
<td>45%</td>
</tr>
<tr>
<td>St. Dev.</td>
<td>6.0</td>
<td>5.3</td>
<td>6.5</td>
<td>5.8</td>
<td></td>
</tr>
<tr>
<td>participles</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>#</td>
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<td>15.8</td>
<td>13.7</td>
<td>17.5</td>
<td>16.2</td>
</tr>
<tr>
<td>% occ./sent.</td>
<td>46%</td>
<td>50%</td>
<td>40%</td>
<td>43%</td>
<td>51%</td>
</tr>
<tr>
<td>St. Dev.</td>
<td>7.4</td>
<td>4.4</td>
<td>5.9</td>
<td>5.7</td>
<td></td>
</tr>
<tr>
<td>passive verbs</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>#</td>
<td>10.0</td>
<td>10.2</td>
<td>9.0</td>
<td>11.0</td>
<td>10.7</td>
</tr>
<tr>
<td>% occ./indep. cl.</td>
<td>20%</td>
<td>23%</td>
<td>17%</td>
<td>16%</td>
<td>22%</td>
</tr>
<tr>
<td>St. Dev.</td>
<td>3.8</td>
<td>3.3</td>
<td>4.6</td>
<td>2.6</td>
<td></td>
</tr>
<tr>
<td>copulatives</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>#</td>
<td>8.7</td>
<td>7.8</td>
<td>7.3</td>
<td>14.0</td>
<td>9.7</td>
</tr>
<tr>
<td>% occ./indep. cl.</td>
<td>17%</td>
<td>17%</td>
<td>14%</td>
<td>21%</td>
<td>20%</td>
</tr>
<tr>
<td>St. Dev.</td>
<td>4.0</td>
<td>4.2</td>
<td>3.5</td>
<td>4.2</td>
<td></td>
</tr>
<tr>
<td>sent.-initial transitions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>#</td>
<td>3.9</td>
<td>4.5</td>
<td>3.3</td>
<td>2.0</td>
<td>4.1</td>
</tr>
<tr>
<td>% occ./sent.</td>
<td>12%</td>
<td>14%</td>
<td>10%</td>
<td>5%</td>
<td>13%</td>
</tr>
<tr>
<td>St. Dev.</td>
<td>2.0</td>
<td>2.0</td>
<td>1.6</td>
<td>2.4</td>
<td></td>
</tr>
<tr>
<td>sent.-internal transitions*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>#</td>
<td>17.5</td>
<td>13.8</td>
<td>17.6</td>
<td>16.0</td>
<td>15.2</td>
</tr>
<tr>
<td>% occ./sent.</td>
<td>35%</td>
<td>30%</td>
<td>33%</td>
<td>24%</td>
<td>31%</td>
</tr>
<tr>
<td>St. Dev.</td>
<td>5.2</td>
<td>5.8</td>
<td>5.2</td>
<td>3.8</td>
<td></td>
</tr>
</tbody>
</table>

* This number includes any transition word not in sentence-initial position, even those which begin independent clauses paratactically coordinated to a preceding independent clause.
in the use of internal transitions in allegories, matching the low figure for sentence-initial transitions.

These preliminary findings are important insofar as they indicate tendencies or point to fruitful areas for more detailed study, as, for example, in the use of adjective and nominative clauses, infinitives, and transitions in different categories of essays. But in addition, I rely on these figures for one further sifting of essays to collect a more manageable number for transformational analysis. I have chosen eighteen essays—Nos. 1, 10, 19, 22, 28, 57, 63, 87, 90, 93, 107, 131, 134, 146, 152, 170, 197, and 208—as representative of the most important syntactic features of Johnson's style, although I have included the first installment not so much because of its stylistic similarities with the other essays but because it and No. 208 present unusual rhetorical strategies for the beginning and closure of the series. Included in this selected group of eighteen are five of the essays I classified earlier as critical, five essays containing letters, one allegory, and seven "moral" essays.

But no stylistic study can occur in a vacuum since stylistic analyses are by their nature comparative. For that reason I have carefully chosen eighteen control essays, all planned for periodical publication and, except for Goldsmith's, publication in a periodical

4While the initial features chosen for analysis may limit the total representativeness of the sample, similar features appear in the study of Samuel Johnson and Edward Gibbon by Curtis Hayes, "Transformational-Generative Approach to Style," and the counts summarized in Tables 1, 2, and 3 can also be justified by virtue of their importance as syntactic and stylistic features, generally.
series. The control essays are of approximately equal length, or at least similar to *Rambler* in length, and, except for the *Spectator* essays, the control essays date from the same time period as the *Rambler*. Further, six of the control essays are by Johnson (from *The Adventurer* and *The Idler*) so that distinctive features of the *Rambler* can appear through the comparative analysis.

Three essays by Addison and three by Steele comprise the essays which give some notion of the stylistic tradition from which Johnson diverged. *Spectators* 4 and 5 represent early essays, though not including introductory character sketches of the authorial personae, but Steele's No. 4 resembles *Rambler* 1 and 2 in that he presents the character of the writer in such a way as to inspire the reader with confidence and continued interest, whereas Addison in *Spectator* No. 5 proposes some critical remarks on spectacle in the theater. *Spectator* Nos. 335 and 340 appear approximately half-way through the series: in No. 335 Addison recounts the trip of Sir Roger de Coverly to the theater, while in No. 340 Steele deliberates on the attractive qualities of Prince Eugene, a contemporary hero much sought after. Finally, *Spectator* 555 matches in purpose the closing essay of the *Rambler* series, while *Spectator* 600 more closely approximates the moral essay of Johnson, with a consideration of different faculties of the mind and future happiness to suit those faculties. I have included no letters from the *Spectator* because those are attributed only doubtfully to Addison and Steele, but other features of the genre--character sketches (No. 340), narratives (No. 335), criticism (No. 5), and allegory (No. 600)--occur in these selected essays.
The Covent-Garden Journal essays are concerned with literary criticism, but each takes a slightly different approach to criticism. No. 3, for instance, satirizes the number of readers claiming to be critics, often without prior knowledge of the work being criticized. In this essay, Alexander Drawcansir assumes the role of census-taker and prepares rules for critics according to which applicants will be questioned. The satire and the obvious mask present complex stylistic variants in this essay. The Covent-Garden Journal No. 10 is a straightforward discussion of wit and its relation to instruction and entertainment, which concludes with a promise for rules to help readers acquire the taste necessary to evaluate and to learn from wit. In The Covent-Garden Journal No. 23, Fielding again puts on a mask and tells the tale of the government of the minor kingdom of writers. Again he makes a serious critical point through the combination of fable and satire.

The three essays I have selected from Goldsmith's Essays 1765 incorporate a range of techniques as well. Essay No. 2 contains a fully developed tale of friendship and devotion in the narrative of Septimius and Alcander, while Essay No. 6 begins with the character sketch of a man who gives money freely so long as it is not payment for a debt, from which example Goldsmith goes on to explore justice in relation to generosity, profusion, and parsimony. And finally, Essay No. 18 takes up the question of the lack of interest Englishmen show in investigating other civilizations in order to share inventions, techniques, and learning.
The final control essays are from *The Adventurer* and *The Idler*. The *Adventurer* essays—Nos. 34, 95, and 138—seem quite similar in tone, theme, and techniques of development to the *Rambler*. No. 34 contains the first letter from Misargyrus to appear in the series; No. 95 is a critical and moral meditation on plagiarism; No. 138 takes up a familiar *Rambler* theme—the joys and distresses of the writer. With the *Idlers* we see a departure from the essays of the *Rambler* and the *Adventurer* so that these may offer the most interesting contrasts with the style of the *Rambler*. *Idler* No. 3 introduces the series insofar as it addresses the problems of novelty and of appealing again for a new audience. The tone of the essay is a much more bantering one than that of the earlier series. No. 60 turns to the art of criticism by way of Dick Minim, and No. 100 closes with a letter from Tim Warner about marriage. Even the *Idler* correspondents have changed—no longer the Latin type characters but good Englishmen. Although many of the *Idlers* are considerably shorter than the average *Rambler*, I have selected *Idlers* which are similar to shorter *Ramblers* in length.

I subjected the control essays to the same preliminary analyses as the *Ramblers*. Table 4 summarizes the information on sentence types and arrangement. I have divided the data in order to show the differences between Johnson's essays and the other controls. Results from the *Ramblers* appear in the left column for quick comparison with the control-essay data. Because the number of control essays is so limited, no statements about the style of those essays are possible, but note that the control essays except...
Table 4. Mean values for the number of occurrences of sentence and independent clause counts in 69 Ramblers and 18 control essays.

<table>
<thead>
<tr>
<th></th>
<th>Ramblers</th>
<th>all controls</th>
<th>Idler, controls</th>
<th>Idler, Adventurer</th>
<th>Idler, Johnson</th>
</tr>
</thead>
<tbody>
<tr>
<td># words/essay</td>
<td>1433.6</td>
<td>1381.0</td>
<td>1346.0</td>
<td>1399.0</td>
<td></td>
</tr>
<tr>
<td>St. Dev.</td>
<td>206.7</td>
<td>256.0</td>
<td>234.6</td>
<td>274.5</td>
<td></td>
</tr>
<tr>
<td># sent./essay</td>
<td>33.0</td>
<td>35.9</td>
<td>30.2</td>
<td>38.8</td>
<td></td>
</tr>
<tr>
<td>St. Dev.</td>
<td>5.6</td>
<td>10.1</td>
<td>7.0</td>
<td>10.4</td>
<td></td>
</tr>
<tr>
<td>av. words/sent.</td>
<td>44.1</td>
<td>40.5</td>
<td>46.9</td>
<td>37.3</td>
<td></td>
</tr>
<tr>
<td>St. Dev.</td>
<td>7.0</td>
<td>11.1</td>
<td>15.0</td>
<td>7.3</td>
<td></td>
</tr>
<tr>
<td># indep. cl./essay</td>
<td>50.4</td>
<td>56.7</td>
<td>56.5</td>
<td>56.8</td>
<td></td>
</tr>
<tr>
<td>St. Dev.</td>
<td>10.2</td>
<td>13.7</td>
<td>9.2</td>
<td>15.8</td>
<td></td>
</tr>
<tr>
<td>% indep. cl./sent.</td>
<td>1.53</td>
<td>1.62</td>
<td>1.94</td>
<td>1.46</td>
<td></td>
</tr>
<tr>
<td>St. Dev.</td>
<td>.17</td>
<td>.4</td>
<td>.5</td>
<td>.2</td>
<td></td>
</tr>
<tr>
<td># compound sent.</td>
<td>5.4</td>
<td>4.7</td>
<td>5.3</td>
<td>4.3</td>
<td></td>
</tr>
<tr>
<td>% occ./sent.</td>
<td>16%</td>
<td>13%</td>
<td>18%</td>
<td>11%</td>
<td></td>
</tr>
<tr>
<td>St. Dev.</td>
<td>3.5</td>
<td>3.2</td>
<td>3.5</td>
<td>3.1</td>
<td></td>
</tr>
<tr>
<td># paratactic sent.</td>
<td>11.4</td>
<td>13.9</td>
<td>20.3</td>
<td>10.8</td>
<td></td>
</tr>
<tr>
<td>% occ./sent.</td>
<td>36%</td>
<td>39%</td>
<td>67%</td>
<td>28%</td>
<td></td>
</tr>
<tr>
<td>St. Dev.</td>
<td>4.0</td>
<td>9.0</td>
<td>11.6</td>
<td>5.5</td>
<td></td>
</tr>
<tr>
<td># sent. beginning with subject</td>
<td>22.3</td>
<td>20.3</td>
<td>19.0</td>
<td>20.9</td>
<td></td>
</tr>
<tr>
<td>% of sent. begin. with subject</td>
<td>67.2%</td>
<td>56.6%</td>
<td>61.5%</td>
<td>54.1%</td>
<td></td>
</tr>
<tr>
<td>St. Dev.</td>
<td>5.6</td>
<td>7.5</td>
<td>7.5</td>
<td>7.8</td>
<td></td>
</tr>
<tr>
<td>% of indep. cl. begin. with subject</td>
<td>60.9%</td>
<td>52.5%</td>
<td>56.3%</td>
<td>50.6%</td>
<td></td>
</tr>
<tr>
<td># indep. cl. with dummy subject</td>
<td>5.4</td>
<td>6.3</td>
<td>6.5</td>
<td>6.2</td>
<td></td>
</tr>
<tr>
<td>% indep. cl.</td>
<td>11%</td>
<td>11%</td>
<td>12%</td>
<td>11%</td>
<td></td>
</tr>
<tr>
<td>St. Dev.</td>
<td>2.9</td>
<td>2.6</td>
<td>2.3</td>
<td>2.8</td>
<td></td>
</tr>
<tr>
<td># indep. cl. with s-v order</td>
<td>33.1</td>
<td>38.3</td>
<td>38.8</td>
<td>38.0</td>
<td></td>
</tr>
<tr>
<td>% indep. cl.</td>
<td>66%</td>
<td>68%</td>
<td>69%</td>
<td>67%</td>
<td></td>
</tr>
<tr>
<td>St. Dev.</td>
<td>9.1</td>
<td>10.2</td>
<td>6.4</td>
<td>11.5</td>
<td></td>
</tr>
</tbody>
</table>
for The Adventurer and The Idler essays, have more and slightly shorter sentences than The Rambler and fewer compound sentences (The Idler and The Adventurer show a very high percentage of compound and paratactically coordinated sentences). Johnson characteristically begins more sentences with the subject—67% of the sentences in the Rambler and 61% in the other Johnson essays as compared to only 54% in the other controls.

Table 5 includes the figures based on counts of clauses and verbals, verb forms and transitions. Johnson favors adverbial clauses more than Addison, Steele, Goldsmith, and Fielding do, and uses one-quarter more adjective clauses than the latter do. Similarly, Johnson in the Ramblers uses infinitive forms almost half again as often as do the other essayists. In other words, every sentence in the Rambler is theoretically likely to contain an adjective clause and an infinitive or infinitive phrase of some sort, and every tenth sentence will contain two infinitive forms. That each sentence does not in fact have such structures is the case, because Johnson is more inclined to use parallel structures within the same sentence or to alternate simple and complex sentences. But to consider the disproportionate frequency of infinitives in the Rambler and in the control essays not by Johnson is to think of an infinitive in every sentence (and more) compared to the occurrence in only seven of ten sentences. Similarly, adjective clauses appear as frequently as sentences in the Rambler and in only eight of twelve in The Spectator, The Covent-Garden Journal, and Goldsmith's Essays. Johnson in the Rambler is also
Table 5. Mean values for the number of occurrences of clause and verbal types, verb forms, and transitions in 69 Ramblers and 18 control essays.

<table>
<thead>
<tr>
<th></th>
<th>Ramblers</th>
<th>all controls</th>
<th>Idler, except controls</th>
</tr>
</thead>
<tbody>
<tr>
<td># adverbial cl.</td>
<td>21.7</td>
<td>22.4</td>
<td>20.8</td>
</tr>
<tr>
<td>% occ./sent.</td>
<td>66%</td>
<td>62%</td>
<td>69%</td>
</tr>
<tr>
<td>St. Dev.</td>
<td>6.5</td>
<td>7.3</td>
<td>5.6</td>
</tr>
<tr>
<td># adjective cl.</td>
<td>33.3</td>
<td>28.8</td>
<td>28.2</td>
</tr>
<tr>
<td>% occ./sent.</td>
<td>100%</td>
<td>80%</td>
<td>93%</td>
</tr>
<tr>
<td>St. Dev.</td>
<td>8</td>
<td>7.7</td>
<td>4.1</td>
</tr>
<tr>
<td># nominative cl.</td>
<td>15.3</td>
<td>16.7</td>
<td>16.1</td>
</tr>
<tr>
<td>% occ./sent.</td>
<td>46%</td>
<td>47%</td>
<td>53%</td>
</tr>
<tr>
<td>St. Dev.</td>
<td>6.3</td>
<td>8.1</td>
<td>3.5</td>
</tr>
<tr>
<td># infinitives</td>
<td>34.8</td>
<td>29.1</td>
<td>33</td>
</tr>
<tr>
<td>% occ./sent.</td>
<td>110%</td>
<td>81%</td>
<td>110%</td>
</tr>
<tr>
<td>St. Dev.</td>
<td>9.8</td>
<td>9.5</td>
<td>10.1</td>
</tr>
<tr>
<td># gerunds</td>
<td>15.3</td>
<td>15.9</td>
<td>13.3</td>
</tr>
<tr>
<td>% occ./sent.</td>
<td>46%</td>
<td>44%</td>
<td>44%</td>
</tr>
<tr>
<td>St. Dev.</td>
<td>6</td>
<td>5.2</td>
<td>3.1</td>
</tr>
<tr>
<td># participles</td>
<td>15.3</td>
<td>15.4</td>
<td>12.5</td>
</tr>
<tr>
<td>% occ./sent.</td>
<td>46%</td>
<td>43%</td>
<td>43%</td>
</tr>
<tr>
<td>St. Dev.</td>
<td>7.4</td>
<td>8.2</td>
<td>4</td>
</tr>
<tr>
<td># passive verbs</td>
<td>10</td>
<td>9.3</td>
<td>9.6</td>
</tr>
<tr>
<td>% occ./indep. cl.</td>
<td>20%</td>
<td>16%</td>
<td>17%</td>
</tr>
<tr>
<td>St. Dev.</td>
<td>3.8</td>
<td>5.1</td>
<td>1.2</td>
</tr>
<tr>
<td># copulatives</td>
<td>8.7</td>
<td>8.2</td>
<td>8.2</td>
</tr>
<tr>
<td>% occ./indep. cl.</td>
<td>17%</td>
<td>14%</td>
<td>15%</td>
</tr>
<tr>
<td>St. Dev.</td>
<td>4</td>
<td>4.5</td>
<td>3.7</td>
</tr>
<tr>
<td># sent.-initial transitions</td>
<td>3.9</td>
<td>4.3</td>
<td>2.8</td>
</tr>
<tr>
<td>% occ./sent.</td>
<td>12%</td>
<td>12%</td>
<td>9%</td>
</tr>
<tr>
<td>St. Dev.</td>
<td>2</td>
<td>2.4</td>
<td>1.5</td>
</tr>
<tr>
<td># sent.-internal transitions</td>
<td>17.5</td>
<td>16.2</td>
<td>15.5</td>
</tr>
<tr>
<td>% occ./sent.</td>
<td>35%</td>
<td>29%</td>
<td>27%</td>
</tr>
<tr>
<td>St. Dev.</td>
<td>5.2</td>
<td>8.7</td>
<td>9.5</td>
</tr>
</tbody>
</table>


more likely to use passive and copulative verbs than the control essayists, and he is more likely to embed transitional words in the sentence than to put them in the initial position in the sentence as do the other essayists.

As in the comparative findings of Rambler essay types we see more frequent use of adjective and nominative clauses, infinitives, and transitions, so do we see similar, intriguing results in the initial comparison of the Ramblers to the control essays. One of the most important advantages of a transformational-generative model for stylistic analysis is that it provides a means of examining and explaining the appearance of such syntactic features.

Each sentence of the selected Rambler and the control essays has received a detailed description of the sort that I shall demonstrate with a few of the most interesting or unusual sentences of Rambler 208. I begin by breaking a sentence down into its constituent kernel-sentences and then arranging those kernels in such a way as to indicate basic levels of subordination and modification.

One of the more simple sentences of the essay can demonstrate the procedure. I break the sixth sentence of Rambler 208, "If I have not been distinguished by the distributors of literary honours, I have seldom descended to the arts by which favour is obtained" (208, V, 316), into the following kernels:

5The tree-diagram and the list of ordered transformations are the characteristic parts of a transformational-generative analysis. The use of kernels simplifies the analysis for me. But all three are simply steps in one process, although because of limitations of space they appear as discrete and divided sections here.
I have descended seldom to the arts
arts obtain favour
NEG/if/ the distributors of honours have distinguished me
honours are literary

I arrange the kernels so as to show the main clause and the elements modifying other elements. I then diagram the deep-structure of the sentence so that the tree structure gives a graphic representation of the modification in the sentence (See Figure 1). Finally, once I have established the sub-units of the sentence, I order the transformations needed to give the appropriate surface structure of the sentence:

I have descended seldom to the arts arts obtain favour NEG /if/ the distributors of honours honours are literary have distinguished me

RPI honours which are literary
RCR honours literary
MSH literary honours
PASS I have descended seldom to the arts favour is obtained by arts
RFI I have descended seldom to the arts by which favour is obtained
PASS I have descended seldom to the arts by which favour is obtained NEG /if/ I have been distinguished by the distributors of literary honours
NEG /if/ I have not been distinguished
MODSH /if/ I have not been distinguished by the distributors of literary honours, I have descended seldom to the arts by which...
MODSH I have seldom descended

In the transformational-generative model, transformations can reapply to the sentence several times to give rise to more complex sentences, as, for example, the fourteenth sentence in Rambler 208:

6 See Appendix B for the complete list of transformations I used in the transformational-generative analysis of the Ramblers and control essays.
I have descended to the arts seldom.

Figure 1. Tree-diagram of sentence 6 in Rambler 208.
Having thus deprived myself of many excuses which candor might have admitted for the inequality of my compositions, being no longer able to allenge the necessity of gratifying correspondents, the importunity with which publication was solicited, or obstinacy with which correction was rejected, I must remain accountable for all my faults, and submit, without subterfuge, to the censures of criticism, which, however, I shall not endeavour to soften by a formal deprecation or to overbear by the influence of a patron. (208, V, 317)

This sentence becomes the following complex series of "sentences":

I must remain accountable for all my faults

(These I have deprived myself of many excuses)

Candor might have admitted excuses for the inequality of my compositions

I am no longer able

I allege the necessity

I allege the importunity

I allege the obstinacy

Somebody solicited publication with importunity

Somebody rejected correction with obstinacy

I must submit to the censures of criticism without subterfuge

I shall not endeavor

I soften censures by a deprecation

The deprecation is formal

I overbear censures by the influence of a patron

But this preliminary arrangement of kernels set forth in a tree-diagram can yield a slightly different sense of the parts and relationships within the sentence (see p. 54, Figure 2). This sample sentence involves an unusually large number of transformations,
I must remain accountable for all my faults. I have been deprived of many excuses by the influence of a patron. I alledge the necessity of my compositions.


Figure 2. Tree-diagram of sentence 14 in Rambler 208.
as is clear from the list in Figure 3, but many of the transformations repeat in a cycle of change. Still, after all this, modifications of the surface structure require transformations and semantic information beyond the capacity of a sentence-limited grammar, so that the sentence adverbs or transition words appear very late in the transformational-generative model and then only by means of ad hoc rules.

The complexity of the fourteenth sentence is clear even without a transformational-generative grammar, and perhaps its very length is a clue to the number of kernels and transformations needed to produce the surface structure; it is, after all, the longest sentence in the essay and appears at a key point of recapitulation and change of direction in the argument. But when we examine other sentences, we see that length need not be a real factor, as in the following sentence: "I therefore look back on this part of my work with pleasure, which no blame or praise of man shall diminish or augment" (208, V, 320). Although it is short, with only twenty-three words, some fairly complex conjunction produces the surface structure (see Figure 4 for the tree-diagram and list of transformations):

I look back on this part of my work with pleasure
  No praise of man shall diminish this pleasure
  No praise of man shall augment this pleasure
  No blame of man shall diminish this pleasure
  No blame of man shall augment this pleasure

The transformational-generative model through its tree-diagrams and transformations gives a clear indication of the number and kinds of conjunction Johnson uses. In *Rambler* 208, for instance, the
I must submit to the censures of criticism without subterfuge Neg I shall endeavour I soften the censures by a deprecation The deprecation is formal

Neg I shall endeavour for me to soften the censures by a formal deprecation

Neg I shall endeavour to soften the censures...

I must submit to the censures of criticism without subterfuge Neg I shall endeavour I overbear the censures by the influence of a patron

Neg I shall endeavour for me to overbear the censures by the influence of a patron

Neg I shall endeavour to overbear the censures...

I must submit to the censures of criticism without subterfuge Neg I shall endeavour to soften the censures by a formal deprecation or I must submit to the censures of criticism without subterfuge Neg I shall endeavour to overbear the censures by the influence of a patron

DuplDel I must submit to the censures of criticism without subterfuge Neg I shall endeavour to soften the censures by a formal deprecation or to overbear by the influence of a patron

RPI I must submit to the censures of criticism without subterfuge which Neg I shall endeavour to soften by a formal deprecation or to overbear by the influence of a patron

Neg which I shall not endeavour

I am no longer able I allege the necessity I gratify correspondents

Comp_2 I am no longer able I allege the necessity of gratifying correspondents

PASS I am no longer able I allege the importunity Somebody solicited publication with importunity

PASS publication was solicited with importunity by somebody

By-NPDel I allege the importunity with which publication was solicited

RPI I am no longer able I allege the obstinacy somebody rejected correction with obstinacy

PASS correction was rejected with obstinacy by somebody

By-NPDel correction was rejected with obstinacy

RPI I allege the obstinacy with which correction was rejected

ConjRed I am no longer able I allege the necessity of gratifying correspondents, I am no longer able I allege the importunity with which publication was solicited, or I am no longer able I allege the obstinacy with which correction was rejected

Figure 3. The transformations from deep structure to surface structure for figure 2
I am no longer able to alledge the necessity of gratifying correspondents, the importunity with which publication was solicited, or the obstinacy with which correction was rejected.

I have deprived myself of many excuses which candor might have admitted for the inequality of my compositions.

I must remain accountable for all my faults and must submit to the censures of criticism.

I have deprived myself of many excuses which candor might have admitted for the inequality of my composition, being no longer able to alledge, the necessity of gratifying correspondents, the importunity with which publication was solicited, or the obstinacy with which correction was rejected, I must remain accountable for all my faults, and submit to the censures of criticism without subterfuge, which I shall not endeavour to soften by a formal deprecation or to overbear by the influence of a patron.

... and submit, without subterfuge, to the censures of criticism.

Having thus deprived myself... which, however, I shall not endeavour...
I look back on this part of my work with pleasure.

ConjRed  No blame of man shall diminish this pleasure or no blame of man shall augment this pleasure
DuplDel  No blame of man shall diminish or augment this pleasure
ConjRed  No praise of man shall diminish this pleasure or no praise of man shall augment this pleasure
DuplDel  No praise of man shall diminish or augment this pleasure
ConjRed  No blame of man shall diminish or augment this pleasure or no praise of man shall diminish or augment this pleasure
DuplDel  No blame or praise of man shall diminish or augment this pleasure
RPI      I look back on this part of my work with pleasure which no blame or praise of man shall diminish or augment
TRNINS  I therefore look back.

Figure 4. Tree-diagram and transformations for sentence 36 in Rambler 208.
traditionally noted doublets and triplets occur in the conjunction of full independent clauses, nominative clauses, adverbial clauses, infinitive phrases, gerund phrases, noun phrases, verb phrases, prepositional phrases, adverbs, and adjectives. The diagrams show quickly the conjoining of even more constituents, as in:

He that condemns himself to compose on a stated day, will often bring to his task an attention dissipated, a memory embarrassed, an imagination overwhelmed, a mind distracted with anxieties, a body languishing with disease; He will labour on a barren topick, till it is too late to change it; or in the ardour of invention, diffuse his thoughts into wild exuberance, which the pressing hour of publication cannot suffer judgment to examine or reduce. (208, V, 318)

The conjunction of five noun phrases with following adjectival participles is an extended parallelism of the sort that draws the reader's attention to Johnson's use of syntactic balance to heighten the effect of the individual units (see Figure 5).

This example brings up another advantage of the transformational-generative model: it can account for the stylistic variation between adjectives appearing before or after the modified noun. Only in this sentence just quoted from *Rambler* 208 do adjectives follow the noun; all other adjectives in the essay occur before the noun, the place most common for adjectives in English. I shall consider the significance of such a variation later, but at this point it is sufficient to note that the transformational model provides an explanation for the variant positions by means of an optional modifier-shift transformation which we might say Johnson chose not to use in all five of these adjective generations.
he will bring attention often to his task

something dissipates attention

he condemns himself

he composes on a day

he states a day

he will bring memory often to his task

something embarrasses his memory

he will bring a mind often to his task

something overwhelms imagination

he will bring body often to his task

body languishing with disease

Figure 5. Tree-diagram of the first independent clause of sentence 23 in Rambler 208.
One feature characteristic of Johnson's prose according to many earlier appraisals is the predominance of parallel structure. While parallelism is frequent, as is clear in the previous examples, Johnson sometimes creates parallel structures on the surface from non-parallel deep structures. The most common method he uses for this transformational illusion involves a passive transformation and a "by-subject" deletion transformation, as in:

That all are happily imagined, or accurately polished, that the same sentiments have not sometimes recurred, or the same expressions been too frequently repeated, I have not confidence in my abilities sufficient to warrant. (208, V, 318)

so that the conjoined structures all appear to be of the same type, "That all," "that the same," and "or the same," when in fact the four parts come from different underlying structures:

Neg I have sufficient confidence in my abilities
I warrant it
I happily imagined all
I accurately polished all
Neg the same sentiments have sometimes recurred
I have too frequently repeated the same expressions

The passive transformation switches the subject and object, changes the subject into a "by-agent" phrase, and changes the verb phrase to yield: "all are happily imagined by me," "all are accurately polished by me," and "the same expressions have too frequently been repeated by me." The "by-agent" phrase is then deleted, and the appropriate structures can be conjoined. Again, the model highlights a fairly common device for imposing parallelism where it does not originally occur (see also the sixth, eleventh, seventeenth,
nineteenth, and thirty-fourth sentences in *Rambler* 208), a device overlooked by other models of stylistic analysis. And since parallelism is so important in Johnson's style, to note the means employed to achieve it is as crucial as to note the parallelism itself.

Finally, the alternative placement of certain flexible, movable elements on the surface of the sentence indicates possible stylistic devices in Riffaterre's sense—carefully planned breaks for an aesthetic end. Word order which varies from the usual draws attention to itself and to the thought expressed. With the sentence, "Arbitrary decision and general exclamation I have carefully avoided, by asserting nothing without a reason, and establishing all my principles of judgment on unalterable and evident truths" (208, V, 319), the reader expecting normal subject-verb-object order recognizes the nouns at the beginning of the sentence and starts to make sense of the sentence with the compound nouns as the subject. But when the real subject of the sentence does appear, the reader re-evaluates the relations of the pieces of the sentence and places more emphasis on the initial noun phrases which serve in fact as the grammatical objects of the sentence. Likewise, suppression of an introductory adverb and substitution of a subjunctive verb form in, The seeming vanity with which I have sometimes spoken of myself, would perhaps require an apology, were it not extenuated by the example of those who have published essays before me, and by the privilege which every nameless writer has been hitherto allowed. (208, V, 317)
draw attention to the clause as well as to the extenuating circumstances listed in the clause.
I shall continue with the results of the transformational-generative analysis of the selected essays in the next chapter of the study, but let me close with a word on the obvious limitation of this kind of analysis. Because it is sentence-limited, the model can isolate and explain only those features bounded by the sentence. For this reason, the transformational-generative model is by itself incomplete because it cannot take up the questions of repetition, coherence, sentence conjunction, or sentence parallelism which Rambler 208 also illustrates:

Having thus deprived myself of many excuses which candor might have admitted for the inequality of my compositions, being no longer able to allege the necessity of gratifying correspondents, the importunity with which publication was solicited, or obstinacy with which correction was rejected, I must remain accountable for all my faults, and submit, without subterfuge, to the censures of criticism, which, however, I shall not endeavour to soften by a formal deprecation or to overbear by the influence of a patron. The supplications of an author never yet reprieved him a moment from oblivion; and, though greatness has sometimes sheltered guilt, it can afford no protection to ignorance or dulness. Having hitherto attempted only the propagation of truth, I will not at last violate it by the confession of terrors which I do not feel. Having laboured to maintain the dignity of virtue, I will not now degrade it by the meanness of dedication. (208, V, 317, italics added)

We can build from the transformational-generative model for an understanding of these larger stylistic devices, but to consider them satisfactorily we must leave the sentence and move into discourse.

But first we shall consider the sentences and their structures, smaller structures which create the most basic impressions of style and sentences which convey meaning at least in part through controlled recurrent syntactic arrangement. We shall see in Chapter 3 that the recurrence of adjective clauses, infinitives, and
passive verb forms, as well as other characteristic features, points to Johnson's patterns of choices in the arrangement of his sentence structure.
Chapter III
Characteristic Transformational Features in The Rambler

In the preceding chapter, I sketched a part of a transformational-generative analysis of one Rambler essay to show in outline the procedure I would follow in analyzing the Rambler and control essays. As Nils Erik Enkvist notes in Linguistic Stylistics, stylistic analyses using the transformational-generative model demonstrated the applicability of generative-transformational grammar to the description of styles, irrespective of the fact that neither style nor frequencies had occupied places of their own in transformational theory. The patterns of frequency with which each writer had used certain optional transformations and types of transformations proved to be explicit, concretely describable style markers. . . .

When we look at the Rambler essays in light of the transformational-generative analysis, we do find repeated use of optional transformations and patterns of transformations that reveal characteristics of the prose of these essays.

Coordination of sentences and sentence parts is one of the most common patterns of complication of syntax. Simple sentences\(^1\) conjoined


\(^2\)In its strictest definition, a simple sentence cannot include verbals since those are derived from deep-structure kernel sentences, but since only thirty-nine sentences in the eighteen Rambler are true simple sentences, I shall occasionally use a sentence including a verbal as an example of a simple sentence.

65
with a coordinating conjunction (compound sentences) are the least difficult to achieve in a transformational-generative model, as in "The company disperses, and their places are supplied by others equally ignorant, or equally careless" (146, V, 14), in which the sentences are hooked together simply by an "and." But even this most basic level of coordination becomes more complicated in Johnson's prose, as in this sentence: "For his great business is to know his faults, and those malignity will discover, and resentment will reveal" (28, III, 155). In this instance, the sentence coordination occurs in two stages, for the second and third simple elements must be conjoined before the compound sentence can be connected to the first element. Notice the direct parallelism of the second and third sentences, as well as the shift of "those" to a more emphatic position, introducing the second part of the sentence. Variations on this pattern of repeated coordination include the mixture of paratactic with strict syndetic coordination as in Rambler 152:

In letters of this kind, some conceive art graceful, and others think negligence amiable; some model them by the sonnet, and will allow them no means of delighting but the soft lapse of calm mellifluence; others adjust them by the epigram, and expect pointed sentences and forcible periods. (152, V, 46-47)

The first two elements are added to each other through the "and," whereas the third and fourth members accumulate without explicit conjunctions. Nonetheless, the repeated parallel structure marks the comparison and contrast of the semantic level. "some" alternates with "others" in the subject of each unit, and the remainder of sentences one and two, and three and four match as well.
Johnson follows this sentence with another equally interesting in its combination of simple-sentence elements:

The one party considers exemption from faults as the height of excellence, the other looks upon neglect of excellence as the most disgusting fault; one avoids censure, the other aspires to praise; one is always in danger of insipidity, the other continually on the brink of affectation. (152, V, 47)

Here "one" and "the other" repeat the balanced contrasts of the preceding sentence, again with almost exact correspondence of sentence structures between conjoined elements:

1) the one party considers exemption from faults as the height of excel.
2) the other looks upon neglect of excel. as the most disg. fault;
3) one avoids censure
4) the other aspires to praise
The final element of the example brings up what is actually a more frequent use of coordination in the *Rambler*, as strictly compound sentences occur only eleven times in the eighteen sample essays. Johnson is much more likely to conjoin complex sentences or to intersperse simple with complex sentences in a long coordinate chain:

1. This will be the state of every man, who, in the choice of his employment, balances all the arguments on every side; the complication is so intricate, the motives and objections so numerous, there is so much play for the imagination, and so much remains in the power of others, that reason is forced at last to rest in neutrality, the decision devolves into the hands of chance, and after a great part of life spent in inquiries which can never be resolved, the rest must often pass in repenting the unnecessary delay, and can be useful to few other purposes than to warn others against the same folly, and to show, that of two states of life equally consistent with religion and virtue, he who chooses earliest chooses best. (19, III, 109-110)

Elements numbered 1, 4, and 6 are complex sentences, while elements numbered 2, 3, and 5 are simple sentences by themselves, but all conjoin in one long compound-complex sentence. Simple sentences appear by themselves, in fact, only thirty-nine times in the sample essays, so that in Riffaterre's sense simple sentences become stylistic devices against a background of more complicated sentences.

But to return to "one is always in danger of insipidity, the other continually on the brink of affectation." The coordination involves only the suppression of a copula in the second element, so that the reduction needed for this coordination is minimal:

\[
\begin{align*}
\text{one is always} & \ldots \\
\text{the other is continually} & \ldots \\
\Rightarrow \text{one is always} & \ldots, \text{the other continually} & \ldots 
\end{align*}
\]
In the allegory on Wit and Learning (Rambler 22), three such reductions occur in close proximity, partly because the comparison of the two lends itself to rapid alternation of identifying features, and partly because the parallel structures in sentence after sentence set up a situation in which reduction is totally unambiguous:

Wit was daring and adventurous; Learning cautious and deliberate.

Novelty was the darling of Wit, and antiquity of Learning.

The seriousness of Wit was without dignity, and the merriment of Learning without vivacity. (22, III, 122-23)

Since the copula in English serves mainly as an indicator of equivalence, its deletion usually causes no problem with meaning, but we see in the second example from No. 22 that not only is the copula deleted, but that the following noun phrase (NP) is reduced as well.

Compound-complex sentences occur so frequently in the Rambler (37% of the sentences) that I need not give examples of that type for a separate treatment. Rather, a more significant feature in the Rambler involves conjoined sentence parts. Johnson conjoins verb phrases almost twice as often as Addison, Steele, Goldsmith, and Fielding. In the Rambler, 47% of the sentences have compounded predicates, a figure almost equalled by the 46% of sentences in the Adventurer and Idler having compound verb phrases, while the other control essays show such compounding in only 27% of the sentences. While Johnson often couples only two verbs in a given sentence, as in this sentence:
We do not think it reasonable to fill the world with volumes from which nothing can be learned, nor expect that the employments of the busy, or the amusements of the gay, should give way to narratives of our private affairs, complaints of absence, expressions of fondness, or declarations of fidelity. (152, V, 43-44; italics added)

But frequently he combines several verbs:

He therefore read authors, constructed systems, and tried experiments; . . . (19, III, 105)
He immediately took chambers in the Temple, bought a common-place-book, and confined himself for some months to the perusal of the statutes, year-books, pleadings, and reports; . . . (19, III, 106)
He, however, suppressed his misery in silence, and passed through the campaign with honour, but found himself utterly unable to support another. (19, III, 108; ital. added)

In some cases, the conjunction occurs with the deletion or ellipsis of part of the verb phrase:

If great events are to be related, he may with all the solemnity of an historian, deduce them from their causes, connect them with their concomitants, and trace them to their consequences. (152, V, 46; ital. added)

His impatience then grows violent and tumultuous; he ranges over the town with restless curiosity, and hears in one quarter of a cricket-match, in another of a pick-pocket; is told by some of an unexpected bankruptcy, by others of a turtle feast; is sometimes provoked by importunate enquiries after the white bear, and sometimes with praises of the dancing dog; he is afterwards entreated to give his judgment upon a wager about the height of the monument; invited to see a foot race in the adjacent villages; desired to read a ludicrous advertisement; or consulted about the most effectual method of making enquiry after a favourite cat. (146, V, 14; ital. added)

The first simple element is followed by a sentence conjoining four verb phrases, but only in the final element are the four verbs reduced. The complexity of this combination becomes clearer when we note the transformations necessary to produce simply the conjunction
of the verb phrases. Each of the four final kernels undergoes a passive transformation:

- someone entreats him \(\rightarrow\) he is entreated by someone
- someone invites him \(\rightarrow\) he is invited by someone
- someone desires him \(\rightarrow\) he is desired by someone
- someone consults him \(\rightarrow\) he is consulted by someone

and the output of that transformation undergoes a second transformation for the By-agent Deletion even before the conjunction. Then the four are conjoined: he is entreated, he is invited, he is desired, or he is consulted. This chain is then reduced by means of a duplication deletion transformation to yield:

he is entreated, invited, desired, or consulted.

What is interesting about this sentence is that the conjoined verb phrases all include an embedded sentence, though in the first three verb phrases, the embedded unit becomes an infinitive phrase and in the last verb phrase it becomes a gerund after each undergoes the appropriate transformations.

In some instances, the conjoined verb phrases are not exactly parallel so that the auxiliary must appear:

\[\ldots\text{for the sailor and the chambermaid, he enquired out mortgages and securities, and wrote bonds and contracts; and had endeared himself to the old woman.}\ldots\]

\[(197, V, 263-64; \text{ital. added})\]

\[\ldots\text{yet I do not see any coactive necessity that many should be without the indispensable conveniences of life; but am sometimes inclined to imagine, that, casual calamities excepted, there might, by universal prudence, be procured an universal exemption from want; and that he who should happen to have least, might notwithstanding have enough.}\]

\[(57, \text{III, 307; ital. added})\]
Or the conjunction includes the auxiliary in one of the conjoined verb phrases and not in another:

The seaman looked with contempt upon the squire as a milksop and a landman, who had lived without knowing the points of the compass, or seeing any part of the world beyond the county-town; and, whenever they met, would talk of longitude and latitude, and circles and tropicks, would scarcely tell him the hour without some mention of the horizon and meridian, nor shew him the news without detecting his ignorance of the situation of other countries. (197, V, 265; ital. added)

As in the previous instance of the uniformly reduced verb phrases, this example highlights the importance of the duplication deletion transformation because it is at that point that selected deletions occur.

We need not examine the semantic import of the conjoined verbs or the relative use of additive, adversative, or disjunctive conjunctions, for example, to note at this point that the foregoing examples illustrate the various modes of consistently coordinating verb phrases, such coordination giving Johnson a way of repeatedly making two or more points about the same subject, often with incremental force.

Conjunction of noun phrases is relatively consistent in the sample Rambler and control essays. Conjoined noun phrases of any sort (as subject, direct object, predicate nominative, object of preposition) occur in 55% of sentences in the controls and 59% in the Ramblers. Linked adjectives and prepositional phrases (only when the preposition repeats in successive elements) are equally consistent in the Rambler and the control essays; paired adjectives appear in 15% of the Rambler sentences and 14% of the control sentences;
paired prepositional phrases appear in 14% of the Rambler sentences and 12% of the control sentences. Table 6 summarizes the average number of occurrences of conjoined verb phrases (VP), noun phrases (NP), adjectives (ADJ), and prepositional phrases (PP) in the selected Ramblers, in the Spectators, the Covent-Garden Journal essays, and the Goldsmith Essays, in the Idler and the Adventurer, and then finally in all controls. That average appears as a percentage of the average number of sentences in the selected essays with the standard deviation from that average following.

Table 6. Occurrences of conjoined verb phrases (VP), noun phrases (NP), adjectives (ADJ), and prepositional phrases (PP) in 18 Ramblers and 18 control essays.

<table>
<thead>
<tr>
<th></th>
<th>VP</th>
<th>NP</th>
<th>ADJ</th>
<th>PP</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ramb.</td>
<td>15.6</td>
<td>19.6</td>
<td>4.9</td>
<td>4.7</td>
</tr>
<tr>
<td>% sent.</td>
<td>47.0</td>
<td>59.0</td>
<td>15.0</td>
<td>14.0</td>
</tr>
<tr>
<td>S.D.</td>
<td>7.8</td>
<td>5.7</td>
<td>3.1</td>
<td>3</td>
</tr>
<tr>
<td>Cont.</td>
<td>10.6</td>
<td>18.6</td>
<td>5.3</td>
<td>4.2</td>
</tr>
<tr>
<td>exc.</td>
<td>27.0</td>
<td>50.0</td>
<td>14.0</td>
<td>11.0</td>
</tr>
<tr>
<td>% sent.</td>
<td>4.5</td>
<td>8.5</td>
<td>3.1</td>
<td>2.7</td>
</tr>
<tr>
<td>S.D.</td>
<td>4.5</td>
<td>8.5</td>
<td>3.1</td>
<td>2.7</td>
</tr>
<tr>
<td>Id., Ad.</td>
<td>14.0</td>
<td>51.7</td>
<td>4.5</td>
<td>5.0</td>
</tr>
<tr>
<td>% sent.</td>
<td>46.0</td>
<td>72.0</td>
<td>15.0</td>
<td>17.0</td>
</tr>
<tr>
<td>S.D.</td>
<td>4.2</td>
<td>6.0</td>
<td>3.0</td>
<td>1.7</td>
</tr>
<tr>
<td>All</td>
<td>11.7</td>
<td>19.6</td>
<td>5.1</td>
<td>4.4</td>
</tr>
<tr>
<td># occ. (mean)</td>
<td>33.0</td>
<td>55.0</td>
<td>14.0</td>
<td>12.0</td>
</tr>
<tr>
<td>% sent.</td>
<td>4.6</td>
<td>7.7</td>
<td>3.0</td>
<td>2.4</td>
</tr>
<tr>
<td>S.D.</td>
<td>4.6</td>
<td>7.7</td>
<td>3.0</td>
<td>2.4</td>
</tr>
</tbody>
</table>

Since the number of complex sentences is so high in the Ramblers (54% of the sentences), the stylistic analyst expects a relatively high percent of conjoined clauses to replace occasionally the successive embedding of clauses. This is the case, with coordinated clauses occurring twice as often in the Ramblers as in the non-Johnson
controls. Of those conjoined clauses, 50% are nominative, so that the conjunction, as in

It may be proper for all to remember, that they ought not to raise expectation which it is not in their power to satisfy, and that it is more pleasing to see smoke brightening into flame, than flame sinking into smoke.

(1, III, 4)

proceeds by means of transformations for nominalization, it-deletion, conjunction, and duplication deletion:

all remember it
they ought to raise expectation which it is not in their power to satisfy

all remember it
it is more pleasing to see smoke brightening into flame, than flame sinking into smoke.

COORDR — all remember that they ought not to raise...

COORDR — all remember that it is more pleasing...

COORDR — all remember that they ought not to raise...

COORDR — all remember that it is more pleasing...

COORDR — all remember that they . . . and all remember that it . . .

COORDR — all remember that they . . . and that it . . .

Coordination of clauses becomes the second type of coordination to characterize Johnson and to distinguish him from the other essayists.

In the initial analysis of the Ramblers, I discovered a habitual use of infinitives. Of the verbals, Johnson couples only infinitives in significant numbers. Conjoined gerunds and participles occur respectively in only 3% and 1.5% of the sentences in the Rambler

I consider here only the transformations for the conjunction and assume that embedded structures—verbals and adjective clauses—have already been transformed as necessary.
and the control essays, whereas linked infinitives figure in almost 10% of the sentences in the *Rambler* and in 5% of the sentences in the controls excluding the *Adventurer* and the *Idler*, or in 6% of all control sentences. Like single infinitives, infinitives in combination can appear as the subject of a sentence: "To have riches and to have merit would then have been the same..." (131, IV, 332), and, "... to throw a multitude of particulars under general heads, and lay down rules of extensive comprehension, is to common understandings of little use" (90, IV, 109-10). Or they may appear in place of full clauses as the primary structures for developing a thought, as in

> When evils cannot be avoided, it is wise to contract the interval of expectation; to meet the mischiefs which will overtake us if we fly; and suffer only their real malignity without the conflicts of doubt and anguish of anticipation. (134, IV, 347; ital. added)

or in

> For who can wonder that, allured on one side, and frightened on the other, some should endeavour to gain favour by bribing the judge with an appearance of respect which they do not feel, to excite compassion by confessing weakness of which they are not convinced, and others to attract regard by a shew of openness and magnanimity, by a daring profession of their own deserts, and a publick challenge of honours and rewards. (1, III, 6; ital. added)

The second example is especially interesting in that the conjunction adds each infinitive to the preceding one, with only one coordinating conjunction (and) appearing between the second and third elements, but the structure is not precisely parallel since "some" serves as the subject of the endeavor "to gain" and "to excite" while "others" endeavor "to attract." Once again we see Johnson drawing upon the ordinary mechanism for coordination but putting it to work in a slightly unusual manner.
Like other coordinated verb structures, verb forms providing the conjoined infinitives often undergo parallel passive transformations before they are transformed into infinitives, as, for example, in:

When therefore any sharp pain is to be suffered, or any formidable danger to be incurred, we can scarcely exempt ourselves wholly from the seducements of imagination. . . . (134, IV, 346)

we suffer pain
we incur danger
PASS ➔ pain is suffered by us
PASS ➔ danger is incurred by us
BY-A D ➔ pain is suffered
BY-A D ➔ danger is incurred
COMP ➔ for pain to be suffered
FOR-NP D ➔ to be suffered
COMP ➔ for danger to be incurred
FOR-NP D ➔ to be incurred
CONJ ➔ . . . to be suffered, or . . . to be incurred

Coordination of sentence parts also functions at various times as a specific device for enriching the texture of a sentence by paralleling with syntactic couplings the semantic content. In Rambler 10, for instance, the repetition of dual elements gives added weight to the final pair of conjoined nouns: "In a face dimpled with smiles, it has often discovered malevolence and envy, and detected, under jewels and brocade, the frightful forms of poverty and distress" (10, III, 53). A succeeding coordination may actually specify a preceding one, as, for example, when "intricacies of combination" refers to the distinct view and "varieties of connexion" refers to the comprehensive view in Rambler 63.
To take a view at once distinct and comprehensive of human life, with all its intricacies of combination, and varieties of connexion, is beyond the power of mortal intelligences. (63, III, 336)

Likewise, the coordination may suggest alternative responses to different situations, as in this sentence:

But while operating only upon the thoughts, it disturbs none but him who has happened to admit it, and, however it may interrupt content, makes no attack on piety or virtue, I cannot think it so far criminal or ridiculous, but that it may deserve some pity, and admit some excuse. (63, III, 335)

In this case, the less than criminal deserves pity and the ridiculous an excuse. Or the opposite effect results when the conjoined elements reinforce a semantic incongruity. In the following long sentence, "accidental causes and external efficient" are opposed to the miseries produced by the appetites and passions so as to reiterate the fault of mistaken belief:

If he that finds himself uneasy may reasonably make efforts to rid himself from vexation, all mankind have a sufficient plea for some degree of restlessness, and the fault seems to be little more than too much temerity of conclusion, in favour of something not yet experienced, and too much readiness to believe, that the misery which our own passions and appetites produce, is brought upon us by accidental causes, and external efficient. (63, III, 336)

Such use of conjoined elements accounts for the persistent description of Johnson's prose as characterized by parallelism, balance, and antithesis. Johnson uses a full range of conjunctions, including various comparative conjunctions, to exploit semantic associations or incongruities. And he is able to exploit basic ambiguities of syntax when he layers coordinated elements, as in this sentence:
Irresolution and mutability are often the faults of men, whose views are wide, and whose imagination is vigorous and excursive, because they cannot confine their thoughts within their own boundaries of action, but are continually ranging over all the scenes of human existence, and consequently, are often apt to conceive that they fall upon new regions of pleasure, and start new possibilities of happiness. (63, III, 337)

As we read through the sentence, we see that the second conjunction (and) clearly connects two adjective clauses introduced by "whose." The third coordinating conjunction, "but," at first appears to link the "are" of the main clause with a second "are" for a compound verb phrase, but instead it links "they cannot confine but are ranging," with the usual adversative shift of direction. The next conjunction (but) follows as the logical subsequent to the "but are ranging." The ambiguity of the next coordinating conjunction is resolved through the following parallel structures, but at first glance "and start" could be a reduced "and to start" conjoined with "to conceive" or it could be "and they start" conjoined with "that they fall." "New regions" and "new possibilities" point to the second choice, but the conjunction causes initial confusion because the timely deletion of the key word preceding the verb that would normally signal the kind of conjunction slows the reader to allow for careful consideration of "irresolution and mutability."

One final point about Johnson's internal coordination of sentences makes clear the value of a transformational-generative model for analysis. In sentences like,

A man of letters was easily dazzled with the gaiety of their appearance, and softened into kindness by the politeness of their address; he, therefore, cultivated this new acquaintance, and when he saw how readily they found in every place admission and regard,
and how familiarly they mingled with every rank and order of men, he began to feel his heart beat for military honours, and wondered how the prejudices of the university should make him so long insensible of that ambition, which has fired so many hearts in every age, and negligent of that calling, which is, above all others, universally and invariably illustrious, and which gives, even to the exterior appearance of its professors, a dignity and freedom unknown to the rest of mankind. (19, III, 106-7)

Johnson layers coordination at all levels. The kernels of this sentence show that coordination occurs within adjective clauses and between adjective clauses which modify a noun phrase in a prepositional phrase in a nominative clause. Conjoined nominative clauses embedded in an adverbial clause all modify the coupled verb phrases of the main clause of the final element of a compound-complex sentence:

S → S and S

he began
he feels his heart
his heart beats for honors
/when/ he saw it
they found admission in every place readily
they found regard in every place readily
they mingled with every rank of men familiarly
they mingled with every order of men familiarly
he wondered it
/when/ he saw it . . .
the prejudices of the university should make him so long insensible of that ambition
ambition has fired so many hearts in every age
the prejudices of the university should make him so long negligent of that calling
calling is universally illustrious above all others
calling is invariably illustrious above all others
calling gives a dignity even to the appearance of its professors
calling gives a freedom even to the appearance of its professors
dignity is unknown to the rest of mankind
freedom is unknown to the rest of mankind
Appropriate transformations combine these kernels and then attach this complex sentence to the preceding sentences. The transformational-generative model provides a very clear view, even at a glance, of the complexity but expansiveness of sentences incorporating the kinds and numbers of stratified coordinations, as does this sentence and as do characteristic numbers of sentences throughout the Rambler.

Sentence coordination occurs, as I noted before, in a variety of explicit and paratactic structures, but coordination between sentences punctuated as such also occurs, specifically through the use of initial transitions. As I pointed out in Chapter 2, Johnson begins 12% of the sentences in the Rambler with initial transition words compared to 13% initial transitions in the control essays. One feature not indicated by the number of occurrences of introductory transition words is the fact that Johnson employs inversions of subject and predicate following "thus" as a sentence-opener. Inversion of subject-noun phrase and verb phrase occurs in interrogatory, exclamatory, and imperative sentences, but excluding these, Johnson inverts the subject and predicate following "nor" some ten times in eighteen essays compared to thirty-one occurrences in the controls, but only Johnson uses an inversion transformation with "thus." Sentence connectors as devices for coherence or as devices to indicate logical shifts in the argument will receive more attention in a later chapter, as they are not sentence-internal and thus do not fit into the sentence-limited transformational-generative model.
As we would expect from the initial counts of verbals in the essays, transformations generating infinitives occur more frequently in the Ramblers than in the control essays. Table 7 summarizes the average number of transformations per essay needed to obtain the surface manifestations of infinitives and gerunds. Infinitives appear in two separate categories, the first representing all infinitives, the second including only the number of infinitives used as subjects or as predicate nominates ($NP + BE + NP$). The second category is distinct because to create an infinitive phrase for that function in a sentence often requires additional transformations, sometimes an inversion and sometimes an It-Deletion. As the percent of occurrences shows, Johnson in the Ramblers uses infinitives in both categories one-third more times than do Addison, Steele, Goldsmith, and Fielding, and gerunds appear slightly more often in the Ramblers than in any of the control essays. Participles, most frequently in the Rambler as preposed adjectives and occasionally as noun-following adjectives, work effectively for explicit modification:

I saw their looks clouded at the beginning of every game with an uniform solicitude, now and then in its progress varied with a short triumph, at one time wrinkled with cunning, at another deadened with despondency, or by accident flushed with rage at the unskilful or unlucky play of a partner. (10, III, 53; ital. added)
Table 7. Occurrences of transformations for two classes of infinitives and all gerunds.

<table>
<thead>
<tr>
<th></th>
<th>all inf</th>
<th>inf-NP</th>
<th>gerunds</th>
</tr>
</thead>
<tbody>
<tr>
<td># occ. (mean)</td>
<td>37.7</td>
<td>3.7</td>
<td>13.8</td>
</tr>
<tr>
<td>Ramb. % sent.</td>
<td>114.0</td>
<td>11.0</td>
<td>42.0</td>
</tr>
<tr>
<td>S.D.</td>
<td>9.4</td>
<td>2.3</td>
<td>4.6</td>
</tr>
<tr>
<td>Cont. # occ. (mean)</td>
<td>29.8</td>
<td>3.0</td>
<td>13.7</td>
</tr>
<tr>
<td>exc. Id., % sent.</td>
<td>76.7</td>
<td>7.7</td>
<td>35.0</td>
</tr>
<tr>
<td>Ad. S.D.</td>
<td>8.8</td>
<td>1.9</td>
<td>4.8</td>
</tr>
<tr>
<td>Id., # occ. (mean)</td>
<td>36.3</td>
<td>4.0</td>
<td>9.8</td>
</tr>
<tr>
<td>Ad. % sent.</td>
<td>120.2</td>
<td>13.2</td>
<td>33.0</td>
</tr>
<tr>
<td>S.D.</td>
<td>11.7</td>
<td>1.9</td>
<td>3.8</td>
</tr>
<tr>
<td>All # occ. (mean)</td>
<td>32.0</td>
<td>3.3</td>
<td>12.4</td>
</tr>
<tr>
<td>Cont. % sent.</td>
<td>89.3</td>
<td>9.3</td>
<td>34.0</td>
</tr>
<tr>
<td>S.D.</td>
<td>10.2</td>
<td>1.9</td>
<td>4.8</td>
</tr>
</tbody>
</table>

Other adjectival modification is very similar in the Rambler and the control essays, with Johnson using fewer preposed adjectives in the Rambler essays (approximately 2.7 per sentence) than in the Idler and the Adventurer essays (approximately 3 per sentence). The gap between the Rambler and the other control essays is even smaller, since the other essayists use approximately 2.9 adjectives per sentence. Adjectives following the noun they modify are relatively frequent: 24% of the Rambler sentences and 25% of the control sentences have such adjectives. But adjectives are not particularly striking in the Rambler, so that it is surprising to find that Johnson uses almost as many adjectives as do the other essayists and that the descriptive adjectives similarly outnumber quantifiers—several, few, some, etc.—in both the Rambler and the control essays. Only Johnson's greater reliance on "same" and "different" as descriptive terms can account in part for the nondistinctive adjectival modification I see in the Rambler.
With the consideration of dependent clauses and their placement in the surface structure of the sentence, we address one set of the most distinctive features of Johnson's prose. The number of transformations needed to generate nominative clauses is not unusual in the *Rambler*: Johnson averages a nominalization transformation in forty-seven of one hundred sentences compared to the use of the same transformation in forty-eight of one hundred control sentences.

With adjective clauses, even the number of transformations is striking. In 96% of Johnson's sentences an adjective clause appears by means of a relative-pronoun insertion transformation, with the possible deletion of the pronoun:

\[
\text{RPI} \rightarrow \text{The number of correspondents which increases every day.} \quad (10, \text{III}, 51)
\]

or,

\[
\text{RPD} \rightarrow \text{the blessing we expect.} \quad (63, \text{III}, 337)
\]

When we consider that in the transformational-generative model adjectives, both preceding and following the noun, are also generated through relative-pronoun transformations, then the number of those transformations becomes almost staggering. Nonetheless, the number of relative-pronoun transformations generating full clauses in the *Rambler* exceeds the number in the Addison, Steele, Goldsmith, and Fielding control essays by 20%. Characteristically, the use of this transformation in the *Idler* and the *Adventurer* parallels the use in the *Rambler* as Table 8 shows:
Table 8. Occurrence of Relative-Pronoun Insertion and Deletion Transformations.

<table>
<thead>
<tr>
<th></th>
<th>RPI</th>
<th>RPD</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td># occ. (mean)</td>
<td>tot. # occ.</td>
</tr>
<tr>
<td>Ramb.</td>
<td>31.6</td>
<td>2</td>
</tr>
<tr>
<td>% sent.</td>
<td>96.0</td>
<td></td>
</tr>
<tr>
<td>S.D.</td>
<td>8.6</td>
<td></td>
</tr>
<tr>
<td>Cont.</td>
<td>29.3</td>
<td>24</td>
</tr>
<tr>
<td>exc.</td>
<td>76.0</td>
<td></td>
</tr>
<tr>
<td>Id.</td>
<td>90.0</td>
<td></td>
</tr>
<tr>
<td>Ad.</td>
<td>8.9</td>
<td></td>
</tr>
<tr>
<td>% sent.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Id.</td>
<td>90.0</td>
<td></td>
</tr>
<tr>
<td>Ad.</td>
<td>5.2</td>
<td></td>
</tr>
<tr>
<td>% sent.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>All</td>
<td>80.0</td>
<td>24</td>
</tr>
<tr>
<td>Cont.</td>
<td>7.8</td>
<td></td>
</tr>
<tr>
<td>S.D.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

With the greater numbers of adjective clauses in the Rambler, we also see importance given to their placement (as well as to the arrangement of all types of clauses) and to the successive levels of subordination. It is not difficult to find in Johnson sentences which have two or more levels of modification:

It has yet happened that among the numerous writers which our nation has produced, equal perhaps always in force and genius, and of late in elegance and accuracy to those of any other country, very few have endeavoured to distinguish themselves by the publication of letters, except such as were written in the discharge of publick trusts, and during the transactions of great affairs; which, though they afford precedents to the minister, and memorials to the historian, are of no use as examples of the familiar stile, or models of private correspondence. (152, V, 43)

And the depth may occur at more than one place in the same sentence:

There was however some pleasure in reflecting that I, who had only trifled till diligence was necessary, might still congratulate myself upon my superiority to multitudes, who have trifled till diligence is vain; who can by no degree of activity or resolution
recover the opportunities which have slipped away; and who are condemned by their own carelessness to hopeless calamity and barren sorrow. (134, IV, 346)

Adjective clauses are most conspicuous when they immediately follow the subject of the sentence (mid-branching) and delay the verb.

Rambler 134 has some of the best examples of this tendency in a series of parallel sentences in the penultimate paragraph:

There are other causes of inactivity incident to more active faculties and more acute discernment. He to whom many objects of pursuit arise at the same time, will frequently hesitate between different desires, till a rival has precluded him, or change his course as new attractions prevail, and harass himself without advancing. He who sees different ways to the same end, will, unless he watches carefully over his own conduct, lay out too much of his attention upon the comparison of probabilities, and the adjustment of expedients, and pause in the choice of his road, till some accident intercepts his journey. He whose penetration extends to remote consequences, and who, whenever he applies his attention to any design, discovers new prospects of advantage, and possibilities of improvement, will not easily be persuaded that his project is ripe for execution; but will superadd one contrivance to another, endeavour to unite various purposes in one operation, multiply complications, and refine niceties, till he is entangled in his own scheme, and bewildered in the perplexity of various intentions. He that resolves to unite all the beauties of situation in a new purchase, must waste his life in roving to no purpose from province to province. He that hopes in the same house to obtain every convenience may draw plans and study Palladio, but will never lay a stone. He will attempt a treatise on some important subject, and amass materials, consult authors, and study all the dependent and collateral parts of learning, but never conclude himself qualified to write. He that has abilities to conceive perfection, will not easily be content without it; and since perfection cannot be reached, will lose the opportunity of doing well in the vain hope of unattainable excellence. (134, IV, 348-9; ital. added)

In Rambler 134, Johnson, who opened the number with a personal narrative of "deliberation," uses the parallel structure to reinforce through the syntax his points on procrastination. The only sentence in the
paragraph which does not break by means of an inserted adjective clause between the subject and predicate addresses the preliminary motions a man may go through, motions which are in themselves disguised methods of procrastination since they never result in final action. This particular device of sentence interruption figures in other Ramblers for different effect but with increasing importance as a characteristic of Johnson's arrangement of sentence structure.

Adjective clauses, like the other types, can accumulate at the end of the sentence, but examples to illustrate this second characteristic arrangement in Johnson's prose need not appear for treatment here as many of the sentences already quoted exemplify this point.

Adverbial clauses characteristically shift to the beginning of the sentence in Johnson's prose:

If we consider the present state of the world, it will be found, that all confidence is lost among mankind, that no man ventures to act where money can be endangered, upon the faith of another. (131, IV, 333-34)

And while a rightful claim to pleasure or to affluence must be procured either by slow industry or uncertain hazard, there will always be multitudes whom cowardice or impatience incite to more safe and more speedy methods, who strive to pluck the fruit without cultivating the tree, and to share the advantages of victory without partaking the danger of the battle. (131, IV, 334)

or to the beginning of a second independent clause in a sentence:

He that questions his abilities to arrange the dissimilar parts of an extensive plan, or fears to be lost in a complicated system, may yet hope to adjust a few pages without perplexity; and if, when he turns over the repositories of his memory, he finds his collection too small for a volume, he may yet have enough to furnish out an essay. (1, III, 8; ital. added)

An adverbial clause may also move to the beginning of that clause in which it is embedded:
It was said of the learned Bishop Sanderson, that, when he was preparing his lectures, he hesitated so much, and rejected so often, that, at the time of reading, he was often forced to produce, not what was best, but what happened to be at hand. (19, III, 109)

When the adverbial clauses are shifted to the front, they may take a second qualifying adverbial to the initial position as well:

If a man could glide imperceptibly into the favour of the publick, and only proclaim his pretensions to literary honours when he is sure of not being rejected, he might commence author with better hopes, as his faillings might escape contempt, though he shall never attain much regard. (1, III, 8)

or they may carry along with them adjective and nominative clauses embedded in them:

But since the world supposes every man that writes ambitious of applause, as some ladies have taught themselves to believe that every man intends love, who expresses civility, the miscarriage of any endeavour in learning raises an unbounded contempt, indulged by most minds without scruple, as an honest triumph over unjust claims, and exorbitant expectations. (1, III, 6)

Adverbials are the most flexible of modifiers and can move to any number of positions in the surface structure of a sentence. Single-word adverbs can often split a verb phrase, appearing between the auxiliary or modal and the verb. Longer adverbial structures often move to a position in front of the verb phrase rather than in the middle of it:

But fear, whether natural or acquired, when once it has full possession of the fancy, never fails to employ it upon visions of calamity, such as if they are not dissipated by useful employment, will soon overcast it with horrors. . . . (134, IV, 347-48)

although the latter is an optional position:
He who sees different ways to the same end, will, unless he watches carefully over his own conduct, lay out too much of his attention upon the comparison of probabilities. . . . (134, IV, 348; ital. added)

Or they come at the end of the sentence and, in the *Rambler*, may accumulate with other adverbials and their modifiers:

I am, Mr. Rambler, a legacy hunter; and as every man is willing to think well of the tribe in which his name is registered, you will forgive my vanity if I remind you that the legacy-hunter, however degraded by an ill-compounded appellation in our barbarous language, was known, as I am told, in ancient Rome, by the sonorous titles of *captator* and *haeredipeta*. (197, V, 262)

Adverbial movement of any sort falls under a transformation I call Modifier Shift, and it is the count of this which indicates Johnson's great freedom in surface arrangement. This transformation is one of the final transformations of sentence structure, often the last transformation, and thus it affects only surface structure. Occurrences of adverbial movement by means of the Modifier Shift transformation outnumber the sentences in the *Rambler* sample, so that the transformation occurs 116 times in one hundred sentences or, on the average, 1.16 times per sentence, while it occurs in only 85 of 100 control sentences excluding the *Idler* and *Adventurer* samples.

A second transformation moves a noun phrase other than the subject of the sentence to a position in front of the subject noun phrase, but this transformation does not involve subject-predicate inversion. An example from *Rambler* 152 will illustrate the positioning of a noun phrase which is not the subject of the sentence before the subject: "This remark, equally valuable for its novelty and propriety, he dilates and enforces with an appearance of compleat
acquiescence in his own discovery" (152, V, 45). The delay of the subject of the sentence always puts a greater demand on the reader because any initial modification, including adverbial modification, must be held suspended until the subject and predicate make clear the qualification. The shift of a noun phrase other than the subject to a position preceding the subject slows the reader even more and most often forces the reader to re-evaluate the sentence when he finally reaches the subject; with expectations of subject-predicate order in English, the reader interprets the initial noun phrase as the subject of the sentence until a second noun phrase which is clearly the real subject of the sentence makes the reader look back to the initial noun phrase for clarification of its function in the sentence. Johnson in the Rambler favors this Noun-Phrase Shift transformation for variation of the surface structure and of sentence opening less than do the control essayists, but the total number of transformations shifting material to the front of the sentence and thus slowing the reader through left-heavy sentences is still greater for Johnson than for the other controls. Table 9 shows the data on surface-structure arrangement in terms of adverbial and noun-phrase movement transformations:

Table 9. Occurrences of Modifier Shift and Noun-Phrase Shift Transformations.

<table>
<thead>
<tr>
<th></th>
<th>Mod Sh</th>
<th>NP Sh</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ramb.</td>
<td># occ. (mean)</td>
<td>38.3</td>
</tr>
<tr>
<td></td>
<td>% sent.</td>
<td>116.0</td>
</tr>
<tr>
<td></td>
<td>S.D.</td>
<td>10.8</td>
</tr>
<tr>
<td>Cont.</td>
<td># occ. (mean)</td>
<td>32.8</td>
</tr>
<tr>
<td></td>
<td>ex. Id., % sent.</td>
<td>85.0</td>
</tr>
<tr>
<td></td>
<td>Ad., S.D.</td>
<td>13.2</td>
</tr>
</tbody>
</table>
Table 9 (continued)

<table>
<thead>
<tr>
<th></th>
<th>Mod Sh</th>
<th>NP Sh</th>
</tr>
</thead>
<tbody>
<tr>
<td>Id.</td>
<td>31.0</td>
<td>2.7</td>
</tr>
<tr>
<td>Ad.</td>
<td>103.0</td>
<td>8.8</td>
</tr>
<tr>
<td>S.D.</td>
<td>10.1</td>
<td>1.8</td>
</tr>
<tr>
<td>All</td>
<td>32.3</td>
<td>2.7</td>
</tr>
<tr>
<td>Cont.</td>
<td>90.0</td>
<td>7.4</td>
</tr>
<tr>
<td>S.D.</td>
<td>11.9</td>
<td>1.4</td>
</tr>
</tbody>
</table>

It is interesting to note that unlike other areas of substantial difference between Johnson on the one hand and Addison, Steele, Goldsmith, and Fielding on the other, with the Noun-Phrase Shift transformation, Johnson in the Adventurer and the Idler is more like the other control essayists and less like Johnson in the Rambler, whereas with the first Modifier Shift transformation for adverbial movement, Johnson's practice is fairly consistent in all the essays. One other point of interest is the standard deviation for the control essays excluding the Idler and the Adventurer from the mean number of occurrences of the Modifier Shift transformation. A standard deviation of 13.2 indicates a very wide range of values constituting the mean. The lowest value is 10 occurrences in Spectator 340; the highest is 58 in The Covent-Garden Journal 10. The standard deviation of 10.8 from the mean number of occurrences in the Rambler indicates a fairly wide dispersal of values as well, but the standard deviation of 13.2 marks the greatest variation from any mean except that for preposed adjectives. This kind of modification, then, is not a good clue to an author's standard practice since the use of the transformation can vary so greatly from one essay to the next, depending not only on stylistic intent but also on subject matter and genre.
Of a handful of other transformations Johnson and the other essayists occasionally use, only two are of any real significance. The transformations for passive and negation are the only two that recur with any frequency; the others—Do-Support, Intensifier Shift, Imperative, Question Word Movement, Question Deletion, To Deletion, That Deletion, etc.—occur very sporadically in the thirty-six essays and follow no consistent pattern. But the passive transformation I discussed in Chapter Two and earlier in this chapter is central in generating structures for coordination—not only in verb phrases, but in infinitive phrases also—as well as in generating simple passive structures in Johnson's sentences. A passive transformation theoretically affects every sentence because it functions 112 times in every 100 sentences in the Rambler, a frequency which marks the passive transformation as a characteristic of Johnson's prose. In contrast, Addison, Steele, Fielding, and Goldsmith employ the transformation in only 73% of their sentences. The second transformation of concern is the negation-insertion transformation which involves only negation in a verb phrase, not a negative as a quantifier. This transformation applies to 12% more sentences in the Rambler than sentences in the control essays—39% as opposed to 27% of the sample sentences. The effect on the reader of seeing significantly more than one-third of the sentences in the Rambler negated in some way is a point to consider seriously when I address the larger issues of syntactic stylistics and essay coherence in the next chapter.
The syntactic-stylistic analysis of Chapter III points to the basic features characteristic of the construction and arrangement of Samuel Johnson's sentences. The conjoined verb phrases, clauses, and infinitive phrases, as well as the carefully positioned dependent clauses, occur so frequently as to mark Johnson's style. Similarly, Johnson's reliance on passive and negative constructions sets him apart from the control essayists. But the syntactic arrangement would signify little without other characteristic features of the Ramblers which together make up what we recognize as "Rambler style." What connections link sentence to sentence and paragraph to paragraph in the Rambler essays? Do logical transitions play a large part in the smooth flow of a Rambler essay? Do different types of essays use different cohesive devices? Does Johnson often rely solely on logical argument to convey his message? Does he himself appear as the writer of the essays? What must we know about his persona, or what do we learn about his persona as we read the essays? Can a reader remain completely uninvolved while reading the Ramblers or does Johnson employ specific rhetorical devices to draw the reader into an argument or a meditation? We must consider these questions concerning the discourse before we can evaluate the relation of the syntactic features of style as they work in the
essays as wholes. I shall develop the precise methodology for the discourse analysis and then address certain Rambler essays, seeking answers to these important questions.

But it will be immediately obvious that the discourse analysis is very different from the syntactic analysis. The transformational-generative model works from the smallest to the largest syntactic elements within a sentence, and thus eighteen Rambler essays of approximately 1500 words each provide an adequate sample for study of significant recurrent features. The discourse analysis, on the other hand, works with much larger units of language—paragraphs and essays. The eighteen selected essays indicate trends and supply insights into the devices Johnson uses for coherence, as well as into his rhetorical strategies, but do not give the same quantifiable results such as those I have displayed in the tables in Chapters 2 and 3 of this study. In fact, the information from the discourse analysis of selected Ramblers only initiates the investigation of cohesive devices in the essays. I will explain in detail with one essay the discourse analysis as I applied it to the Ramblers and then summarize the results for other categories of essays, but I must point out that the data for each essay is unique for the essay so that only very general patterns of choice emerge from this analysis of connections creating discourse coherence and logic.

I

One of the reader's basic presuppositions about prose, especially about polished expository prose, is that it will be coherent, that one sentence will flow logically from the next and that the
paragraphs will be coherent units. According to D.W. Cummings, J. Herum, and E.K. Lybbert, such coherence depends in large part on semantic recurrence of one of three sorts. The first type of semantic recurrence is referential recurrence, which includes reiteration, synonymous substitution, systematic substitution, and parallel substitution. Reiteration and synonymy are self-explanatory terms that designate the most basic cohesive links in discourse. For example, in Rambler 87, "good advice" or "advice" appear in each of the first five paragraphs and in five of the first seven sentences, so that the repetition of the term helps to define the topic of the essay. But to avoid overuse of "advice," Johnson substitutes synonymous expressions: "salutary precepts," "pathetic persuasion," "catharticks of the soul," "medicine," and "maxims." Systematic substitution involves mainly pronominalization, but parallel substitution relies on abbreviated repetition of the antecedent in the postcedent: "The English Department graduate committee is considering new courses; the committee will vote on the proposals at a meeting at noon."

Specification, expansion, and inclusion comprise the second category—nonreferential recurrence. Specification is precisely the movement from the more general to the more specific since the postcedent falls within the extension of the antecedent. Expansion

1When we address the essays we shall see that Johnson relies heavily on the reader's willingness to create coherence or to suspend judgments about coherence because of basic presuppositions of coherence when he delays for several paragraphs even an intimation of his main point in a given essay or when the connection between paragraphs in the body of an essay is not immediately apparent.

is the opposite movement, since the antecedent falls within the extension of the postcedent. Inclusion occurs when the antecedent and the postcedent share attributes of a third larger class, of which both are a part: "Frugality may be deemed the daughter of prudence, the sister of temperance, and the parent of liberty" (57, III, 306; ital. added). In this example of inclusion, the larger class--family--is not made explicit, although the naming of the inclusive category is possible.

Finally, connotative and associative recurrences rely on even broader, more nebulous semantic connections of the sort: "I really enjoyed the poker game last night; I enjoy spending other people's money even more, though."

But alone, semantic recurrence cannot account for the cohesiveness of prose, especially prose as complex in organization as Johnson's in the Rambler. In order to see in the Rambler the specific development of unity and coherence and to supplement the analysis of connections relying on semantic and syntactic recurrence, we must draw on two other modes of analysis. The first involves a set of labels for sentence-to-sentence relations in each essay. As W. Ross Winterowd points out in "The Grammar of Coherence," and as I have noted earlier in this study, transformational-generative grammar addresses itself to relations within the sentence rather than to relations between independent clauses or larger chunks of discourse, but we need a model to account for inventio and dispositio in the

discourse. Both Winterowd and Louis T. Milic agree on the identification of five types of relationships between sentences: additive (and), adversative (but), causative (because, for), illative (therefore), and alternative (or). Winterowd also suggests the inclusive and the sequential as other types of sentence relations, whereas Milic keeps the traditional relationships of propositions in logic, that is, the initiative, or the first sentence of a paragraph, the explanatory (that is), and the illustrative (for example), in addition to the five above. Transitional words and phrases which occur in the discourse indicate relations of these sorts, but when explicit markers do not appear, we must depend on other semantic clues to discover the implicit connections between sentences. In some instances, though, the relationships between sentences are not precisely of the sort Winterowd and Milic propose, but they fall more appropriately into categories of specification, expansion, or inclusion if we borrow the terminology of Cummings et al. and apply those terms to sentence relations rather than simply to types of semantic recurrence, for we shall see that the type of semantic recurrence frequently regulates the logical relationship between two or more sentences. Perhaps an easier way to visualize these relationships is to consider the analytic method of Frank D'Angelo and Michael Grady, both of whom take Christensen's rhetoric of the

5 Winterowd, p. 228.

paragraph as their point of departure for essay analysis. Grady assumes that the introductory paragraph (or paragraphs) functions like the topic sentence of a single paragraph: the introductory sequence lays out for the reader what the essay will do. Subsequent paragraphs provide supporting material in the way that sentences develop an idea in support of a topic sentence. For Grady, subsequent paragraphs add detail to fill out the points mentioned in the introductory sequence. But several problems arise if we accept Grady's "conceptual rhetoric" and apply it directly to the Ramblers. Just as topic sentences may occur anywhere in a paragraph or may not appear at all in a paragraph with an implicit thematic coherence, the Rambler "introductory sequence" may occur at the beginning of the essay, but Johnson may also postpone it until after an initial example or he may forgo introduction completely. Grady's formulation of essay development cannot account for varied arrangement of parts of the discourse.

Frank D'Angelo, on the other hand, assumes only that the first sentence is a lead sentence to get the essay underway. Each sentence which follows relates to the immediately preceding sentence in terms of similarity or difference. Sentences exhibiting like features D'Angelo calls "coordinate relations" and gives them the same number

as the preceding sentence; sentences with dissimilar features he calls subordinate to the preceding sentence and assigns them to a subordinate position. D'Angelo includes grammatical subordination and logical transitions as markers of subordinate relations, and he considers semantic relations when he evaluates sentences with no explicit subordinating markers. Sentences in coordinate relation repeat syntactic structures or have semantically equivalent grouping of examples and details; sentences in subordinate relation show deductive or inductive movement of meaning or supply specific details, examples, or statistics for a preceding, more general statement. Since D'Angelo sees that discourse consists of "units larger than the paragraph as primarily a sequence of structurally related sentences (i.e., a group of sentences which are related to each other by coordination and subordination) and secondarily as a sequence of structurally related paragraphs," his analysis can accommodate patterns of organization and varieties of arrangement which Grady's cannot.

But D'Angelo's method alone leaves much unspecified, including the kinds of subordination or the kinds of semantic cues that signal coordination as opposed to subordination. And his definition of sentence relations in terms of similarity and difference is not clear because an independent clause may coordinate with a preceding main clause by means of a grammatical adversative or alternative conjunction, thus necessarily introducing "different" material but yet remaining coordinate in both D'Angelo's and the strictly grammatical

sense. His terminology is confusing as well, since coordination is usually taken to mean the conjunction of syntactic units of equal rank within a period. To supplement D'Angelo, then, I have brought together the categories of semantic and syntactic recurrence with the logical propositional relations of Milic and Winterowd to combine with D'Angelo's levels of sentences in order to begin the discourse analysis with a more specific method but also to give me a point of departure for a more complete discursive analysis of the selected essays.

Instead of simply displaying the results of the discourse analysis of *Rambler 1*, I will recreate the step-by-step procedure through a running commentary on the essay analysis. Each sentence will appear in consecutive order, with independent clauses making up a sentence appearing as lettered subdivisions of the sentence. The DA number assigned to each sentence I arrived at by using D'Angelo's explanation of "similarity" and "difference" in subsequent sentences; that is, each sentence logically or semantically equal to the preceding sentence receives the same number as the preceding sentence, whereas each sentence logically or semantically dependent on the preceding sentence receives a number larger than that of the preceding sentence, the larger number indicating greater specificity. Whenever possible, I rely on explicit logical transitions--noted as adversative or alternative connection, \(^9\) for instance--for the relation

\(^9\)I should point out that, in general, additive, adversative, and alternative connections keep sentences on the same level unless semantic specification occurs, whereas causative connections usually specify and illustrative connections always specify. Illative
between sentences, but more often semantic recurrence of some sort supplies the implicit logical relationship between sentences. Rhemic addition refers to the addition of new information to a sentence that also conveys points known or already established—the theme. The distinction between rhemic addition and reiteration is problematic in some instances since the latter presupposes themic reiteration (we recognize the new only in relation to the old), but in fact what happens is that rhemic addition is most striking in each sentence beginning a new paragraph, indicating that Johnson usually has a logical basis for paragraph divisions.

Let me first sketch the context of the first Rambler essay. Johnson's first installment of the Rambler appeared on Tuesday, March 20, 1750, some thirty-six years after the last of the second Spectator series and thirty-eight years after Steele took his collection of characters off the stage in Spectator 555. Johnson knew that his series would without doubt fall prey to censure from at least some readers whenever he diverged from the norm set by the Spectator, but he had to delimit for himself a range of subject matter and, more importantly, to establish a point of view from which to treat his material. The first essay assumes greater importance, then, as the number in which Johnson first appears as Mr. Rambler to convince his audience to read now and to read again and again. Connections can connect a second more general, more specific, or equal sentence to a preceding one, again depending on types of semantic recurrence.

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10 See E.K. Lybbert and D.W. Cummings, "Rhetorical Syntax, Economy, and the Theme-Rheme Distinction," Language and Style, 2 (Summer, 1969), 244-56, for a brief explanation of the Prague-school distinctions between theme and rheme.
again every Tuesday and Saturday. With this frame of reference for
the essay, we can consider in detail the arrangement of Johnson's
appeal to his new readers who constitute for Johnson the widest
possible audience.

Rambler 1 opens with a general comment on the problems of
beginning any such undertaking:

Sent.#1 The difficulty of the first address on any new
occasion, is felt by every man in his transactions
lead sent. with the world, and confessed by the settled and
regular forms of salutation which necessity has
introduced into all languages. (1, III, 3)

But if the reader has noted the motto from Juvenal, he knows that
"Mr. Rambler" has set himself a more difficult task than simply to
begin. This writer knows that he is proceeding onto a "beaten field"
with "arms oft us'd in vain," and that he must not only produce an
essay but justify his excursion. The essay itself gives no indication
that the subject matter is in fact "beaten," at least not in the
opening paragraphs. But the motto anticipates the reaction to the
title of the series and to the recognition of the essay as the first
in a series in the tradition of the Spectator; it anticipates like­
wise the reader's question about the purpose of the series when he
finishes reading the essay. Still, in spite of the promise of the
motto, we do not see immediate justification of this project; rather
Mr. Rambler begins by considering ways of beginning.

Looking ahead briefly, we see that the subject of the first
sentence of the next paragraph, "few authors," occupies a prominent
position, delayed only by "perhaps" and that the third paragraph
begins with the subject of its first sentence, "epic writers."
The careful narrowing through the initial paragraphs from every man to the author and eventually to the author as a candidate for "inferior fame" and later to the "diurnal writer" focuses on the writer of this essay. But at the beginning of the essay, "every man in his transactions with the world" cues the reader that this is an appeal to a broad audience while the essayist subsumes himself in the general category. The use of the passive voice in the opening sentence also gives Johnson a way to include himself without appearing overtly in the sentence. He begins the sentence with "difficulty," putting directly before his audience the main point: the first address is not the point, neither is it that every man has undergone such a beginning, though both of these secondary considerations work to the rhetorical advantage of the writer who can draw on general experience to support his particular point. But the problem, the difficulty, is more important than any other information in the sentence. Just how common it is to begin with a confession of the problems of beginning I cannot say, but in fact, Mr. Rambler does not adopt one of the "settled and regular forms of salutation." He has not immediately provided a statement of goals or an apology for retracing steps taken by previous writers but has instead focused the reader's attention on the trial of the opening remark and on how "every man" relies on conventions. Again, to look forward for a moment, we do eventually work our way through an explanation of accepted poetic conventions and their limitations to an outline of the plan for the series and to the motivations for pursuing this end, but at the outset, the lead sentence sets in motion a line of argument not
apparently designed to get to the justification suggested by the motto.

To return to the first paragraph. Mr. Rambler continues to keep himself from the reader when he again chooses passive verb forms for the second sentence:

Sent.#2a Judgement was wearied with the perplexity of being forced upon choice, where there was not motive to preference; and it was found convenient that some easy method of introduction should be established, which, if it wanted the allurement of novelty, might enjoy the security of prescription. (l, III, 3-4)

In the first main verb phrase of the second sentence, which connects to the first through an associative semantic recurrence, the passive serves to create a personification of sorts. The sense of universality continues as judgment finds herself tired by perplexity; each man's judgment participates in what appears as a general statement of reaction. The second main clause of the sentence begins with the expletive, "it," and this word is followed by another passive verb: "and it was found convenient that some easy method of introduction should be established, which, if it wanted the allurement of novelty, might enjoy the security of prescription" (l, III, 3-4). The effect of the repeated passive verb forms is a continuation of the first passive agent—by every man—as the perceived subject of the succeeding sentences so that each reader puts himself into the position of beginning anew in the world. The essayist has had no need to distinguish himself yet from the human situation, and the reader has

Semantic recurrence features will be underscored in the quotation.
identified himself with the trying position of the essayist, creating at least a temporary, but rhetorically effective, sympathy between the writer and the reader.

With the specification from "every man" to "few authors," the force of the opening remarks comes more to bear on this situation as opposed to other kinds of transactions with the world:

Sent.#3 Perhaps few authors have presented themselves before the public, without wishing that such ceremonial modes of entrance had been anciently established, as might have freed them from those dangers which the desire of pleasing is certain to produce, and precluded the vain expedients of softening censure by apologies, or rousing attention by abruptness. (1, III, 4; ital. added)

He has narrowed the focus of his concern—the first address is a written one—but Mr. Rambler has not yet overtly appeared. The fact that this essay constitutes a first address involves the writer in the category of authors, but Mr. Rambler's great reluctance to enter says a great deal about Johnson's intentional rhetorical appeal through Mr. Rambler in that, unlike the Spectator personae, an engaging personality will not be the attracting feature. Rather, Mr. Rambler will attract by virtue of the quality of his deliberations.

The third paragraph proceeds from the second by means of a semantic specification:

Sent.#4a The epic writers have found the proemial part of the poem such an addition to their undertaking, that they have almost unanimously adopted the first lines of Homer, and the reader needs only be informed of the subject to know in what manner the poem will begin. (1, III, 4; ital. added)

"Epic writers" specifies the class of authors, and the tactic of the epic writers specifies the "ceremonial modes of entrance" alluded to
in the second paragraph, which in turn has specified the "easy method of introduction" of paragraph one. Thus, then, the most obtrusive type of semantic recurrence has been specification. The "and" introducing the last main clause of the first paragraph and the "and" coordinating the independent clauses of the fourth paragraph do nothing more than add units logically. Not until the adversative "but" which opens paragraph four do we have a significant logical marker:

Sent.#5a But this solemn repetition is hitherto the peculiar
distinction of heroic poetry;
adversative

Sent.#5b it has never been legally extended to the lower
orders of literature, but seems to be considered
as an hereditary privilege, to be enjoyed only by
those who claim it from their alliance to the genius
of Homer. (1, III, 4; ital. added)

The adversative does not change the direction of the argument as a whole because as yet the reader sees only introductory "modes of entrance." Rather, the "but" qualifies the specific information about the epic writers as it affects, or more precisely as it does not affect, writers in other genres. The adoption of the "first lines of Homer" recurs synonymously as "repetition" in this paragraph and in the next paragraph (sentence 6a) as "prerogative." Paragraph four (sentences 5a and 5b) explains the nature of that mode of beginning; it is limited to heroic poetry because of its descent from Homeric epic. The following paragraph continues in the same vein with a more specific although metaphorical reason for the interdiction of an heroic opening for a work less than heroic:

Sent.#6a The rules which the injudicious use of this
prerogative suggested to Horace, may indeed be
applied to the direction of candidates for inferior
fame;
If we pause for a moment, we can see that paragraphs four, five, and six form a unit which could have been set as one longer paragraph. Johnson arranged in separate paragraphs these closely connected ideas (unlike his usual practice of marking paragraphs at significant logical steps) to slow the reader and to give more weight to the steps in the argument. When we see these three paragraphs as a unit, though, and look for a connection in the preceding paragraph, we remark that the unsuitable appropriation of the epic opening is one of the dangers inherent in the borrowing of a "ceremonial mode of entrance." "The desire of pleasing" may induce writers "to raise expectations which it is not in their power to satisfy." And just as these three paragraphs specify dangers, the paragraphs which follow give similar, more detailed attention to the "vain expedients" mentioned in paragraph two: "softening censure by apology or rousing attention by abruptness."

Johnson connects by means of synonymous substitution through "this precept" the point of raising expectation with a rhemic turn, when he advances into the contemplation of "rousing attention by abruptness":

This precept has been long received both from regard to the authority of Horace and its conformity to the general opinion of the world,

yet there have been always some, that thought it no deviation from modesty to recommend their own labours, and imagined themselves entitled by indisputable merit to an exemption from general restraints, and to elevations not allowed in common life. (1, III, 4-5; ital. added)
He cites the authority which gives weight to the precept—Horace and general opinion—and then he links by means of an adversative conjunction the statement that some are always willing to recommend themselves. He calls on the authority of Thucydides to add even more credence to his point that some will always present themselves to their own advantage:

Sent.#8 They, perhaps, believed that when, like Thucydides, they bequeathed to mankind, "an estate for ever," it was an additional favour to inform them of its illustrative value. (1, III, 5; ital. added)

But then there follows a quick shift to an exposition of the pitfalls awaiting the overly self-effacing author: he cannot capture the attention of the reader when he is so little convinced of his own interest and worth.

Sent.#9 It may, indeed, be no less dangerous to claim, on certain occasions, too little than too much.

Sent.#10a There is something captivating in spirit and intrepidity, to which we often yield, as to a causative resistless power;

Sent.#10b nor can he reasonably expect the confidence of others, who too apparently distrusts himself. (1, III, 5; ital. added)

Once again, we see substantiation of the position through a classic authority—Plutarch. But the point for which Plutarch should be cited is not precisely that which he serves.

Sent.#11 Plutarch, in his enumeration of the various occasions, on which a man may without just offence proclaim his own excellencies, has omitted the case of an author entering the world; unless it may be comprehended under his general position, that a man may lawfully praise himself for those qualities which cannot be known but from his own mouth; as when he is among strangers, and can have no opportunity of an actual exertion of his powers.
That the case of an author is parallel will scarcely be granted, because he necessarily discovers the degree of his merit to his judges, when he appears at his trial.

But it should be remembered, that unless his judges are inclined to favour him, they will hardly be persuaded to hear the cause. (1, III, 5; ital. added)

Since we have just been apprised of the danger of the apologetic approach, the reader expects the specific example or cited testimony to support self-assertion. Instead, we find that Plutarch has omitted the case of the new author as one fit to proclaim his own merits, and it is only with the final sentence of the paragraph that the reader comes back to the main issue of the author proving his own value and thus eliciting a favorable opinion from the judges: "But it should be remembered, that unless his judges are inclined to favour him, they will hardly be persuaded to hear the cause" (1, III, 5).

In these paragraphs on the inefficacy of apology or abruptness as ways of beginning, we note again the marked absence of Mr. Rambler. The essayist aligns himself with the reader when he points out that "we" often yield to spirit and intrepidity, but nowhere in these paragraphs does the essayist take a stand that he defends as Mr. Rambler. Just as earlier, we see dummy subjects and passive constructions—"that the case of an author is parallel will scarcely be granted," and "it should be remembered. . . ."-- replacing an "I."

Now that Mr. Rambler has covered some of the more hazardous approaches to the maiden address, he moves into an appropriate sphere for an extended comparison of the procedure of the author courting his audience--the lover courting his mistress:
In love, the state which fills the heart with a degree of solicitude next that of an author, it has been held a maxim, that success is most easily obtained by indirect and unperceived approaches; he who too soon professes himself a lover, raises obstacles to his own wishes, and those whom disappointments have taught experience, endeavour to conceal their passion till they believe their mistress wishes for the discovery.

The same method, if it were practicable to writers, would save many complaints of the severity of the age, and the caprices of criticism. If a man could glide imperceptibly into the favour of the publick, and only proclaim his pretensions to literary honours when he is sure of not being rejected, he might commence author with better hopes, as his failings might escape contempt, though he shall never attain much regard. (1, III, 5-6; ital. added)

"Indirect and unperceived approaches" are most successful in love and so they should be in literature. To this point, the unsuspecting reader agrees with Mr. Rambler, who has crept on in his own indirect manner. With the next adversative transition opening the following paragraph, though, we have exposed for us, again through the courtship image, the problems inherent in the failure of the written endeavor:

But since the world supposes every man that writes ambitious of applause, as some ladies have taught themselves to believe that every man intends love, who expresses civility, the miscarriage of any endeavour in learning raises an unbounded contempt, indulged by most minds without scruple, as an honest triumph over unjust claims, and exorbitant expectations. The artifices of those who put themselves in this hazardous state, have therefore been multiplied in proportion to their fear as well as their ambition; and are to be looked upon with more indulgence, as they are incited at once by the two great movers of the human mind, the desire of good, and the fear of evil. (1, III, 6; ital. added)
Now, however, the subject of concern is not the failure of the approach or of the opening but the failure of the project that unfortunately has not met the expectations of the reader. And so we return to the point of paragraph two of the essay: most writers feel compelled to adopt artificial masks of respect, braggadocio, or submissiveness:

Sent.#19 For who can wonder that, allured on one side, and frightened on the other, some should endeavour to gain favour by bribing the judge with an appearance of respect which they do not feel, to excite compassion by confessing weakness of which they are not convinced, and others to attract regard by a shew of openness and magnanimity, by a daring profession of their own deserts, and a publick challenge of honours and rewards. (1, III, 6; ital. added)

As we read these comments on the strategies of authors, we recall all of the previous discussion of "apology or abruptness": confessing weakness destroys the confidence of the reader in the writer, and a "daring profession of their own deserts," while it may convince the judge to hear the cause, more likely justly offends the reader as it has offended in one way or another the sensibilities of Horace, Thucydides, and Plutarch.

In the next paragraph, "diurnal writers" closes in on the essayist himself, who, interestingly enough, identifies himself with the readers, again as one of the group who suffers from the broken promise of boasted merit by these writers:

Sent.#20a The ostentatious and haughty display of themselves has been the usual refuge of diurnal writers, in vindication of whose practice it may be said, that what it wants in prudence is supplied by sincerity, and who at least may plead, that if their boasts deceive any into the perusal of their performances, they defraud them of but little time.

Sent.#20b The question concerning the merit of the day is soon decided,
and we are not condemned to toil thro' half a folio, to be convinced that the writer has broke his promise. (l, III, 6-7; ital. added)

Mr. Rambler disassociates himself from diurnal writers when he labels their mode of appeal as a "refuge," an "ostentatious and haughty display of themselves" (ital. added). But the usual practice of these writers is not his practice because while he is as sincere as they are and, as we soon see, as willing as they are to rely temporarily on the claim that his demands on the reader's time will be minimal, he establishes for himself the prudence that they lack.

Certainly no one reading this essay could recoil from anything like an ostentatious display of Johnson's self or his persona.

But finally in the next sentence comes the long-awaited "I," even though that "I" surfaces only in the subordinate clauses of the sentence:

It is one among many reasons for which I purpose to endeavour the entertainment of my countrymen by a short essay on Tuesday and Saturday, that I hope not much to tire those whom I shall not happen to please; and if I am not commended for the beauty of my works, to be at least pardoned for their brevity. (l, III, 7; ital. added)

Mr. Rambler picks up the defense of the diurnal writers, "who at least may plead, that if their boasts deceive any into the perusal of their performances, they defraud them of but little time." He too will claim that brevity is his best plea. But this essayist does not plan "to excite compassion by confessing weakness" of which he is not convinced. He has considered his alternatives and will wait no longer:
But whether my expectations are most fixed on pardon or praise, I think it not necessary to discover; for having accurately weighed the reasons for arrogance and submission, I find them so nearly equiponderant, that my impatience to try the event of my first performance will not suffer me to attend any longer the trepidations of the balance. (1, III, 7; ital. added)

In fact, though, Mr. Rambler has set the balance by showing alternatives, and he finishes the essay with a continued weighing of the advantages of the essay for either the confident or the timorous writer. Only in this paragraph does an "I" appear, and here we see praise and pardon, arrogance and submission balanced. This "I" is not self-effacing; he knows who he is and why he writes. He asserts himself through his dismissal of opposed dangers—pardon and praise, arrogance and submission and through the combination of several polysyllabic words in close proximity; he maintains a flow of sound which carries the reader quickly over the almost arrogant diction in the accumulation of liquids (l's and r's) combined with repeated t's, t's, p's, and a variety of s sounds at the end of the paragraph:

"for having accurately weighed the reasons for arrogance and submission, I find them so nearly equiponderant, that my impatience to try the event of my first performance will not suffer me to attend any longer the trepidations of the balance."

The final two paragraphs close the essay with a new balance, the balance of the confident writer as opposed to the cautious and fearful one:

There are, indeed, many conveniencies almost peculiar to this method of publication, which may naturally flatter the author, whether he be confident or
Johnson proceeds first to substitute confident and timorous authors for the extreme motives—arrogance and submission—he has just impatiently avoided evaluating in his own conduct. Then he specifies in
one paragraph the features attractive to the confident author before he addresses those elements that calm the fearful one. Each type of writer can find features to praise in the genre, but the implication is that Mr. Rambler is neither of these types and will therefore not look for the same self-praise or excuse through his writing. Mr. Rambler will find in the essays themselves "the amusements of greater pleasure" and "the studies of better prospect."

On the other hand, we can consider the "many conveniences almost peculiar to this method of publication" as a partial fulfillment of the implicit promise of the motto. But when we look to the closing two paragraphs for the "satisfaction" of our curiosity, we must remember that Mr. Rambler has just announced that he will not lean either towards arrogance or submission, and so the conveniences that flatter the confident author will not apply exactly to Mr. Rambler, nor will the conveniences that ease the timorous one.

One interesting point about the description of the timorous author is that the syntax parallels the semantic content of the description, much as it did in the example I cited from Rambler 134. The timorous man is one who questions and who fears to put his writing to the test and is also one who delays hope and persuasion. He is one who qualifies his actions with preposed conditional clauses which likewise delay the completion of the thought. The parallel structure within the adverbial clauses underscores the repeated qualification:

if . . . he finds
if he thinks
if he should . . . encumber
if he finds
The prepositional phrase splitting the verb phrase in the third clause, "if he should with too little premeditation encumber," points to an encumbering density of qualification even within the qualifying clauses. And the repeated use of modals in the main verb phrases in three of four of these sentences emphasizes the avenue of retreat upon which the timorous author would insist:

he may hope
he may have
he may rectify
he can quit
he may let
/he may/ retire

Here a syntactic feature characteristic of Johnson's prose assumes greater rhetorical importance because it emphasizes the implicit comparison and contrast Johnson draws between himself as Mr. Rambler and the generalized "timorous" author embarking on a new periodical voyage.

But the discourse analysis also points to a pattern of essay development that, like the syntactic parallel of semantic content, mirrors the content of the essay in the formal organization. When we look again at the sentence relations, now shown without commentary in Table 10, we see that the essay opens with a general statement as the lead sentence:

Table 10. Sentence relations in Rambler 1.

<table>
<thead>
<tr>
<th>Sent. #</th>
<th>DA#</th>
<th>Connection with preceding sentence</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>lead sentence</td>
</tr>
<tr>
<td>2a</td>
<td>1</td>
<td>associative recurrence: settled and regular forms = choice without motive</td>
</tr>
<tr>
<td>2b</td>
<td>1</td>
<td>implicit illative relation: suppressed therefore</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>specification: every man = few authors</td>
</tr>
</tbody>
</table>
Table 10 continued.

<table>
<thead>
<tr>
<th>Sent. #</th>
<th>DA#</th>
<th>Connection with preceding sentence</th>
</tr>
</thead>
<tbody>
<tr>
<td>4a</td>
<td>3</td>
<td>specification: few authors = epic writers</td>
</tr>
<tr>
<td>4b</td>
<td>3</td>
<td>grammatical additive coordination: and</td>
</tr>
<tr>
<td>5a</td>
<td>3</td>
<td>adversative connection: but</td>
</tr>
<tr>
<td>5b</td>
<td>3</td>
<td>synonymous substitution: peculiar distinction = never extended to lower orders</td>
</tr>
<tr>
<td>6a</td>
<td>3</td>
<td>rhemic addition to 5a/b; synon sub: repetition = prerogative</td>
</tr>
<tr>
<td>6b</td>
<td>4</td>
<td>systematic substitution: candidates for inferior fame = all; specification of 6a</td>
</tr>
<tr>
<td>7a</td>
<td>3</td>
<td>rhemic addition to 6a/b; synon sub: that and that = this precept</td>
</tr>
<tr>
<td>7b</td>
<td>3</td>
<td>adversative connection: yet</td>
</tr>
<tr>
<td>8</td>
<td>4</td>
<td>system sub: some = they; illustrative connection</td>
</tr>
<tr>
<td>9</td>
<td>3</td>
<td>rhemic addition: alternative to 7b</td>
</tr>
<tr>
<td>10a</td>
<td>4</td>
<td>suppressed causative</td>
</tr>
<tr>
<td>10b</td>
<td>4</td>
<td>negative alternative connection: nor</td>
</tr>
<tr>
<td>11</td>
<td>4</td>
<td>illustration of proposition in 7b</td>
</tr>
<tr>
<td>12</td>
<td>4</td>
<td>repetition: case of an author = case of an author</td>
</tr>
<tr>
<td>13</td>
<td>4</td>
<td>adversative connection: but; repetition: judges = judges</td>
</tr>
<tr>
<td>14a</td>
<td>3</td>
<td>rhemic addition: begin analogy of success in love authorship</td>
</tr>
<tr>
<td>14b</td>
<td>4</td>
<td>specification of 14a</td>
</tr>
<tr>
<td>14c</td>
<td>4</td>
<td>grammatical additive coordination: and</td>
</tr>
<tr>
<td>15</td>
<td>2</td>
<td>explicit reference of analogy: same method for writers' success</td>
</tr>
<tr>
<td>16</td>
<td>3</td>
<td>specification: same method = glide imperceptibly</td>
</tr>
<tr>
<td>17</td>
<td>2</td>
<td>adversative connection: but; repetition: contempt</td>
</tr>
<tr>
<td>18</td>
<td>3</td>
<td>illative connection: therefore</td>
</tr>
<tr>
<td>19</td>
<td>3</td>
<td>causative connection: for; synon sub: desire and fear = allured and frightened</td>
</tr>
<tr>
<td>20a</td>
<td>4</td>
<td>synon sub: profession = display; specification: every man that writes = diurnal writer</td>
</tr>
<tr>
<td>20b</td>
<td>4</td>
<td>grammatical additive coordination: and</td>
</tr>
<tr>
<td>21a</td>
<td>5</td>
<td>synon sub: little time = soon</td>
</tr>
<tr>
<td>21b</td>
<td>5</td>
<td>grammatical additive coordination: and</td>
</tr>
<tr>
<td>22</td>
<td>2</td>
<td>repetition: brevity; rhemic addition to 21a/b</td>
</tr>
<tr>
<td>23a</td>
<td>2</td>
<td>adversative connection: but</td>
</tr>
<tr>
<td>23b</td>
<td>3</td>
<td>causative connection: for</td>
</tr>
</tbody>
</table>
Table 10 continued.

<table>
<thead>
<tr>
<th>Sent. #</th>
<th>DA#</th>
<th>Connection with preceding sentence</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>3</td>
<td>rhemic addition to 22; synon sub: arrogance and submission = confident or timorous</td>
</tr>
<tr>
<td>25a</td>
<td>4</td>
<td>system sub: confident author = he</td>
</tr>
<tr>
<td>25b</td>
<td>4</td>
<td>system sub: the man = his alacrity</td>
</tr>
<tr>
<td>26</td>
<td>4</td>
<td>system sub: the man = he</td>
</tr>
<tr>
<td>27a</td>
<td>4</td>
<td>alternative connection: nor</td>
</tr>
<tr>
<td>27b</td>
<td>5</td>
<td>grammatical causative coordination: for</td>
</tr>
<tr>
<td>28a</td>
<td>5</td>
<td>system sub: cautious = he</td>
</tr>
<tr>
<td>28b</td>
<td>5</td>
<td>grammatical additive coordination: and</td>
</tr>
<tr>
<td>29</td>
<td>5</td>
<td>repetition: he</td>
</tr>
<tr>
<td>30</td>
<td>5</td>
<td>repetition: he</td>
</tr>
<tr>
<td>31</td>
<td>5</td>
<td>repetition: he</td>
</tr>
<tr>
<td>32</td>
<td>5</td>
<td>additive connection: and; repetition: he</td>
</tr>
</tbody>
</table>

This general remark is immediately developed in some detail through the first nine paragraphs before a second line of development appears. When a "DA2" recurs for sentence 15, that sentence is equal in D'Angelo's sense to the third sentence or to the level of generality of paragraph two: dangers and vain expedients from paragraph two are matched with a possibly successful approach introduced in paragraph nine. The miscarriage of the project begun with that approach (sent. 17) leads to new reflections on the artifices of authors, and then these thoughts are in turn balanced by the disclaimer of such artifices in this opening essay of the *Rambler*; the "2" appears as the level of generality for sentences 17 and 22-23. Such a bare recital of the prominent points of the argument in Johnson's first *Rambler* essay necessarily leaves out all the careful development in the subordinate or more specific sentences, but it does indicate in broad strokes the measured movement from one side of the issue to the other with an adversative twist (from success to miscarriage)
connecting twin lines of argument. The larger balanced structures in the essay make Johnson's use of the scale image in his only paragraph of personal involvement as Mr. Rambler in the essay thoroughly appropriate:

But whether my expectations are most fixed on pardon or praise, I think it not necessary to discover; for having accurately weighed the reasons for arrogance and submission, I find them so nearly equiponderant, that my impatience to try the event of my first performance will not suffer me to attend any longer the trepidations of the balance. (1, III, 7)

As I noted earlier, the reader of the Rambler must occasionally hold in mind a point made until the connection to the next point becomes clear. Such a situation occurs for the reader as he passes from sentence 13 to 14, with an additional strain caused by the introduction of the love analogy. Here the reader must move from a rather specific statement to a second more general point that relates back to the very beginning of the line of argument that has just concluded. But the reader is not entirely sure of the connection until after the analogy has been developed. Only with sentence 15 can the reader recall the steps leading from sentence 3 to 13 and fit sentence 15 into its proper relation with sentence 3. Of course the difficulty of the connection is not as extreme as it may seem from the information in Table 10 because although the analogy starts the reader on a new line of thought (rhemic addition) the comparison includes "authors," who have appeared in all but the initial paragraph.

It is worthwhile noting that this essay becomes more specific than many of the Ramblers and that this essay reaches a fourth level
of specificity in all four parts of the discourse. When we examine other Ramblers, we shall see that in many instances the essays remain more general treatments of the issue at hand, reflections appropriate, though, to the point of a given essay.

From Table 10 we note also that of the five coordinated sentences in Rambler 1 four are coordinated with "and." Logical adversative or alternative connections appear between sentences punctuated as such in this essay. Very few of the sentences are linked only by means of implicit logical cues. In fact, the connections between sentences are so well marked as to deceive the casual observer of the table because the logical and semantic connectives are essential in an essay which like No. 1 returns to a point made early on for a second parallel line of thought later in the essay. But since the mode of development of Rambler 1 is not that of other essays, let us examine other categories of Ramblers.

II

The issues addressed by the discourse analysis are simultaneously very specific—the exact connections between sentence and sentence, between paragraph and paragraph—and rather general—the effect of syntactic, semantic, and organizational choices on the reader. I can display in tables the precise modes used to link sentences now that I have explained in detail the method of deriving the sentence connections. I would like to examine briefly essays from the categories I defined in Chapter 1 of the study—critical essays, letters, allegories, and moral essays—to see what general patterns such a limited number of essays can reveal.
The essays I have grouped as "critical" do not all concern the art of writing, and while most of the essays in this class develop along lines unique to the point of the essay, one sub-class follows a more uniform pattern of logical development. These essays comment on literature or terms of literary theory—the numbers on versification in *Paradise Lost*, on sound and sense, on *Samson Agonistes*, and on the pastoral—by stating a critical principle and then explaining that principle through examples, so that few of the connecting remarks develop from each other but are instead equally general. In *Rambler* 90, for instance, the discussion of versification in *Paradise Lost* commences with one paragraph discussing literary criticism in general, one paragraph introducing Milton as the subject of this treatise, and five paragraphs explaining heroic measures in classic models and in English. Once Johnson begins the analysis of *Paradise Lost*, his sentences (and paragraphs) are considerably shorter and are characterized by additive transitions, such as "likewise," synonymous substitutions—"same defect," "same inconvenience"—or comparative substitutions which function as additives—"better preserved," "satisfies the ear better," and "noblest and most majestic pauses." Adversative connections appear frequently as coordinators of sentences, showing that Johnson's habit of balancing opposites extends to his critical arguments.

Although the critical essays could supply a great deal more information about Johnson's characteristic devices for establishing contact with his audience as he develops his argument, the letters suggest that some of the recurrent devices are appropriate only for
certain genres. One feature characteristic of the letters addressed to Mr. Rambler is that almost all of them proceed by means of sequential development of the type: "first, then, then, finally."

Although a sentence may occasionally be subordinated to a preceding sentence, in order to provide a specific example or additional detail, the movement of these essays is predominantly sequential as in Rambler 170, the first half of Misella's tale of her degradation.

The sentence relations appear in Table 11:

Table 11. Sentence relationships in Rambler 170.

<table>
<thead>
<tr>
<th>Sent. #</th>
<th>DA#</th>
<th>Connection with preceding sentence</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>lead sentence</td>
</tr>
<tr>
<td>2a</td>
<td>1</td>
<td>repetition: I</td>
</tr>
<tr>
<td>2b</td>
<td>1</td>
<td>grammatical adversative coordination: but;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Inclusion: I/family = father/child</td>
</tr>
<tr>
<td>3</td>
<td>1</td>
<td>implicit sequential</td>
</tr>
<tr>
<td>4a</td>
<td>2</td>
<td>connotative rec: ease of charge = distress and ambition</td>
</tr>
<tr>
<td>4b</td>
<td>2</td>
<td>grammatical additive coord: and</td>
</tr>
<tr>
<td>5</td>
<td>1</td>
<td>sequential connection: then</td>
</tr>
<tr>
<td>6</td>
<td>1</td>
<td>rhemic addition</td>
</tr>
<tr>
<td>7</td>
<td>2</td>
<td>implicit causative</td>
</tr>
<tr>
<td>8</td>
<td>1</td>
<td>implicit sequential</td>
</tr>
<tr>
<td>9a</td>
<td>1</td>
<td>inclusion: my parents = my sisters</td>
</tr>
<tr>
<td>9b</td>
<td>1</td>
<td>inclusion: my sisters = my father</td>
</tr>
<tr>
<td>9c</td>
<td>1</td>
<td>sequential additive connection: and in a short time</td>
</tr>
<tr>
<td>10</td>
<td>1</td>
<td>sequential connection: in three years</td>
</tr>
<tr>
<td>11</td>
<td>2</td>
<td>implicit illative</td>
</tr>
<tr>
<td>12</td>
<td>1</td>
<td>sequential connection: four years</td>
</tr>
<tr>
<td>13a</td>
<td>1</td>
<td>synonymous sub: condition above expectation = encrease of fortune</td>
</tr>
<tr>
<td>13b</td>
<td>1</td>
<td>adversative connection: but</td>
</tr>
<tr>
<td>14</td>
<td>1</td>
<td>illative connection: thus</td>
</tr>
<tr>
<td>15</td>
<td>1</td>
<td>sequential connection: no longer</td>
</tr>
<tr>
<td>16</td>
<td>1</td>
<td>rhemic addition; synon sub: I was degraded = I felt every indignity</td>
</tr>
</tbody>
</table>
Table 11 continued.

<table>
<thead>
<tr>
<th>Sent. #</th>
<th>DA#</th>
<th>Connection with preceding sentence</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>1</td>
<td>illative and sequential connections; therefore, to continue for a time</td>
</tr>
<tr>
<td>18a</td>
<td>1</td>
<td>adversative connection: but</td>
</tr>
<tr>
<td>18b</td>
<td>1</td>
<td>grammatical additive coord: and; connotative rec: interest hourly declined = maid consulted</td>
</tr>
<tr>
<td>19a</td>
<td>1</td>
<td>sequential connection: now</td>
</tr>
<tr>
<td>19b</td>
<td>1</td>
<td>grammatical additive coord: and</td>
</tr>
<tr>
<td>20</td>
<td>1</td>
<td>sequential connection: at last</td>
</tr>
<tr>
<td>21</td>
<td>2</td>
<td>specification</td>
</tr>
<tr>
<td>22</td>
<td>2</td>
<td>rhemic addition to 21; synon sub: this stratagem</td>
</tr>
<tr>
<td>23</td>
<td>3</td>
<td>specification: private conversation = interviews, carried abroad</td>
</tr>
<tr>
<td>24a</td>
<td>2</td>
<td>implicit sequential</td>
</tr>
<tr>
<td>24b</td>
<td>2</td>
<td>grammatical additive coord: and</td>
</tr>
<tr>
<td>25</td>
<td>2</td>
<td>sequential connection: at last</td>
</tr>
<tr>
<td>26a</td>
<td>1</td>
<td>rhemic addition to 25; synon sub: complete ruin = overpower resolution or surprise caution</td>
</tr>
<tr>
<td>26b</td>
<td>1</td>
<td>adversative connection: but</td>
</tr>
<tr>
<td>27a</td>
<td>2</td>
<td>specification: casual influence = no grace of fancy... system sub: all the boasters = they</td>
</tr>
<tr>
<td>27b</td>
<td>2</td>
<td>specification: casual influence = art, delicacy... repetition: they</td>
</tr>
<tr>
<td>28a</td>
<td>2</td>
<td>specification: casual influence = surmount no obstacle repetition: they</td>
</tr>
<tr>
<td>28b</td>
<td>2</td>
<td>specification: casual influence = defeat no rival repetition: they</td>
</tr>
<tr>
<td>29</td>
<td>1</td>
<td>rhemic addition to 26; synon sub: boasters = wretches</td>
</tr>
<tr>
<td>30</td>
<td>2</td>
<td>specification: wretches = reptiles</td>
</tr>
<tr>
<td>31a</td>
<td>3</td>
<td>specification: hope of relief = fear of losing...</td>
</tr>
<tr>
<td>31b</td>
<td>4</td>
<td>specification: many = some</td>
</tr>
<tr>
<td>31c</td>
<td>4</td>
<td>specification: many = some</td>
</tr>
<tr>
<td>32a</td>
<td>1</td>
<td>implicit sequential</td>
</tr>
<tr>
<td>32b</td>
<td>1</td>
<td>grammatical additive coord: and</td>
</tr>
<tr>
<td>33</td>
<td>1</td>
<td>implicit sequential</td>
</tr>
<tr>
<td>34</td>
<td>1</td>
<td>sequential connection: at last</td>
</tr>
<tr>
<td>35</td>
<td>1</td>
<td>illative connection: thus</td>
</tr>
<tr>
<td>36a</td>
<td>1</td>
<td>implicit sequential</td>
</tr>
<tr>
<td>36b</td>
<td>1</td>
<td>grammatical additive connection: and</td>
</tr>
</tbody>
</table>

As the table indicates, most of the connections are sequential and most of the sentences are in "coordinate" relation, in D'Angelo's sense.
The chronological sequence of events leading to later events keeps each single statement on a level with the others. Only when Misella pauses in her account of her downfall to reflect on the nature of men who could betray innocence as her guardian did, do we find depth of sentence relations, and then only one paragraph has sentences in greater depth than level two because sentences 27 and 28 give parallel details about the boasters of infamy: only sentences 30 and 31 supply increasingly detailed information.

Despite the limited amount of information which does not explicitly advance the narrative, the reader of Misella's letter learns a great deal about her. The sense of Misella's character begins with her introduction to her story. She degrades herself from her full humanity when she refers to herself as "one of those beings" (170, V, 135; ital. added). But she maintains her self-assurance enough to note that those who refuse to save her are merely rigorously virtuous and that she herself was once proud, as others are now, of reputation though also secure in innocence. Misella maintains from the outset the careful rhetorical balance between offensive denunciation of the indignant pure and cringing submission to unbending standards of moral judgment.

As Misella continues, she blames her guardian for her destruction, but she also points to her own limited complicity in that she felt severely how her "interest hourly declined" and in that her emotional responses disposed her for the betrayal: "My sense of his favour, and the desire of retaining it, disposed me to unlimited complaisance, and though I saw his kindness grow every day more fond,
I did not suffer any suspicion to enter my thoughts" (170, V, 138). She implicitly accuses her parents of aiding the fall because their early ambition first placed her in her cousin's power and because her father's later acquiescence with her cousin's plan to provide for her left her without resource. But a timely passive construction dissipates her accusation against her father because although she "was thrown upon dependence without resource" the person causing that complete dependence is not clearly implicated, permitting the reader to divide the guilt between the cunning guardian and the credulous father. But when we look back to see the beginning of the fall in the events which set the circumstances for it, we see Misella excusing her parents' action because they were "burthened with more children" than they could "decently support." And although the wealthy relation only "condescends" to visit the impoverished family, he was apparently sincerely "touched" by their situation (though he later claims to have had Misella's future in mind from the beginning).

Finally, Misella's comments upon the men who seduce innocence in the manner of her guardian indicate how strongly she feels about their immorality. She outlines why these men cannot flatter themselves, as do other men, in self-congratulation on their conquest of innocence:

They neither employ the graces of fancy, nor the force of understanding, in their attempts; they cannot please their vanity with the art of their approaches, the delicacy of their adulations, the elegance of their address, or the efficacy of their eloquence; nor applaud themselves as possessed of any qualities, by which affection is attracted. They surmount no obstacles, they defeat no rivals, but attack only those who cannot
resist, and are often content to possess the body without any solicitude to gain the heart. (170, V, 138-9)

The men who prey on dependents can claim none of these triumphs but are instead "despicable wretches," "reptiles" whom servants would despise and beggars disdain if the latter were not lured to the "heroes of debauchery."

Clearly, then, Misella has been victimized and knows that although her reputation and person have been ruined, her moral standards have not. She sees herself as caught between generally justifiable disgust, though in her case the disgust is not warranted because she was betrayed by circumstances, and hopes for an eternal reward commensurate with her true guiltlessness:

My mother, . . . when she dismissed me, pressed me to her bosom with an embrace that I still feel, gave me some precepts of piety which, however neglected, I have not forgotten, and uttered prayers for my final happiness, of which I have not yet ceased to hope, that they will at last be granted. (170, V, 136)

The main point of letters like Misella's is to provide a realistic example from human experience, showing most often the decline from moral virtue or innocence into the depths of iniquity, either through the fault of the correspondent or the fault of parents, guardians, or companions, with explicit details of the fall conveyed through the narrative and with implicit attitudes and values conveyed through diction, organization of detail, and self-evaluation through limited comment on the circumstances or motivation. The letters often supply the detail the moral essays lack, while they move more quickly and make the point through a figurative appeal uncharacteristic of many of the moral essays. Also, the reader of
the letters always depends on the self-characterization of the correspondent—often unconsciously self-ironic—for the means of evaluating the morality of the actions narrated and the culpability of the correspondent, leaving Mr. Rambler free to guide in other essays and giving him cause to trust the reader's judgment of complex moral situations.

Of the five letters in the group of selected essays, only two follow the sequential pattern of narrative-like coherence. But of the sixty-one Rambler installments containing letters or letters and editorial comments, fifty-three of the letters are narrative sketches and so rely on sequential development. Of those eight numbers not conforming to the pattern, two contain letters designed for pure entertainment: Rambler 107 includes a missive from Properantia on the change in the calendar; Rambler 117 from Hypertatus presents the theory of the garret, i.e., genius thrives on rarefied air. Five other letters are serious moral essays, generally in "response" to earlier deliberations by Mr. Rambler. Included in this small group are No. 45 on marriage, Athanatus's disquisition on death (No. 54), Sophron's re-evaluation of frugality (No. 57), Philomedes's recommendation of good humour (No. 72), and Eutropius's thoughts on politeness (No. 98). Only Rambler 10 does not fit into any of these categories, in part because it consists of Johnson's responses to four notes by Hester Mulso Chapone, combined with more general remarks on the correspondence which Mr. Rambler has received. The editorial comments are not expansive and are broken up by the repeated interpolation of paragraph-length notes so that the number is
not characteristic of Johnson's letters and in fact represents an essay unified but not coherent as a whole.

Like the narrative character sketches in the letters, the class of *Rambler* essays I have designated as "allegories" follows a sequential pattern of development, as one would expect in the numbers which contain tales—*Rambler* 120, 186 and 187, 190, and 204 and 205—or "allegories" incorporating journeys—*Rambler* 22, 65, 67, 91, 96, and 102. All fourteen essays in this category proceed by sequential coherence markers—either explicit or implicit transitions or semantic repetitions—although in *Rambler* 67 we see that the sequence is actually a controlled order of description. This is not to say that there is never specific development of the issue in one of these essays. In *Rambler* 22, for example, one fairly long paragraph develops with very clear detail the general statement which opens the paragraph:

Their conduct was, whenever they desired to recommend themselves to distinction, entirely opposite. Wit was daring and adventurous; Learning cautious and deliberate. Wit thought nothing reproachful but dulness; Learning was afraid of no imputation, but that of error. Wit answered before he understood, lest his quickness of apprehension should be questioned; Learning paused, where there was no difficulty, lest an insidious sophism should lie undiscovered. Wit perplexed every debate by rapidity and confusion; Learning tired the hearers with endless distinctions, and prolonged the dispute without advantage, by proving that which never was denied. Wit, in hopes of shining, would venture to produce what he had not considered, and often succeeded beyond his own expectation, by following the train of a lucky thought; Learning would reject every new notion, for fear of being entangled in consequences which she could not foresee, and was often hindered, by her caution, from pressing her advantages and subduing her opponent. (22, III, 122-3)
In each sentence, the opposed attributes of wit and learning parallel each other with the continued parallelism of syntactic structure between parts of each sentence as well. But because each sentence specifies the first sentence of the paragraph, we have specification without increasing depth. The advantage of keeping all other kinds of transitions and connections subordinate to the forward-moving sequential pattern is that the reader can concentrate on the figurative level of the allegory without weighing the alternatives or pausing for the adversative, causative, or illative deliberations characteristic of the moral or serious essays. One of the more interesting combinations of sequential development with semantic repetition or synonymous substitution occurs in Rambler 105, in which the dream vision of the "universal register" appears. Claimants at the register ask Justice and Truth for various favors, but each in turn seeks an unreasonable blessing. Each is matched in turn with the preceding unsuccessful but greedy applicant by a series of parallel substitutions:

The first who required. . .
Another required. . .
A man of a very grave and philosophick aspect required. . .
Another desired. . .
Another wished. . .
Another had. . .

The number of claimants then multiplies with "twenty different pretenders came. . ." and multiplies again:

A thousand other claims and offers were exhibited and examined. I remarked, among this mighty multitude, that, of intellectual advantages, many had great exuberance, and few confessed any want; of every art there were a hundred professors for a single pupil; but of other attainments, such as riches, honours, and preferments,
I found none that had too much, but thousands and ten thousands that thought themselves intitled to a larger dividend. (105, IV, 198; italic. added)

The reader feels compelled to ask himself what he would require of Truth and Justice at the register and shares Mr. Rambler's confusion when confronted with the direct address of Truth:

As I stood looking on this scene of confusion, Truth condescended to ask me, what was my business at her office? I was struck with the unexpected question, and awaked by my efforts to answer it. (105, IV, 199)

The repetition of "another" after "another" lulls the reader into believing that only individuals appear at the universal register, when the sudden geometric increase of applicants implicates the reader because the expansion then points to a universal human desire while it simultaneously emphasizes that none have enough riches, honors, or preferments. That Mr. Rambler reacts exactly as the reader does draws the reader closer to him at the same time that the reader then discovers a way to retreat from the confrontation and reflect on his wishes for self-aggrandizement, making the device of the dream vision doubly effective as a spark to reflection but also as a safe way to look closely at a general human problem from a discreet distance.

When we turn to the moral essays we find the same rhetorical features which characterize the other categories: a carefully obscured speaker who interposes an explicit judgment only rarely, a pattern of development which accounts for both positive and negative aspects of the issue, and a carefully controlled implication of the individual reader. Let us examine in detail the development
of Rambler 131, one of several essays devoted to some aspect of wealth.

At the outset, Johnson delays briefly giving the subject of the essay by substituting a dummy subject "there" for the "wish for riches," but the structure of the opening sentence makes clear that the wish is the most common among men:

There is scarcely any sentiment in which, amidst the innumerable varieties of inclination that nature or accident have scattered in the world, we find greater numbers concurring than in the wish for riches; a wish indeed so prevalent that it may be considered as universal and transcendantal, as the desire in which all other desires are included, and of which the various purposes which actuate mankind are only subordinate species and different modifications. (131, IV, 331)

The appositive description of the wish clarifies how the innumerable accidental and natural varieties of inclination can concur in one such desire so that the reader who allows himself to agree with the speaker and to be included in the "we" of the sentence initially separates himself from the "greater numbers" until it is clear that the wish as universal must involve him as well. I have compiled in Table 12 the sentence relations and levels of specificity to show at a glance how Johnson proceeds from the initial observation.

Table 12. Sentence relationships in Rambler 131.

<table>
<thead>
<tr>
<th>Sent. #</th>
<th>DA#</th>
<th>Connection with preceding sentence</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>lead sentence</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>synonymous sub: riches = wealth</td>
</tr>
<tr>
<td>3a</td>
<td>1</td>
<td>associative rec: numberless directions = whatever design</td>
</tr>
<tr>
<td>3b</td>
<td>1</td>
<td>grammatical additive coord: and</td>
</tr>
<tr>
<td>4a</td>
<td>1</td>
<td>illative connection: therefore</td>
</tr>
<tr>
<td>4b</td>
<td>1</td>
<td>grammatical negative alternative connection: nor</td>
</tr>
</tbody>
</table>
Table 12 continued.

<table>
<thead>
<tr>
<th>Sent. #</th>
<th>DA#</th>
<th>Connection with preceding sentence</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>1</td>
<td>rhemic addition to 3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>specification: desire = happiness in equipage . . .</td>
</tr>
<tr>
<td>6</td>
<td>2</td>
<td>rhemic addition to 5/6/7; system sub: necessary</td>
</tr>
<tr>
<td></td>
<td></td>
<td>substance = necessity</td>
</tr>
<tr>
<td>7</td>
<td>2</td>
<td>system sub: riches = they</td>
</tr>
<tr>
<td>8</td>
<td>1</td>
<td>rhemic addition to 5/6/7; system sub: necessary</td>
</tr>
<tr>
<td></td>
<td></td>
<td>substance = necessity</td>
</tr>
<tr>
<td>9</td>
<td>1</td>
<td>synon sub: almost every mind... = predominant</td>
</tr>
<tr>
<td></td>
<td></td>
<td>appetite</td>
</tr>
<tr>
<td>10a</td>
<td>2</td>
<td>illative connection: then</td>
</tr>
<tr>
<td>10b</td>
<td>2</td>
<td>grammatical additive coord: and</td>
</tr>
<tr>
<td>11</td>
<td>1</td>
<td>adversative connection: but; synon sub: appetite</td>
</tr>
<tr>
<td></td>
<td></td>
<td>and ability = wishes and powers of attainment</td>
</tr>
<tr>
<td>12</td>
<td>2</td>
<td>specification: men = many</td>
</tr>
<tr>
<td>13</td>
<td>2</td>
<td>illative connection: therefore</td>
</tr>
<tr>
<td>14a</td>
<td>2</td>
<td>synon sub: other methods = nearer ways to profit</td>
</tr>
<tr>
<td>14b</td>
<td>3</td>
<td>specification: nearer ways = expedient measures</td>
</tr>
<tr>
<td>14c</td>
<td>4</td>
<td>specification: expedient measures = falsehood</td>
</tr>
<tr>
<td>14d</td>
<td>4</td>
<td>grammatical additive coord: and</td>
</tr>
<tr>
<td>15</td>
<td>2</td>
<td>alternative to 14a; repetition: a little enquiry</td>
</tr>
<tr>
<td></td>
<td></td>
<td>will discover = it is not hard to discover</td>
</tr>
<tr>
<td>16a</td>
<td>3</td>
<td>specification: riches procure protection = few</td>
</tr>
<tr>
<td></td>
<td></td>
<td>enquire how obtained</td>
</tr>
<tr>
<td>16b</td>
<td>3</td>
<td>implicit causative; expansion: very few = mankind</td>
</tr>
<tr>
<td>16c</td>
<td>3</td>
<td>grammatical adversative coord: but</td>
</tr>
<tr>
<td>17</td>
<td>1</td>
<td>rhemic addition: information from preceding</td>
</tr>
<tr>
<td></td>
<td></td>
<td>paragraph as return to first point</td>
</tr>
<tr>
<td>18</td>
<td>2</td>
<td>illustrative testimonial</td>
</tr>
<tr>
<td>19a</td>
<td>2</td>
<td>specification: peace of life destroyed = no</td>
</tr>
<tr>
<td></td>
<td></td>
<td>condition which is not disquieted</td>
</tr>
<tr>
<td>19b</td>
<td>2</td>
<td>additive connection: and</td>
</tr>
<tr>
<td>20</td>
<td>2</td>
<td>rhemic addition to 19b; repetition: fraud = confidence is lost</td>
</tr>
<tr>
<td>21</td>
<td>3</td>
<td>specification: confidence is lost = violation of</td>
</tr>
<tr>
<td></td>
<td></td>
<td>promise</td>
</tr>
<tr>
<td>22</td>
<td>3</td>
<td>implicit illative</td>
</tr>
<tr>
<td>23a</td>
<td>2</td>
<td>rhemic addition: recur to (13) other methods =</td>
</tr>
<tr>
<td></td>
<td></td>
<td>various arts to get riches</td>
</tr>
<tr>
<td>23b</td>
<td>3</td>
<td>specification: greater part = some</td>
</tr>
<tr>
<td>23c</td>
<td>3</td>
<td>additive connection: and; specification: greater part = rest</td>
</tr>
</tbody>
</table>
The first sentence/paragraph puts before the reader the statement of fact and asks the reader to join in the acceptance of the fact. The next paragraph, though, even as it restates the premise of the first sentence, moves toward a different rhetorical point:

Wealth is the general center of inclination, the point to which all minds preserve an invariable tendency, and from which they afterwards diverge in numberless directions. Whatever is the remote or ultimate design, the immediate care is to be rich; and in whatever enjoyment we intend finally to acquiesce, we seldom consider it as attainable but by the means of money. Of wealth therefore all unanimously confess the value, nor is there any disagreement but about the use. (131, IV, 331-2)

Here the reader is not asked simply to agree that more people desire wealth than desire anything else, but he is plunged into the universality of the tendency toward wealth, "the point to which all minds preserve an invariable tendency." Mr. Rambler includes himself

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Table 12 continued.

<table>
<thead>
<tr>
<th>Sent. #</th>
<th>DA#</th>
<th>Connection with preceding sentence</th>
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</thead>
<tbody>
<tr>
<td>24a</td>
<td>1</td>
<td>rhematic addition to 22</td>
</tr>
<tr>
<td>24b</td>
<td>2</td>
<td>specification: neither care nor danger = strife and fraud excluded</td>
</tr>
<tr>
<td>24c</td>
<td>2</td>
<td>grammatical additive coord: and</td>
</tr>
<tr>
<td>25a</td>
<td>2</td>
<td>system sub: golden age = such . . . times</td>
</tr>
<tr>
<td>25b</td>
<td>2</td>
<td>grammatical adversative coord: but</td>
</tr>
<tr>
<td>26a</td>
<td>2</td>
<td>repetition: community of possessions</td>
</tr>
<tr>
<td>26b</td>
<td>2</td>
<td>causative connection: for</td>
</tr>
<tr>
<td>27</td>
<td>3</td>
<td>additive connection: and</td>
</tr>
<tr>
<td>28a</td>
<td>2</td>
<td>inclusion: golden age = later ages</td>
</tr>
<tr>
<td>28b</td>
<td>3</td>
<td>system sub: many = they</td>
</tr>
<tr>
<td>29a</td>
<td>3</td>
<td>adversative connection: but</td>
</tr>
<tr>
<td>29b</td>
<td>4</td>
<td>specification: rescinded opportunity for good = inactivity and uselessness</td>
</tr>
<tr>
<td>30</td>
<td>1</td>
<td>implicit adversative and illative</td>
</tr>
<tr>
<td>31</td>
<td>2</td>
<td>specification: eternal motives = justice, veracity, piety</td>
</tr>
</tbody>
</table>
(obviously) and shares the desire as is made clear with "we"—which appears twice in the next sentence—and "all." But while the reader's involvement in the morality of the essay is manipulated, the essay remains very general with sentences on an equal plane so that the reader would find it very difficult to disagree with the statements. We all do confess the value of money and we disagree, if at all, only about the use of wealth. Only with the next paragraph in which the argument becomes more specific through the limited desires which "he that places his happiness in splendid equipages..." feels are important, do we get away from the generalized treatment of riches, and with the specification the reader can withdraw from immediate implication in the negative judgments to come in the essay.

Johnson now varies his sentences to include some specifics in support of the broadest considerations. But not until the seventh paragraph (sentence 14 in Table 12) do we find any detailed development of the main idea, and, interestingly enough, at this point the depth of detail is achieved almost completely by a different rhetorical technique. In the seventh paragraph, men appear not at all:

A little enquiry will discover that there are nearer ways to profit than through the intricacies of art, or up the steeps of labour; what wisdom and virtue scarcely receive at the close of life, as the recompense of long toil and repeated efforts, is brought within the reach of subtility and dishonesty by more expeditious and compendious measures; the wealth of credulity is an open prey to falsehood; and the possessions of ignorance and imbecility are easily stolen away by the conveyances of secret artifice, or seized by the gripe of unresisted violence. (131, IV, 333)

Men's attributes, actions, and possessions are personified. Wisdom and virtue must resist subtlety and dishonesty; credulity, ignorance,
and imbecillity give up their wealth and possessions to falsehood, artifice, and violence. In the succeeding paragraph, riches "procure protection for themselves" as they elude the personified attributes of justice and retribution: the eyes of enquiry, the celerity of pursuit, and the ferocity of vengeance. In effect, riches overpower the man as do the desires for riches so that the man is consumed by his possessions or by his drive to acquire. Johnson can thus subtly make the point that desire for riches is not only the immediate care of men but may become the only care with the result that the "peace of life is destroyed by a general and incessant struggle for riches." But Johnson has also allowed the reader to judge of his own motives and involvement in the struggle. The reader has agreed with the general position set forth in the opening paragraphs, has been put at ease by repeated use of "we" (four times) and of nouns including all men, reader and writer alike (six times to this point in the essay), and has perhaps included himself among the smaller number of men "zealous to deserve what they were eager to possess." With the sixth paragraph, though, another generally true statement demands agreement from the reader: "But we do not find that any of the wishes of men keep a stated proportion to their powers of attainment." The reader must agree because he has hitherto found no complaint with the positions "we" take. And in his experience, surely the reader knows of many who "envy and desire wealth who can never procure it by honest industry or useful knowledge." These dishonest men look for means to reach their desired ends, means which are found with only a "little enquiry." From this point, "we" disappears, as does any overt mention
of the dishonest "many." The reader must question himself if he has
before indulged in the "little enquiry" so as to know how easily
wealth can be obtained without art or labor. He must further question
his motives for wanting to discover the ease of acquisition as well as
the ease of overcoming opposition to corruption. The use of personi-
ified attributes of man takes the particular men out of the essay but
places the reader in a position of self-examination. When we return
to the general statement at the beginning of paragraph 9, the reader
willingly includes himself as one prevailed upon by the passion for
wealth:

    The prospect of gaining speedily what is ardently
desired, and the certainty of obtaining by every
accession of advantage an addition of security,
have so far prevailed upon the passions of mankind,
that the peace of life is destroyed by a general
and incessant struggle for riches. (131, IV, 333)

This sentence adds what we have learned about the desire for wealth
in the initial treatment of the subject to the original premise of
the essay, allowing us to begin anew with a clearer sense of the
"sentiment" of the opening sentence as well as of our own participation
in at least some small degree in the "general and incessant struggle."

    Mr. Rambler then briefly considers fraud and the means men must
use to protect themselves from fraud. He goes on to comment that
most of the arts for obtaining wealth are "irreconcileable with the
laws of virtue," connecting with the expeditious and compendious
measures earlier addressed through the personification or as distinct
from men. These "arts" directly oppose honest industry and useful
knowledge, and the specification of how the arts violate the laws of
virtue, following the comments on fraud, make real the dishonesty
which before existed only in abstraction.

Although the reader expects "one," which opens paragraph 12, to be a further specification of "various," "greater part," "some," and "the rest," Mr. Rambler takes a new tack as he switches to community of possessions. Once the important characteristic of the golden age is established, the reader can see that we will continue this deliberation on the problems caused by the desire of wealth through an explication of the moral and social situation when such a passion did not destroy the peace of life. The "happy times" without care, danger, strife, fraud, and turbulent passion "can return no more" because "there will always be multitudes whom cowardice or impatience incite to more safe and speedy methods, who strive to pluck the fruit without cultivating the tree, and to share the advantages of victory without partaking the danger of the battle" (131, IV, 334). The chiasmus of the moral defects with their explanatory images highlights a shift in the terminology of the discussion. Until this point the moral faults named have been grave ones, such as dishonesty, secret artifice, and unresisted violence. Now with the reintroduction of multitudes, cowardice and impatience become major motives to "more safe and more speedy methods," but motives which are moral flaws amenable to conscious control. And so the reader is ready, perhaps by recognizing his own less culpable cowardice or impatience, to accept the concluding exhortation to reflect on eternal property.

But before we reach the positive conclusion, Mr. Rambler must address other possible temporal alternatives, and so he notes, as he brings the reader from the scene of plenty to the scene of later ages,
that withdrawing from society cuts off all possibility of amelioration of the problem. In effect, he must conclude by drawing the mean between the dangers of indulgent pursuit of riches and of anti-social asceticism because, though he devotes only one paragraph to the latter, over-reaction to the original impulse can imperil all social activity and usefulness. He invites the reader to meditate on the necessity but also the danger of wealth and to exert the mind in control of the passions. Although throughout the essay the pursuit of riches has appeared as an unavoidable given of the human condition, here Mr. Rambler suggests that the will can resist the passion because the mind can distinguish between an excessive impulse to acquire—now labelled covetousness—and a fulfillment of present convenience. The key to such mental control comes with reflection on eternal acquisitions—"justice, veracity, and piety," closing the essay on a positive note of real, moral injunction.

Correspondents writing to Mr. Rambler may occasionally suggest that their final act of repentance and reformation for "sins" which their narratives relate must be a warning of others away from similar danger by means of the revelation of their transgressions. Only in the "professedly serious" essays, however, do we find this explicit exhortation to virtuous behavior coming from Mr. Rambler. Nineteen of these essays close with clear calls to positive action, as in another essay on wealth, Rambler 58:

When therefore the desire of wealth is taking hold of the heart, let us look round and see how it operates upon those whose industry, or fortune, has obtained it. When we find them oppressed with their own abundance, luxurious without pleasure, idle without ease, impatient
and querulous in themselves, and despised or hated by the rest of mankind, we shall soon be convinced that if the real wants of our condition are satisfied, there remains little to be sought with solicitude, or desired with eagerness. (III, 313)

Mr. Rambler addresses almost all of his closing expostulations to his general reading audience, though the very first one to appear in the series is more directly aimed at youth as those who can benefit most from this call to study nature:

He that enlarges his curiosity after the works of nature, demonstrably multiplies the inlets to happiness; and, therefore, the younger part of my readers, to whom I dedicate this vernal speculation, must excuse me for calling upon them, to make use at once of the spring of the year, and the spring of life; to acquire, while their minds may be yet impressed with new images, a love of innocent pleasures, and an ardour for useful knowledge; and to remember, that a blighted spring makes a barren year, and that the vernal flowers, however beautiful and gay, are only intended by nature as preparatives to autumnal fruits. (III, 29)

But as a meditation on spring and on the value of nature to supply a diversity of amusements for man to "derive his reflections from the objects about him," "he that enlarges..." can be any man, not just the youth who can begin a detailed study of nature with a full future before him.

The thinly veiled exhortation to avoid morally dangerous situations often appears in marked sentences which reinforce the point by repeated parallel or balanced syntactic structures. The closing paragraph of Rambler 104 on the dangers of flattery exemplifies the more subtle warning with which Johnson may close a moral essay:

It is dangerous for mean minds to venture themselves within the sphere of greatness. Stupidity is soon blinded by the splendor of wealth, and cowardice is
easily fettered in the shackles of dependence. To solicit patronage, is, at least, in the event, to set virtue to sale. None can be pleased without praise, and few can be praised without falsehood; few can be assiduous without servility, and none can be servile without corruption. (104, IV, 194)

The second sentence parallels the blinding of stupidity with the fettering of cowardice; the next sentence equates soliciting patronage and selling virtue; and the final sentence combines chiasmus in the placement of the subject pronouns with progressive terms of corruption, so that the subjects of the first and last clauses denote respectively the persons flattered and the flatterers. The combination of negative moral attributes and the negation implicit in "none" damns both flatterers and the flattered. The only structural variation among the four clauses is the switch from passive, "can be pleased" and "can be praised" to the modal + BE + adjective; "can be assiduous" and "can be servile." The parallel repetition of "can be" in each of the four masks the shift from the passive to the copulative verb form although the sense of the difference between the first "none" and "few" and the second depends on the reader's recognition of this break in strictly parallel structure.

The admonitory close even becomes a device for formulating rules in Rambler 13, when Mr. Rambler closes his complex meditation on secrecy with straightforward advice:

The rules therefore that I shall propose concerning secrecy, and from which I think it not safe to deviate, without long and exact deliberation, are--Never to solicit the knowledge of a secret. Not willingly, nor without many limitations, to accept such confidence when it is offered. When a secret is once admitted, to consider the trust as of a very high nature, important as society, and sacred as truth, and therefore not to be
violated for any incidental convenience, or slight appearance of contrary fitness. (13, III, 73)

But the closing exhortation is not the only feature characteristic of Johnson's serious essays. Unlike the other categories of essays, the moral essays characteristically defy simple classification according to pattern of organization because they rely on the full range of discourse connectives and argumentative twists for development of the main idea. For instance, Rambler 28 begins with a statement that does not give any clear notion of the subject of this essay:

"I have shewn, in a late essay, to what errors men are hourly betrayed by a mistaken opinion of their own powers, and a negligent inspection of their own character" (28, III, 151). The second sentence brings us much closer to the enquiry in this number:

But as I then confined my observations to common occurrences, and familiar scenes, I think it proper to enquire how far a nearer acquaintance with ourselves is necessary to our preservation from crimes as well as follies, and how much the attentive study of our own minds may contribute to secure to us the approbation of that being, to whom we are accountable for our thoughts and our actions, and whose favour must finally constitute our total happiness. (28, III, 151)

Three paragraphs of fairly general comment on the difficulty of a man knowing himself follow. Then the reader prepares for a more detailed study of the "representations of imaginary virtue" because Mr. Rambler set up the necessity of detecting and defeating the "more frequently insidious" ones: "Some fallacies, however, there are, more frequently insidious, which it may, perhaps, not be useless to detect, because though they are gross they may be fatal, and because nothing but attention is necessary to defeat them" (28, III, 153).
The next four paragraphs present four different excesses to which men are subject when they do not measure their actions against a true standard. Then, Mr. Rambler rehearses two of the most popular expedients to escape "these and a thousand other deceits": seeking the counsel of a friend or the criticism of an enemy. The shortcomings of both then appear to remove these alternatives from serious consideration. Finally, we arrive at the goal to which all these corollary lines of argument have been leading us—a short meditation on self-examination in retirement from "the influence of external objects." Johnson heralds the approach of his main point with a series of parallel gerund phrases:

Yet it seems that enemies have been always found by experience the most faithful monitors; for adversity has ever been considered as the state in which a man most easily becomes acquainted with himself, and this effect it must produce by withdrawing flatterers, whose business it is to hide our weaknesses from us, or by giving loose to malice, and licence to reproach; or at least by cutting off those pleasures which called us away from meditation on our conduct, and repressing that pride which too easily persuades us, that we merit whatever we enjoy. (28, III, 155; ital. added)

The benefits of adversity can be found, though, in a less trying state as the fifth and sixth gerund phrases in the following sentence make clear:

Part of these benefits it is in every man's power to procure to himself by assigning proper portions of his life to the examination of the rest, and by putting himself frequently in such a situation by retirement and abstraction, as may weaken the influence of external objects. (28, III, 156; ital. added)

We have come full circle when we compare the topic of the closing sentence with that of the opening sentences. We have specified "how
much the attentive study of our own minds may contribute to secure
to us the approbation of that being..." through speculation on the
moral salubrity of a periodic examination of conscience in isolation
from the world. The injunction to know ourselves closes the essay
appropriately, but the essay has shifted so quickly from fallacies
to unsuccessful correctives to a truly expedient solution that we
have not had time to consider in all its complexity the final state­
ment of the main idea. An outline of Johnson's argument shows the
straightforward arrangement of parts of the discourse:

   Difficult to know own faults
   A—some ways distort self-image more insidious than others
      1—substitute single acts for habits
      2—vices extenuated as only single lapses
      3—praise goodness instead of practice it
      4—measure own virtue by other men's instead of by
         "religion"

   B—remedies proposed and difficulties with remedies
      1—ask a friend
      1a—but a friend fails
      2—ask an enemy
      2a—but an enemy fails
   Get benefits of 2 without the problems through retired
   reflection (solution to original difficulty)

That readers of this essay would be inclined to agree with the ultimate
solution without the intermediate disposing of other proposed expedi­
ents is unlikely. And we probably also need to see as clearly as
possible the difficulty facing us as self-examiners; that is, we need
exposition of the self-delusions to which we most often succumb. But
unlike the careful weighing of implications of a position in other
Ramblers, here we have little time to reflect since most of our
attention is absorbed by the necessity to connect in their proper
hierarchy the general and specific statements in the essay.
As I noted before, most of the letters and all of the allegories, tales, and dream visions proceed by means of sequential connections necessary to narratives and much description. Likewise, since the letters and "allegories" rely so heavily on sequence, the most common organization is simple chronology, with occasional comment as I discussed in connection with Misella's letter. Although whenever one of the serious essays includes a character sketch as a specific moral exemplum, those parts of the essays also rely on sequential connection, for the most part the moral essays depend very little on sequence and very heavily on adversative and illative transitions, on restatement with rhemic addition, and on specification in development of the main point (as do many of the critical essays). Johnson, then, will use any of virtually unlimited organizational patterns in the serious essays, although we know that we can uniformly count on seeing in one way or another the posing of a moral "problem" and usually considerations of the ramifications of that problem, proposed solutions complete with evaluation of their efficacy, and a closing call to deliberate action in keeping with the highest standards of virtue.
Chapter V
Continuity in the *Rambler* Series

The discourse analysis as proposed in Chapter IV of this study is not an exhaustive treatment of the *Rambler* essays. In fact, this mode of analysis suffers from a limitation similar to that of the transformational-generative grammar analysis of syntax. Just as the transformational-generative model is limited by the sentence boundary, so also is this discourse analysis limited by the essay boundary. Certain features of the *Rambler* series transcend the essay limit, though, and thus deserve brief attention since they contribute to the reader's sense of continuity from essay to essay. And in turn the notion of continuity brings us back to a consideration of the full implications of stylistic analysis of recurrent features that carry from essay to essay and in part define the "*Rambler* style." So from a brief glance again at Mr. Rambler as a figure the reader can depend on for moral stability—even while Mr. Rambler questions moral presuppositions—and an even briefer consideration of recurrent themes in the *Rambler*, I shall recapitulate the rhetorical significance of highlighted syntactic structures or, in other words, the relations between the transformational-generative and discourse analyses in the *Rambler* series.

In the extended analysis of the opening *Rambler* essay in the last chapter, I remarked that Mr. Rambler appears as "I" in only one
paragraph of the essay. Although Rambler 1 sets up the series, we
know little about Mr. Rambler from what he has said about himself,
unlike the explicit self-characterization found in the first essays
of the Spectator series. We must infer from Johnson's approach to
the matter what the character of Mr. Rambler is. Frankly, I disagree
with Florentulus, who contributes in Rambler 109 his description of
Mr. Rambler:

I. . . at this instant see the Rambler snuffing his
candle, rubbing his spectacles, stirring his fire,
locking out interruption, and settling himself in
his easy chair, that he may enjoy a new calamity
without disturbance. For, whether it be, that
continued sickness or misfortune has acquainted
you only with the bitterness of being; or that you
imagine none but yourself able to discover what I
suppose has been seen and felt by all the inhabitants
of the world: whether you intend your writings as
antidotal to the levity and merriment with which your
rivals endeavour to attract the favour of the publick;
or fancy that you have some particular powers of
dolorous declamation, and "warble out your groans"
with uncommon elegance or energy; it is certain, that
whatever be your subject, melancholy for the most part
bursts in upon your speculation, your gaiety is quickly
overcast, and though your readers may be flattered with
hopes of pleasantry, they are seldom dismissed but with
heavy hearts. (109, IV, 215-6)

Rather, a man who could write such a piece of self-ironic description
is one who has intelligence enough to know the difficult task he has
set himself—following in the steps of Addison and Steele— but who
has ingenuity and grace enough to introduce himself in a manner not
at all reminiscent of the Spectator. Although Mr. Rambler announces
his intentions and the points that will receive further development,
he has covered his tracks so well that only with the proclamation of
the successful approach through indirect means, almost halfway through
the essay, do we see that he has stolen up behind us and is ready and able to move us where he will. The reader becomes the mistress who wishes for the discovery of his plan. For the careful reader, Mr. Rambler is there, telling us with what pains he has concealed himself and with what fears he begins, even though he is not "ambitious of applause." And he is there, despite his disclaimers, rocking slightly between confidence and caution, as his full explication of the conveniences of the essay shows: this writer has seen and has evaluated for himself all the advantages of the essay, but he can maintain the middle ground between confidence and timidity because he believes in his own ability to weigh alternatives. Nonetheless, Mr. Rambler remains less than a full presence, mainly because the reader respects his indirect approach as the one finally selected after long deliberation. But we do expect to see more of Mr. Rambler in ensuing essays; the promise of more is part of his unperceived approach and rhetorical appeal.

Mr. Rambler continues the careful definition of his character when he devotes the next two essays and part of the third to a continuation of his exposition of the problems of the periodical writer and to the careful revelation of his own character. Since these essays are so important to the effectiveness of the rest of the series, they deserve some attention.

Rambler 2 carries the balanced view of the first essay almost to an extreme but for a given purpose. The essay begins with a statement of the nearly universal condition of man:
That the mind of man is never satisfied with the objects immediately before it, but is always breaking away from the present moment, and losing itself in schemes of future felicity; and that we forget the proper use of the time now in our power, to provide for the enjoyment of that which, perhaps, may never be granted us, has been frequently remarked; and as this practice is a commodious subject of raillery to the gay, and of declamation to the serious, it has been ridiculed with all the pleasantry of wit, and exaggerated with all the amplifications of rhetoric. (2, III, 9)

But as he continues, Mr. Rambler suggests first that for the writer to accept such a statement and to censure the forward-looking individual is to take "the pleasure of wantoning" in a common topic because "a train of sentiments generally received enables him to shine without labour, and to conquer without a contest" (2, III, 9).

But Mr. Rambler then goes on to state that the writer should consider whether the principle is indeed true. In his own deliberations, he acknowledges that "the natural flights of the human mind are not from pleasure to pleasure, but from hope to hope" (2, III, 10), as an "unavoidable condition" of humanity. But the "caution against keeping our view too intent upon remote advantages" (2, III, 11) is useful since we can forget to pursue our end when we begin to taste success and thus let success slip away. On the other hand, Mr. Rambler goes on, without hope and imagination of reward, we might not try "enterprises of great labour or hazard." But hope indulged overmuch may destroy rather than augment the drive needed to reach a goal.

At each step of the argument to this point in the essay, Mr. Rambler has qualified the original statement with so many considerations of the problems resulting from extreme adherence to or deviance from the maxim that he has carefully marked out the middle ground of
truth in the principle. Adversative transitions and connections bounce the reader from one side of the issue to the other (like the adversative transitions in my recounting of the essay's development), while yet allowing time for adequate reflection on the partial truth of each view. When finally Mr. Rambler acknowledges that authors are most subject to overindulgence in dreams of success with only the first taste of it, the reader recognizes again the narrowing process which implicitly focuses on Mr. Rambler himself. And again, following some remarks about authors in general, Mr. Rambler steps forth as "I" for a brief paragraph. Keeping in mind from the first essay that Mr. Rambler has poised himself between confidence and timidity, we can accept his statement that he is "yet but lightly touched with the symptoms of the writer's malady," which he has described in some detail, reinforcing at once his acuteness of observation of other writers and possibly of himself:

A man of lively fancy no sooner finds a hint moving in his mind, than he makes momentaneous excursions to the press, and to the world, and with a little encouragement from flattery, pushes forward into future ages, and prognosticates the honours to be paid him, when envy is extinct, and faction forgotten, and those, whom partiality now suffers to obscure him, shall have given way to other triflers of as short duration as themselves.

(2, III, 12)

At the same time, though, that he admits himself lightly touched, he exposes himself as still controlled by the "unavoidable condition" of humanity because he has a hope, although a weak hope, that he may preserve others from the writer's danger.

The most damaging result of an author's excursions to the press is neglect from readers, but the way in which Johnson describes the
goals of the new author reflect his own intentions in the *Rambler*:

It may not be unfit for him who makes a new entrance into the lettered world, so far to suspect his own powers as to believe that he possibly may deserve neglect; that nature may not have qualified him much to enlarge or embellish knowledge, nor sent him forth entitled by indisputable superiority to regulate the conduct of the rest of mankind; that, though, the world must be granted to be yet in ignorance, he is not destined to dispel the cloud, nor to shine out as one of the luminaries of life. (2, III, 13)

Johnson as Mr. Rambler is making a new entrance into the lettered world while yet reminding himself, with already characteristic equanimity, to suspect his own powers to achieve his desired ends: embellishment of knowledge, regulation of conduct, and illumination of intellectual life. Again, we see Mr. Rambler in No. 2 taking a brief turn in the spotlight but otherwise revealing more about his character through his arrangement of argument and his apparent withdrawal from immediate concern by directing the force of his remarks to men or to authors. The same technique appears in the opening of *Rambler 3*, so that we begin to expect Mr. Rambler's indirect and unperceived approach.

But *Rambler 3* dispenses with the initial remarks aimed at mankind and moves immediately to "an author" as the central figure in the essay. Even by this time, after only two numbers in the series, the reader sees this author implied in the opening statement of No. 3:

The task of an author is, either to teach what is not known, or to recommend known truths, by his manner of adorning them; either to let new light in upon the mind, and open new scenes to the prospect, or to vary the dress and situation of common objects, so as to give them fresh grace and more powerful attractions, to spread such
flowers over the regions through which the intellect has already made its progress, as may tempt it to return, and take a second view of things hastily passed over, or negligently regarded. (3, III, 14-15)

Here seven infinitive phrases explain the alternative tasks of the author and the best ways to fulfill those functions. That Johnson's approach in the opening essay can stand for his opening "new scenes to the prospect" and that his second essay on "future felicity" serves as a "second view of things hastily passed over, or negligently regarded" point to him as the subject of this essay on the role of an author. Although it is only preparatory to his deliberations on critics, the next statement is most telling about Mr. Rambler and his goals:

Either of these labours is very difficult, because, that they may not be fruitless, men must not only be persuaded of their errors, but reconciled to their guide; they must not only confess their ignorance, but, what is still less pleasing, must allow that he from whom they are to learn is more knowing than themselves. (3, III, 15)

He sees that his difficulty is precisely that of knowing more than his readers so that he can teach without appearing so superior as to insult his readers with arrogant self-confidence or with supercilious virtue. In part, Johnson's admission of the fine line he must walk explains his reluctance to appear overtly even as Mr. Rambler or to point an accusatory finger at individuals in his audience, giving rise to passive constructions (so that he may disappear as necessary and let the reader involve himself as necessary) and to generic subjects followed by more specific pronouns such as "every man...he."

1Peter T. Koper considers the rhetorical effects of such pronominalization in "Johnson's Rhetorical Stance in The Rambler," Style, 12 (Winter, 1978), 23-34.
The balanced structure of his arguments also takes its justification from the rhetorical problem as it is posed here. If Johnson can show that he is more knowing not by pronouncements of truth but by exposition of all possible arguments for or against an issue or by careful dissection of accepted moral maxims, he can at once persuade men of error in choosing a poor alternative to a moral action and teach them not only to accept his proffered guidance but also to think for themselves.

Johnson focuses on the writing of these essays as they present a rhetorical challenge in various other "critical" essays in the series, notably in numbers 14, 23, 77, 106, 169, 176, 184, and 208. But Johnson does not always devote a full essay to a clarification of his role, as many of the other critical essays show. For example, *Rambler* 60 on biography begins with a recapitulation of the difficulty of rhetorical appeal to a less than fully sympathetic audience:

> Our passions are therefore more strongly moved, in proportion as we can more readily adopt the pains or pleasures proposed to our minds, by recognising them as once our own, or considering them as naturally incident to our state of life. It is not easy for the most artful writer to give us an interest in happiness or misery, which we think ourselves never likely to feel, and with which we have never yet been made acquainted.

*(60, III, 319)*

Just as the biographer must bring to life again the character and times of his subject so as to move the reader, the moral essayist must create an appeal about the happiness or misery he addresses.

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2 Leopold Damrosch, Jr., makes the point that many of Johnson's *Rambler* essays dismantle commonplaces to expose the weakness inherent in maxims unquestioningly accepted in "Johnson's Manner of Proceeding in the *Rambler*." *ELH*, 40 (1973), 70-89.
so that the reader can overcome its unfamiliarity and recognize it as "naturally incident to our state of life."

Mr. Rambler serves as one very important feature to unify the Rambler series. And most of what we learn early about Mr. Rambler we learn indirectly, starting with the first four essays. Nos. 5 through 9 then address serious points, and we see the quality of this mind at work. Rambler 10 takes a much lighter view of the duty of the periodical essayist as Mr. Rambler responds to correspondence. Rambler 11 is serious, Rambler 12 is the first full letter, Rambler 13 returns to a moral issue--secrecy--and Rambler 14 addresses the difference between an author and his writing. Although Mr. Rambler steps in to introduce the letter from Cleora in Rambler 15, we really do not see much of him that affects our notion of his character until Rambler 18. Then, in a surprising performance, he reveals himself through a marvelously self-ironic pose.

He opens the essay by citing an observation of those who "employ themselves in surveying the conduct of mankind" (18, III, 97). The reader is willing to grant him a share in this title in part because he does not claim it as uniquely his own and in part because the experience of reading the first seventeen essays leads the reader to place Mr. Rambler in the class of surveyors of the conduct of man. But we recognize the opening strategy of No. 2 repeated in No. 18--presentation of a general statement with specification of those who have concurred in the sentiment. We are cautious about attributing to Mr. Rambler precepts not thought through, though the observation itself seems an appropriate one for Mr. Rambler to make.
marriage, though the dictate of nature, and the institution of providence, is yet very often the cause of misery, and that those who enter into that state can seldom forbear to express their repentance, and their envy of those whom either chance or caution has withheld from it. (18, III, 98)

He goes on to remark that both the serious and the witty have commented further about marriage but that women have borne the blame since most of the writers complaining about marriage have been males. And so, in response, Mr. Rambler will maintain the middle ground; he takes a stand the reader accepts as appropriate to his character as established thus far. Mr. Rambler will place himself "as a kind of neutral being between the sexes" (18, III, 98) so as to "consider this universal grievance" (18, III, 98). He admits that the persuasive devices, though very different for the men and women, are effective so that "the most frigid and inexorable judge would, at least, stand suspended between equal powers" (18, III, 98-99). But immediately Mr. Rambler proposes his difference from those judges:

But I, who have long studied the severest and most abstracted philosophy, have now, in the cool maturity of life, arrived to such command over my passions, that I can hear the vociferations of either sex without catching any of the fire from those that utter them. (18, III, 99)

He has just acknowledged that the evidence of the men—"venerable testimonies of philosophers, historians, and poets"—is not so strong an argument when matched against that of the women in "the sighs of softness, and the tears of beauty" (18, III, 98). And so his self-acclaimed credentials, his study of philosophy, his cool maturity, and his command over his passions, represent not an idle boast but a humorous self-portrait, ironic in its intent. Nonetheless, he has
had experience that, although it may not qualify him as a "neutral being," at least shows that he has observed and concluded validly the complex motivations underlying the actions of married couples:

For I have found, by long experience, that a man will sometimes rage at his wife, when in reality his mistress has offended him; and a lady complain of the cruelty of her husband, when she has no other enemy than bad cards. I do not suffer myself to be any longer imposed upon by oaths on one side, or fits on the other; nor when the husband hastens to the tavern, and the lady retires to her closet, am I always confident that they are driven by their miseries; since I have sometimes reason to believe, that they propose not so much to sooth their sorrows, as to animate their fury. (18, III, 99)

Mr. Rambler has seen enough of the infelicities of marriage and has observed that the actions of men are not always in direct reaction to a stimulus, so he can judge though, not for the reasons he cites. He has instead shown his sense of humor and his self-confidence because he will set himself to elicit laughter from his reader while yet convincing the reader of the depth of his ability as a surveyor of the conduct of mankind and (here at least) as somewhere between the serious maxim writer and the witty epigrammatist.

The humorous self-characterization serves another purpose as well in this essay. Rambler 18 is the first essay devoted to infelicity in marriage, a theme that will undoubtedly touch most of the readers of the Rambler since even happy marriages are not perfect ones. The lightness of the opening of the essay is not designed to detract from the seriousness of Mr. Rambler's thoughts on the matter; he closes this essay with a reflection that implicitly slaps the hand of persons who have mistaken the basis of marriage and also warns the seekers after beauty, riches, or politeness that they will make for
themselves nothing but a miserable future:

I intend to treat in more papers on this important article of life, and shall, therefore, make no reflexion upon these histories, except that all whom I have mentioned failed to obtain happiness, for want of considering that marriage is the strictest tye of perpetual friendship; that there can be no friendship without confidence, and no confidence without integrity; and that he must expect to be wretched, who pays to beauty, riches, or politeness, that regard which only virtue and piety can claim.

(18, III, 102-3)

But the tone at the beginning of the essay allays the fears of so many readers who will not want to see their own mistakes in judgment and choice exposed as moral flaws. The indirect approach in this case entails the calming of the reader by showing that Mr. Rambler can take himself less than seriously on occasion, as the reader must also. And in this essay, Mr. Rambler does not directly broach the problems inherent in marriages of persons not suited by temperament, goals, stations, etc., but allows the sketches of five men who failed to choose wisely to mark the initial boundaries of his concern, leaving the dissection of the problems and solutions to come in later papers. Still, Mr. Rambler cannot raise expectations without giving some precepts to the reader for further meditation. Thus the remarks which reveal his awareness of the complexity of the marital relation as only one of many complex social relations and the remarks which guide the reader to the main areas of concern in upcoming essays on marriage.

Thus we come to expect from Mr. Rambler the grave deliberation with only occasional glimpses of the purveyor of the moral propositions, but we know that Mr. Rambler is not simply a mask of limited scope. Rather, he conveys the intelligence and humor of the man, as we see in Rambler 208 when Johnson dispenses with Mr. Rambler and
appears in propria persona to give his thanks and to recapitulate his plan for the series. Perhaps, though, the concluding sentiments of Rambler 207 reflect best the feelings of Johnson as he finished his two years toil. There he takes up the question of concluding just as he turned over the problem of commencing in No. 1. With a characteristic relative clause separating the subject and predicate, he announces that weariness communicates itself to the audience; and then he closes with an imperative, clearly an injunction for himself as well as for others:

He that is himself weary will soon weary the public. Let him therefore lay down his employment, whatever it be, who can no longer exert his former activity or attention; let him not endeavour to struggle with censure, or obstinately infest the stage till a general hiss commands him to depart. (207, V, 315)

But as Johnson himself writes, "Nothing is ended with honor which does not conclude better than it begun" (207, V, 314). And so we turn briefly to Rambler 208. Johnson comes full circle as he looks back to the strategies of the first essay: he maintains the position midway between apologetic self-effacement and arrogant self-assertion:

Having thus deprived myself of many excuses which candor might have admitted for the inequality of my compositions, being no longer able to alledge the necessity of gratifying correspondents, the importunity with which publication was solicited, or obstinacy with which correction was rejected, I must remain accountable for all my faults, and submit, without subterfuge to the censures of criticism, which, however, I shall not endeavour to soften by a formal deprecation, or to overbear by the influence of a patron. Having hitherto attempted only the propagation of truth, I will not at last violate it by the confession of terrors which I do not feel: Having laboured to maintain the dignity of virtue, I will not now degrade it by the meanness of dedication. (208, V, 317)
In parallel absolute phrases, he marks his opinion of his own labors. He admits that he has accepted criticism, but his manner of dealing with critics has never been to be untrue to himself, to his goals for the series, or to his adherence to an eternal standard of virtue. Johnson will not deviate from his commitment to moral admonition because "the essays professedly serious, if I have been able to execute my own intentions, will be found exactly conformable to the precepts of Christianity, without any accommodation to the licentiousness and levity of the present age" (208, V, 320). And so he looks to the future for judgment of his worth, in which he sincerely believes since he has fulfilled his goal: "I shall never envy the honours which wit and learning obtain in any other cause, if I can be numbered among the writers who have given ardour to virtue, and confidence to truth" (208, V, 320).

And one of the ways in which Johnson has fulfilled this goal he has set for himself has been to examine an issue several times and from several different points of view so that he can arrive at a thoroughly considered middle point. What A.T. Elder and J. Worden, who have sorted the Ramblers by theme, have not adequately discussed is the slightly different perspective Johnson takes in each essay which treats the same theme. Just to consider two early essays on retirement, Ramblers 6 and 7, is to see how Johnson does not oppose the views from one essay to the next but presents the positive aspects of both retirement and active participation in the world so as to lead

the reader to the mean between complete withdrawal and unthinking immersion in society.

Rambler 6 opens with a Stoic precept, "that man should never suffer his happiness to depend upon external circumstances" (6, III, 30) which in the second paragraph of the essay the reader is invited to look into to see how nearly we can come to this "exalted state." After some general remarks, the discussion narrows to focus on the intellectual need for a change of scene, for which Cowley's preface to his poems provides the spark to meditation. As Mr. Rambler takes exception to Cowley's remarks, he leads to the conclusion that solitude and quiet owe their pleasures to those miseries, which he was so studious to obviate; for such are the vicissitudes of the world, through all its parts, that day and night, labour and rest, hurry and retirement, endear each other; such are the changes that keep the mind in action; we desire, we pursue, we obtain, we are satiated; we desire something else, and begin a new pursuit. (6, III, 34-5)

The curtness of the final six independent clauses emphasizes the speed with which the mind flits from one desire to another, but the conclusion is that such change is necessary for the pleasure of concentrated aspiration, just as other vicissitudes endear each other. But at the beginning of Rambler 7, the general opening statement seems almost to contradict the earlier condemnation of Cowley and to overturn the conclusion Mr. Rambler has just reached:

The love of Retirement has, in all ages, adhered closely to those minds, which have been most enlarged by knowledge, or elevated by genius. Those who enjoyed every thing generally supposed to confer happiness, have been forced to seek it in the shades of privacy. Though they possessed both power and riches, and were, therefore, surrounded by men, who considered it as their chief interest to remove from them every thing that might offend their ease, or interrupt their pleasure, they have soon
felt the languors of satiety, and found themselves unable to pursue the race of life without frequent respirations of intermediate solitude. (7, III, 36)

But immediately we note a shift to a line of thought more in keeping with the conclusion of Rambler 6:

To produce this disposition nothing appears requisite but quick sensibility, and active imagination; for, though not devoted to virtue, or science, the man, whose faculties enable him to make ready comparisons of the present with the past, will find such a constant recurrence of the same pleasures, and troubles, the same expectations, and disappointments, that he will gladly snatch an hour of retreat, to let his thoughts expatiate at large, and seek for that variety in his own ideas, which the objects of sense cannot afford him. (7, III, 36)

Indeed, as Rambler 7 proceeds we see that the condemnation of Cowley stands because his were faulty motives for retiring and faulty means to achieve what in Rambler 7 is defined as a virtuous goal. Rambler 7 is not simply a defense of retirement to offset No. 6 but a positive exhortation to moral good:

This is that conquest of the world and of ourselves, which has been always considered as the perfection of human nature; and this is only to be obtained by fervent prayer, steady resolutions, and frequent retirement from folly and vanity, from the cares of avarice, and the joys of intemperance, from the lulling sounds of deceitful flattery, and the tempting sight of prosperous wickedness. (7, III, 40)

as Rambler 6 was a call to participate in rather than flee from society. Retirement for moral good requires not only conquest of the world but conquest of the self which Cowley had not achieved. Rambler 7, then, explains more fully the moral basis of the judgment of Cowley in Rambler 6 while at the same time Ramblers 6 and 7 give the total view of retirement: one must be strong by staying in the world and by going out of the world.
In later essays, Johnson brings the theme of retirement into a number on self-knowledge (No. 28 as analyzed in Chapter 4), a number on the pleasure of winter (Rambler 80), a number on repentance and atonement ("Retirement from the cares and pleasures of the world has been often recommended as useful to repentance," 110, IV, 224), two numbers on the dissolution of society in the summer months (Rambler 124 and 135), and into five numbers consisting of letters from country-sojourners during the summer (Rambler 42, 46, 51 and 138) and a seeker after rest (Rambler 165). In each instance we get a slightly different view of retirement to supplement the initial discussion of its value in Nos. 6 and 7 so that by Rambler 165 we have seen enough examples of people pursuing retirement for the wrong reasons and yet have had reminders of its moral efficacy in Nos. 80, 110, 124, 135, and 138.

But retirement is only a minor theme in the Rambler series, so themes which recur more often such as marriage—or more broadly choice in life—pursuit of distinction, including fame, wealth, and literary or intellectual honors, and control of passion receive almost constant evaluation in light of changing circumstances and unchanging human needs so that at the end of the series, the reader is able to sum up, as it were, the moral doctrine of the Rambler series in contrast to the Spectator series which elicits more of a description of society as a whole at the time of the essayists.

But as I have repeatedly contended, thematic repetitions and the pervading sense of moral guidance through the persona, Mr. Rambler, account only in part for the continuity of the series. Nonetheless,
when we consider the relation between the syntax and the structure of the individual essays, we face a new and different problem—that of recreating the rhetorical context of a striking syntactic feature when it is the combination of context and syntax that permits recognition of the appropriateness of the syntax. Rambler 176 provides one of the most straightforward examples of syntax reflecting semantic and rhetorical concerns. The essay deals with the interaction of an author, "not yet hardened into insensibility," and a critic, determined to sting. In one long paragraph, the reader is treated to a view of their verbal duel:

The author, full of the importance of his work, and anxious for the justification of every syllable, starts and kindles at the slightest attack; the critick, eager to establish his superiority, triumphing in every discovery of failure, and zealous to impress the cogency of his arguments, pursues him from line to line without cessation or remorse. The critick, who hazards little, proceeds with vehemence, impetuosity and fearlessness; the author, whose quiet and fame, and life and immortality are involved in the controversy, tries every art of subterfuge and defence; maintains modestly what he resolves never to yield, and yields unwillingly what cannot be maintained. The critick's purpose is to conquer, the author only hopes to escape; the critick therefore knits his brow, and raises his voice, and rejoices whenever he perceives any tokens of pain excited by the pressure of his assertions, or the point of his sarcasms. The author, whose endeavour is at once to mollify and elude his persecutor, composes his features, and softens his accent, breaks the force of assault by retreat, and rather steps aside than flies or advances. (176, V, 164-65)

Despite the qualifying phrases and clauses that are interposed between the subject and predicate in the first four main clauses and again in the seventh main clause, the recreated action moves quickly between the two opponents. The delaying clauses work here to define the distinctive characteristics of each party but simultaneously to
strengthen the perceived force of the verbs since relatively little modification follows each predicate. In this instance, the picture of the sparring critic and author, as well as of the retreating, subdued author, enriches the essay and makes clearer the main point of the essay as it is then introduced by a characteristic adversative turn into the main argument:

But the works of genius are sometimes produced by other motives than vanity; and he whom necessity or duty enforces to write, is not always so well satisfied with himself, as not to be discouraged by censorious impudence. (176, V, 165)

The sketch of the encounter between author and critic focuses the reader's attention on the intellectual and emotional effects of criticism and allows the reader to translate those effects into harm when criticism is clearly ill-advised or improperly motivated.

In other rhetorical contexts, syntactic parallelism carries a major burden of meaning in that through parallel structures the reader sees exactly which points of concern match, either for comparison or contrast. In the example from Rambler 176 cited above, the qualifying phrases and clauses define the personality traits and emotional reactions that contribute to the altercation. Parallel structures of very different sorts also guide the reader to an understanding of complex relationships or processes discussed in an essay. In Rambler 151, for instance, the following paragraph from an essay on the maturation of the mind describes the complex relationship between human nature and nurturing influences unique to the individual:
Yet amidst all the disorder and inequality which variety of discipline, example, conversation, and employment produce in the intellectual advances of different men, there is still discovered by a vigilant spectator such a general and remote similitude as may be expected in the same common nature affected by external circumstances indefinitely varied. We all enter the world in equal ignorance, gaze round about us on the same objects, and have our first pains and pleasures, our first hopes and fears, our first aversions and desires from the same causes; and though, as we proceed farther, life opens wider prospects to our view, and accidental impulses determine us to different paths, yet as every mind, however vigorous or abstracted, is necessitated in its present state of union, to receive its inform-ations, and execute its purposes by the intervention of the body, the uniformity of our corporeal nature communicates itself to our intellectual operations; and those whose abilities or knowledge incline them most to deviate from the general round of life, are recalled from excentricity by the laws of their existence. (151, V, 38-9)

From the differences between men resulting in disorder and inequality as caused by differences in discipline, example, conversation, and employment, we still see remote and general similitude. Simple additive conjunctions combine units so as to define more precisely than a single word could the perceived situation and its causes. In the next sentence, parallel coordinated verb phrases equate in the syntax the common experience of each person, which is then further specified by the parallel noun phrases, each preceded by "first" and each composed of linked contradictory sensations:

- pains and pleasures
- hopes and fears
- aversions and desires

The universality of the first experiences is underscored semantically by "same causes," but we have only to "proceed farther" to discover that in the subordinate elements accompanying the next main clause are the diverse factors which the "uniformity of our corporeal nature"
Some of the most notable parallelisms of infinitive phrases and adjective, adverbial, and nominative clauses occur when Johnson is summing up, either before he moves to a new line of thought in an essay or in conclusion, as several of the examples cited in Chapters 3 and 4 demonstrate, as does the concluding paragraph of *Rambler* 31:

> As all error is meanness, it is incumbent on every man who consults his own dignity, to retract it as soon as he discovers it, without fearing any censure so much as that of his own mind. As justice requires that all injuries should be repaired, it is the duty of him who has seduced others by bad practices, or false notions, to endeavour that such as have adopted his errors should know his retraction, and that those who have learned vice by his example, should by his example be taught amendment. (31, III, 173)

Each of the sentences begins with an adverbial clause:

```
as all error is meanness
as justice requires that...
```

Next comes a dummy subject followed by a copulative and a completer, in the first sentence an adjective, in the second a noun:

```
it is incumbent
it is the duty
```

The prepositional phrases—"on every man" and "of him"—refer to different audiences, but in fact the specification is not absolutely clear until we see the qualifiers that delimit the reference of "every man" and "him" which follow the phrases in parallel "who" clauses:
who consults his own dignity
who has seduced others

The semantic opposition between self and other reinforces the intent
of the concluding injunction—that one man's actions have social
repercussions beyond the event. Finally, infinitive phrases
syntactically parallel but semantically contrary—"to retract" and
"to endeavour"—call for a final action to counteract the seduction
by bad practices or false notions.

Such passages of syntactic and rhetorical congruity occur in
virtually every Rambler essay so that syntactic features of style
repeatedly align with rhetorically significant points of essay
development to equate style, form, and meaning. To duplicate examples
is simply that, even though different passages composed of similar
syntactic features from different essays necessarily serve ends
appropriate to the individual essay. To understand the role of
syntax in the Ramblers is to read the essays with a clear sense of
Johnson's purpose in the series—moral instruction through careful
meditation on serious issues as viewed from different perspectives
by Mr. Rambler or correspondents in straightforward or allegorical
ruminations on the varied aspects of moral problems.
Chapter VI
Concluding Remarks

Although I could not address in detail each of Johnson's Rambler essays, I have by choosing representative essays obtained fairly reliable data so that I can draw conclusions about the series as a whole. I have shown the importance of certain syntactic features numerically as characteristically repeated units—either alone or in combination with other units—and as characteristically arranged units. Syntactic features also assume importance rhetorically as units that underscore key points Johnson wishes to make. Johnson's reliance on passive constructions indicates what the rhetorical analysis confirms: Johnson often withholds himself completely from the essays and so uses passive constructions to disguise his agency, or he constructs sentences in such a way that the reader has the choice of including himself. Johnson's repeated shifting of adverbial modification—clauses, phrases, or single words—to the front of the sentence agrees with his overall qualification of argumentative points, and it also agrees with the deliberate, measured pace of his arguments in that front-heavy sentences slow the reader. His coordination of verbs and clauses—the two most common types of conjunction in Johnson's prose—again coincides with his drive to consider as many facets of an issue as possible. Parallel constructions of all syntactic units highlight relationships between persons, actions, and ideas.
and convey a sense of explicit demarcation of the various circumstances that affect our view of the subject at hand.

In addition to the syntactic features, I have also considered in individual essays features characteristic of Johnson's rhetorical stance in the *Ramblers*: controlled implication of the reader, careful revelation of Mr. Rambler, and deliberation about a moral issue often followed by explicit or implicit exhortation in the moral essays, and a figurative deliberation in the letters and "allegories." Johnson uses the full range of techniques available to him as a periodical essayist in the *Spectator* tradition: incorporation of letters relating to issues previously raised or exemplifying moral problems addressed in more general terms in "serious" essays, incorporation of character sketches either as a brief example or as a major part of the development of an essay (see the sketch of Polyphilius in *Rambler* 19), or incorporation of tales, allegories, dream visions, or other extended metaphorical modes as complete essays or as parts of otherwise expository essays. He employs at one point or another all of the common topoi of classical rhetoric--testimony, definition, comparison, relationship, and circumstance--and most of the tropes and schemes as necessary to explain a point or to underscore its importance. For instance, the personification I discussed in connection with *Rambler* 131 on the desire for riches serves doubly as a reminder of the overwhelming power of unbridled passion and as a lure for the reader to join himself in the judgment of the essay.

But as I mentioned earlier in this study, the *Ramblers* strike readers as unusual in some respects for a periodical-essay series
when the Spectators are the standard of comparison. Mr. Rambler is not the same kind of unique, individual personality we see in the Spectator personae. Rather, a more sober and thoughtful person emerges through the comments on life and the correspondence addressed to Mr. Rambler. The essays tend not often to excite laughter but always to enlighten and enrich the reader intellectually and morally. With these constraints upon the Rambler essays, the rhetorical form is similarly constrained: the essayist must clearly define and carefully control the relationship between the persona and the reader because the essays are more formal considerations of serious points. Appropriately then, we expect and see fairly clear and regular markers of logical transitions, fairly straightforward exposition and development or the theme of each essay. Once the reader has established for himself a predictable and appropriate style for the Ramblers, the style itself becomes an accepted and expected feature of the continuing series of essays, so that any serious deviation from the expected style could constitute an inappropriate strain on the expected relationship between the writer and the reader.

If style is a recurrent pattern of choices, then those features which, for a designed effect, repeatedly stand out in relation to a less-marked context will be the most obvious characteristics of style. But the analysis of the obvious features is not necessarily the most complete analysis of recurrent features, and so in only limited respects is Riffaterre's notion of stylistic devices correct. Conjoined infinitive phrases occur fairly frequently in the Ramblers; when they are in parallel structure they are more noticeable if the background
is not filled with a series of parallel structures; and if they are equated by a form of to be, infinitives are often quite striking:

... to be rich is to possess more than is commonly placed in a single hand. ... (57, III, 307)
To be wise or to be virtuous, is to buy dignity and importance at a high price. ... (87, IV, 95)

Johnson's Latinate diction is also more striking when several polysyllabic words fit into a backdrop of shorter, less distinctive words. But although the notion of foreground in relation to background is helpful, it is not the best solution to the problem of describing style because, as the results of the transformational-generative analysis show, infinitives occur so often that they must appear in both marked and unmarked positions. Thus it is the frequency of occurrence as well as the importance for rhetorical effect which define key stylistic features. As readers of the Rambler essays, we recognize patterns from essay to essay in sentence structure as well as in general patterns of organization of the argument and in the rhetorical appeal to and involvement of the reader. We recognize as Johnsonian not only those highly marked features but also those features which repeat in essay after essay, such as negative and passive sentence constructions and adversative connections varied with alternative connections followed by illative connections. Indeed, what makes the Rambler essays a periodical series is not so much the publication on subsequent Tuesdays and Saturdays between March 20, 1750 and March 14, 1752, or the collection of the essays into three volumes, but the patterns of recurrent features and the thematic connections across the series as a whole.
Thus, despite "generic" differences among the various categories of essays, the style of the *Ramblers* holds the series together because the same features—of syntactic, discourse, and rhetorical structures—recur from essay to essay. So, while the discourse and rhetorical analyses of this study give insight into organizational patterns of the series, the syntactic analysis, through the transformational-generative model, indicates those features that recur in all essays so frequently as to define the syntactic style: adjective clauses (according to number and placement), infinitives (singly and in combination), passive constructions, front-heavy sentences as arranged through adverbial shifting, and negated verb phrases, as well as conjoined and balanced structures of all sorts, notably nominative and adjective clauses, verbal phrases, and predicates. Although more interpretation of this data is still possible, especially for comparative studies with other essayists or non-fiction prose writers, this study has isolated the defining characteristics of Johnson's style in the *Rambler* from the smallest component to the larger design.
Appendix A
A Note on the Representativeness of the Sample *Rambler* Essays

The following table shows mean values (averages) in four categories for the surface-feature counts listed in Chapter 2 of the study. The first category includes values from *Rambler* 1 to 75 (written by Samuel Johnson); the second category shows values from a stratified sample, or every third essay, of the first 75 numbers. The next column includes data from the first 75 essays and every third essay from 78 to 208, and the final category is the stratified sample, or every third essay, of 208 essays.

<table>
<thead>
<tr>
<th></th>
<th>Nos. 1 to 75</th>
<th>Strat. 1 to 75</th>
<th>Nos. 1 to 75 + 1 to 208</th>
<th>Strat. 78 to 208</th>
</tr>
</thead>
<tbody>
<tr>
<td># words/essay</td>
<td>1528</td>
<td>1547</td>
<td>1468</td>
<td>1433.6</td>
</tr>
<tr>
<td># sentences/essay</td>
<td>33.4</td>
<td>33.6</td>
<td>33.2</td>
<td>33</td>
</tr>
<tr>
<td>av. word/sentence</td>
<td>52.9</td>
<td>47</td>
<td>45.6</td>
<td>44.1</td>
</tr>
<tr>
<td># Indep. Cl./essay</td>
<td>53.4</td>
<td>54</td>
<td>51.5</td>
<td>50.4</td>
</tr>
<tr>
<td>% Indep. Cl./sent.</td>
<td>1.6</td>
<td>1.61</td>
<td>1.66</td>
<td>1.53</td>
</tr>
<tr>
<td># compound sent.</td>
<td>7.5</td>
<td>7.3</td>
<td>6.3</td>
<td>5.4</td>
</tr>
<tr>
<td>% occ. /sent.</td>
<td>22%</td>
<td>22%</td>
<td>19%</td>
<td>16%</td>
</tr>
<tr>
<td># paratactic sent.</td>
<td>11.7</td>
<td>12.4</td>
<td>11.4</td>
<td>11.4</td>
</tr>
<tr>
<td>% occ. /sent.</td>
<td>35%</td>
<td>37%</td>
<td>34%</td>
<td>36%</td>
</tr>
<tr>
<td># sent. beginning with subject</td>
<td>20.6</td>
<td>21.1</td>
<td>21.5</td>
<td>22.3</td>
</tr>
<tr>
<td>% of sent. begin. with subject</td>
<td>62.7%</td>
<td>67.2%</td>
<td>69.4%</td>
<td>67.2%</td>
</tr>
</tbody>
</table>
Since the early Ramblers are in general longer than the later installments, most of the averages are slightly larger for the first seventy-five essays than for every third essay to No. 208. Notice, however, that, although the average number of sentences per essay
is the same for the first seventy-five and for every third essay, there are fewer compound sentences per essay in the last half of the Rambler series. Similarly, Johnson began using more sentences opening with the subject of the sentence in the second half of the Rambler series, although fewer of those sentences (and independent clauses) in Rambler 78 to 208 have subject-predicate order without some intervening element. Likewise, although Johnson consistently uses transitions at the beginning of sentences throughout the series, he relies less on transitions embedded in the sentence in the latter part of the series. But the values displayed here show that the stratified sample adequately represents the Rambler series when we consider the shorter essays of the second half of the series.
Appendix B

Transformational Rules Used in the Study

I have included in the following list of rules brief discursive explanations of the mechanism of each transformation. The complete name of the transformation is followed in parentheses by the abbreviation used in the text.

1) PASSIVE (PASS)

With this transformation, the subject-NP (noun phrase) moves to a position following the predicate and becomes part of a prepositional phrase introduced by "by." Another NP that had followed the predicate shifts to the front of the predicate, and the verb undergoes transformation as "be + -en" is added to the predicate. For example, in the sentence, "Celia baked a cake," the subject-NP "Celia" becomes "by Celia" and switches positions with the object-NP, "a cake." The appropriate form of "to be" is introduced into the verb phrase, and the main verb takes on a perfect ending to yield: "A cake is baked by Celia."

2) BY-AGENT DELETION (By-A D)

By-Agent Deletion permits the deletion of the agent phrase created from the original subject-NP and the preposition "by" in a passive transformation. The result of the By-A D transformation is an agentless passive statement such as: "The deed was done."
3) NOMINALIZATION (NOM)

Nominalization creates a noun clause beginning with "that" when the embedded sentence is preceded by "it" in the deep structure and when the embedded sentence does not begin with a question or a question word. This nominalization transformation creates the simplest noun-clause structures, as in the following sentence:

\[
\text{I hope it the weather is nice tomorrow}
\]

\[
\text{NOM I hope it that the weather is nice tomorrow}
\]

4) EXTRAPOSITION (EXT)

Extraposition moves the noun clause out of the NP in which it was generated to a position at the far right of the main clause:

\[
\text{it Ike was a great general is clear}
\]

\[
\text{NOM it that Ike was a great general is clear}
\]

\[
\text{EXT it is clear that Ike was a great general}
\]

5) IT DELETION (ITD)

This transformation works on the output of the NOM transformation to remove the "it" preceding the noun clause introduced by "that," as in the example from above:

\[
\text{ITD I hope that the weather is nice tomorrow}
\]

6) COMPLEMENTIZER\(_1\) (COMP\(_1\))

This transformation is a variant of the NOM transformation, but Comp\(_1\) generates infinitive phrases. The transformation inserts into an embedded noun clause "for" before the subject-NP and "to" before the VP to yield the following sentence:

\[
\text{John waited for Mike to go home}
\]
7) COMPLEMENTIZER DELETION$_1$ (FOR-NP D)

When the subject-NP of the main clause is identical to the
NP following "for" after a Comp$_1$ transformation, the Complementizer
Deletion$_1$ deletes the "for-NP":

John waited for John to go home
For-NPD John waited to go home

8) COMPLEMENTIZER$_2$ (COMP$_2$)

To generate a gerund phrase rather than an infinitive phrase,
I use the transformation Comp$_2$. Comp$_2$ adds a genitive -s ending
to the NP of an embedded noun clause and an -ing to the VP:

Paul prefers Carl's leaving.

9) COMPLEMENTIZER DELETION$_2$ (COMP D$_2$)

Like For-NP D, Comp D$_2$ deletes identical elements from the
gerund phrase after the Comp$_2$ transformation, as in the following
example:

Comp$_2$ Paul prefers Paul's leaving
Comp D$_2$ Paul prefers leaving.

10) CONJUNCTION REDUCTION (CONJRED)

This transformation simply conjoins syntactic units of the
same type that have the same syntactic function: sentences, clauses,
phrases (of all types), NP's, VP's, ADJ's, etc., as in the following
example:

Ellen sang. Ellen danced.
ConjRed Ellen sang and Ellen danced.

11) DUPLICATION DELETION (DUPLDEL)

DuplDel deletes identical elements after the ConjRed transformation
to give the following sentence: "Ellen sang and danced."
12) RESIDUE SWITCH RULE (RSR)

When following Conjunction Reduction and Duplication Deletion transformations the conjoined elements are not juxtaposed, RSR brings together the conjoined elements, as the following example shows:

Jesse watched the play.  Ike watched the play.
ConjRed Jesse watched the play and Ike watched the play.
DuplDel Jesse watched the play and Ike.
RSR Jesse and Ike watched the play.

13) RELATIVE PRONOUN INSERTION (RPI)

When a noun phrase is followed by an embedded sentence having an identical NP, the second NP is changed to "who" or "which" as appropriate, then the pronoun moves to the beginning of the embedded clause, as in the following sentence:

The boy the boy is short came running home.
RPI The boy who is short came running home.

14) RELATIVE PRONOUN DELETION (RPD)

This transformation permits the deletion of the relative pronoun in cases in which the pronoun is not necessary and the deletion causes no ambiguity, as in this example:

The example which I cited before clarified the problem.
RPD The example I cited before clarified the problem.

15) RELATIVE CLAUSE REDUCTION (RCR)

This transformation works on the output of the RPI transformation as one of the transformations generating adjectives. After the RPI transformation, the RCR transformation deletes the relative pronoun and the form of "to be" following the pronoun:
The girl who was pretty held up her hand.

**RCR** The girl pretty held up her hand.

Although adjectives rarely stay in the post-NP position, participial modification can, as in this example:

Carl, who was achieving everything he wanted, was still depressed.

**RCR** Carl, achieving everything he wanted, was still depressed.

**16) MODIFIER SHIFT (MSH)**

This transformation applies only to the output of RCR and moves the remnant of the reduced relative clause to a position in front of the NP:

The girl pretty held up her hand.

**MSH** The pretty girl held up her hand.

**17) NOT PLACEMENT (NOT)**

In a negated sentence, this transformation moves the negation to a position in the VP immediately following the tense marker, modal, have, or be.

**18) IMPERATIVE (IMP)**

In the surface structure of an imperative sentence, the imperative marker as well as the explicit subject "you" are deleted by this transformation:

IMP you go tomorrow

**IMP** Go tomorrow.

**19) INVERSION (INV)**

This transformation switches the positions of the subject-NP and the tense marker, modal, or auxiliary verb form: "Q can the children do the homework." Although INV is usually used to generate
questions, it can function for variation of declarative-sentence surface structure.

20) QUESTION-WORD MOVEMENT (QWM)

When the question words— who(m), what, how, why, where, and when—appear in the deep structure of a sentence, QWM moves the question word to the beginning of the sentence, as in the following example:

\[ Q \text{ the cowboy comes from where} \]
\[ QWM \quad Q \text{ where the cowboy comes from} \]

21) QUESTION DELETION (QDL)

This transformation simply deletes the deep structure question marker (Q) following appropriate INV or QWM transformations:

\[ Q \text{ where the cowboy comes from} \]
\[ QDL \quad \text{where the cowboy comes from?} \]

22) AFFIX MOVEMENT (AFF)

By this transformation, tense markers and perfect and progressive endings are placed properly in the VP.

23) DO SUPPORT (DOS)

In questions as in the examples for QWM and QDL, it is obvious that the surface structure of the sentence is not yet completely settled. In fact, what the sentences cited need are carrier of tense positioned after the question word, or in the position preceding the subject-NP like the tense carrier in INV. In English, we insert a "do" to carry the tense, as the following example makes clear:

\[ \text{Where the cowboy comes from?} \]
\[ DOS \quad \text{Where does the cowboy come from?} \]
DOS functions in imperative, interrogatory, and emphatic sentences.

24) NOUN-PHRASE SHIFT (NP-SHIFT)

In this transformation, a noun phrase other than the subject-NP moves to a position preceding the subject-NP (without inversion of subject and predicate), as in this example from the Rambler:

The efficacy of mirth it is not always easy to try. . . .
(47, III, 257)

25) MODIFIER SHIFT₂ (MOD SH)

This transformation moves adverbs, adverbial phrases, or adverbial clauses to positions at the beginning of the sentence or within the VP.

26) TRANSITION INSERTION (TRNINS)

I devised this transformation to account for the placement of logical transition words that are semantically and logically controlled by the discourse rather than the sentence:

TRNINS It was, therefore, the only way to account for their appearance.

Many of these rules with more complete explanations and examples as well as more formal statement in symbolic form can be found in John Broderick's Modern English Linguistics and Roderick Jacobs and Peter Rosenbaum's English Transformational Grammar.
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