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**Review: A Bibliography of the Works of Samuel Johnson. 2 vols.: 1731-1759
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biographical and critical reappraisals, and *The Life of Henry Fielding* is a powerful addition.

TOM KEYMER *St Anne's College Oxford*

J. D. FLEEMAN (comp.). *A Bibliography of the Works of Samuel Johnson*. 2 vols.: 1731–1759 and 1760–1816. Prepared for publication by JAMES McLAVERTY. Pp. xliv+1000 and vi+972. Oxford: Clarendon Press, 2000. £140 each.

The late J. D. Fleeman's *Bibliography of the Works of Samuel Johnson* has been excitedly awaited by scholars around the world, in part because so many were in varying degrees involved in the project—offering notes on far-away copies of books, or information on an obscure collector, or a translation; in part, expectation was heightened because Fleeman was so generous with his immense store of knowledge that the boundaries of his growing work were fluid, open to individuals and the community at large before (in some cases long before) it was ready for publication. Now that it has appeared, the result is staggering. Fleeman's *Bibliography* ranks with the other great Johnsonian bibliographical and scholarly accomplishment of the twentieth century, G. B. Hill's edition of Boswell's *Life of Johnson*, as revised by Fleeman's mentor, L. F. Powell. These volumes will materially affect the study of the book trade, of printing and publishing history, and, of course, of Samuel Johnson himself.

This work was begun, as Fleeman writes in his elegant introduction, 'as an appendix to a doctoral thesis' (p. xxxv), but it took on larger dimensions with his years as cataloguer of the Hyde Collection (1962–4), in Somerville, New Jersey. His attention to this, the most important Johnsonian collection extant, led to a larger desire, a bibliography of all of Johnson's works from their first appearance until the present, enlarging on, then swallowing, the bibliography of W. P. Courtney and D. Nichol Smith of 1915. The project grew in part because of Fleeman's exacting standards of accuracy and thoroughness, recording and describing as many copies as possible, determining variants and their significance, tracking provenance, sorting through attributions, and so on. With the work nearing its completion, David Fleeman died in July 1994. The expert and, under the circumstances, heroic hand of Professor James McLaverty, in collaboration with Dr Christine Ferdinand, took over by necessity and carried out the 'final stages of editing and proofreading' (p. [xvi]). McLaverty's careful work is evident throughout these pages, though he modestly remains behind the curtain. The job of organizing much of the material, preparing and checking the computer files, checking references, preparing appendices and indexes, not to mention making necessary corrections to the text, must have been very difficult indeed, and it has been carried out extremely well. We are much indebted to him.

In the years since Courtney and Nichol Smith, so many advances in bibliographical technique and understanding have been made, along with discoveries of eighteenth-century archives (the Boswell finds at Fettercairn and Malahide, for example, not to mention considerable evidence concerning the book trade), that Fleeman could do much more than his predecessors. In no respect does his work disappoint. His bibliography presents works in the order of their first publication, following each through to its final publication. Therefore, 'the bibliography provides in outline both a history of Johnson's career and a history of each work' (p. xix). This enables a Johnsonian biographical programme—in particular, a portrait of Johnson's career as an

author—as well as a historical one in relation to the history of book publishing and distribution, and reception and dissemination studies.

In the description of each item (edition, issue, impression), Fleeman provides a very high standard of precision and thoroughness. For example, a full technical bibliographical description of each publication (with the exception of periodical publications) is provided: title-page (for major entries) in quasi-facsimile transcription; formulary of collation, including format, collational formula, and statement of signing; content and pagination; press-figures; catchwords; explicit (i.e. signal for the end of the texts, such as 'FINIS'). Of particular note is the unusually careful and informed description (often expanding into analytical discussion) of the paper and the type used in copies. This aspect of Fleeman's work will be highly valuable to scholars of printing and publishing, and useful for textual studies as well. The references and notes record relevant studies and bibliographies citing the item given, 'a discussion of the bibliographical and structural features of the work', and 'very brief notes on the history of its composition, production, and distribution' (p. xxxiv). He also includes, in his words, 'some comment . . . on the canonical position of the item, with comments on the history of attributions and, if necessary, an expression of my views on its authenticity'. Fleeman then lists the copies he has examined (or in some cases, in brackets, those he has located but not seen), giving the first copy, usually the Bodleian copy, as his 'control copy against which others have been checked and described' (p. xxxv). This is of crucial importance, of course, in the establishment of separate issues, impressions, or states, and the locating of stop-press changes or other bibliographical points. And here, the immensity and thoroughness of Fleeman's work becomes most apparent. He has simply seen more copies of Johnson's published works than anyone who ever lived and recorded their physical characteristics scrupulously and systematically. That this places him in a position to make inferences and draw conclusions about Johnson's works and the means by which they appeared is clear. Fleeman's application of techniques of descriptive and analytical bibliography enables him, and readers following, to examine the changes of Johnson's texts through the processes involved in their becoming. In this way, he is able to establish beyond doubt many thorny problems of attribution and printing, especially in the determination of editions, impressions, and issues.

Unusually, the compiler has also included notation of 'the publication of texts in forms other than that of printed books, sometimes as unpublished manuscripts, sometimes as public inscriptions in the form of epitaphs' (p. xxiv). Indeed, this is one special bonus among many, as his discussion of Johnson's epitaphs—their history, recension of versions, correcting of historical and critical record, sometimes providing the actual text—is particularly superb. His account of the Epitaph on Mrs Salusbury, Hester Thrale's mother, along with that on Henry Thrale and on his own wife, Elizabeth Johnson, are each flawless, magisterial though compact essays which bring together all relevant information, place each piece in its appropriate place, then definitively sort out the complex account. In the case of Henry Thrale, Fleeman provides a transcript of Johnson's manuscript draft of the Latin epitaph, never before published.

This bibliography is so full of such unexpected treasures that one eventually feels justified in expecting them. The fascinating 'Contract for the *Universal Visiter*' involving Christopher Smart and Richard Rolt is printed in full because of the document's interest and importance, its uniqueness, because its 'present whereabouts [are] unknown', and because it is 'a curiosity of book trade history' (p. 664). The entries for Johnson's *Dictionary* run for 248 pages, including 102 pages listing and

describing miniature editions (as a point of comparison, Courtney–Nichol Smith's entry for the *Dictionary* comprises forty-four pages, with only fifteen devoted to actual editions of the work). Entries for *Rasselas* occupy 205 pages, involving 527 separate editions (some with multiple issues or impressions). These entries encompass publications from throughout the world, including translations, and enable the assessment of Johnson's work in other countries and languages.

Fleeman's *Bibliography* ends with three appendices: a brief 'List of Manuscript and Documentary Sources' cited or directly related to matters addressed in the *Bibliography*; an extensive 'List of Printed Works Consulted'; and an extremely useful 'Chronological List of Publications' giving the items in the bibliography by year (up to and including 1984!). Two indexes follow: 'Index of Items' and 'Index of Persons and Places'. The former is useful particularly in its grouping of some (usually shorter) works under headings, such as 'Epitaphs' or 'Proposals', thus providing the user with a visual and textual indication of Johnson's activities in this area. The latter and larger index will prove indispensable to users seeking information on members of the book trade, collectors, writers, and many subjects of interest and research.

Those who knew David Fleeman will find his personal characteristics—particularly his scrupulousness, integrity, and intelligence, as well as his charm and sense of humour—present throughout this bibliography. Only a scholar as careful as Fleeman could uncover the full extent of the humour in the following, describing one of the plates from Cooke's 1797 edition of Johnson's *Poetical Works*: 'Circle enclosing polymastoid female suckling putto, with cornucopia watched by rabbit, the whole supported by putti and cornucopia. At head: "painted by T. Kirk Printed for C. Cook, July 11. 1797. Engraved by J. Chapman. | And nature on her naked breasts | Delights to catch the gales of Life. | Vide Spring. Page 57. line 2¹.'" Fleeman appends the following note, referring to Johnson's poem: ¹'The text reads "naked breast" (*Poems*² 102): Kirk got carried away' (p. 1584).

It occurred to me some years ago that the name I most often encountered in the acknowledgements of scholarly books I read was that of J. D. Fleeman. His death deprived us of his wonderful self. But his towering, endlessly interesting and valuable *Bibliography of the Works of Samuel Johnson* will educate us and elucidate the subjects and evidence we care about for many years to come.

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ADAM POTKAY. *The Passion for Happiness: Samuel Johnson and David Hume*. Pp. xvi+242. Ithaca, NY: Cornell University Press, 2000. £32.50.

In this book Adam Potkay explores the two most prominent writers and thinkers of the mid-eighteenth century, Johnson and Hume, within a context of what he calls the 'wholeness' of eighteenth-century letters. Traditionally seen as opposites: sceptic against dogmatist; atheist against fervent orthodox Christian; complacent stirrer of trouble against neurotic advocate of order, Potkay sets them instead within a common intellectual ancestry, stemming from Ciceronian humanism, and enriches our understanding of both writers by vivid and learned comparisons of detailed aspects of their work.

Potkay concentrates on the moral thought of both men: the concern, above all, for public happiness and benefits stemming from the passionate but rational pursuit of individual happiness. Self-love propels us outwards towards the ever-widening community of our fellow human beings, and the commitment to the pursuit of our