

## *Various Thoughts, Moral and Diverting*

### Textual Introduction

*Various Thoughts, Moral and Diverting* first appeared in Swift's authoritative *Miscellanies in Prose and Verse*, published by John Morphew on 27 February 1711, together with its companion piece, *A Tritical Essay upon the Faculties of the Mind*, which immediately followed it.<sup>1</sup> *Miscellanies in Prose and Verse* had long been in preparation. During his previous stay in London, from November 1707 through June 1709,<sup>2</sup> Swift had begun to consider the publication of a miscellany volume. In October 1708, he jotted down, on the back of a letter now lost and addressed to him at Lord Pembroke's in Leicester Fields, "Subjects for a Volume."<sup>3</sup> John Lyon, who became the ageing Dean's guardian in 1742 and who is one of the "two main lines of descent" for Swift's personal manuscripts,<sup>4</sup> took a transcript of this list, which he inserted in his copy of Hawkesworth's *Life of the Revd. Jonathan Swift, D.D., Dean of St. Patrick's, Dublin*.<sup>5</sup> It was first printed by John Nichols in his *Supplement* of 1779, but unlike *A Tritical Essay*, *Various Thoughts* does not occur among its items notwithstanding the dating "Written October the 1st. 1706."<sup>6</sup> This may mean either that the omission of *Various Thoughts* was an oversight or that Swift did not think the collection ready for publication in October 1708 when he began to draw up his list of pieces for inclusion in *Miscellanies in Prose and Verse*. In April 1710, *Various Thoughts* is mentioned for the first time, albeit under the variant title "Observations morall and Diverting," in the table of contents which Benjamin Tooke appended to his entry of *Miscellanies in Prose and Verse* in the

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<sup>1</sup> *Correspondence*, ed. Woolley, I, 283n5; TEERINK AND SCOUTEN 2 (1).

<sup>2</sup> Ehrenpreis, *Dr Swift*, pp. 195-349.

<sup>3</sup> *Correspondence*, ed. Woolley, I, 208n5; *Journal to Stella*, ed. Williams, I, 62n52. There are many more references to these "Subjects for a Volume" in Swift's correspondence in 1708 (*Correspondence*, ed. Woolley, I, 189n6, 212n1).

<sup>4</sup> A magisterial account is that by A. C. Elias, Jr, "Swift's *Don Quixote*, Dunkin's *Virgil Travesty*, and Other New Intelligence: John Lyon's 'Materials for a Life of Dr. Swift,' 1765," *Swift Studies*, 13 (1998), 27-104 (pp. 37-40); THOMPSON AND THOMPSON, pp. viii-xii.

<sup>5</sup> Dublin: S. Cotter, 1755. Sarah Cotter's was the only separate printing of this work. In London, the Hawkesworth *Life* appeared as part of Volume I of Hawkesworth's edition of Swift's *Works*, first published earlier in 1755. Lyon's copy is in the National Art Library, Victoria and Albert Museum, South Kensington, today (shelfmark 48.D.39) (Elias, Jr, "Swift's *Don Quixote*, Dunkin's *Virgil Travesty*, and Other New Intelligence: John Lyon's 'Materials for a Life of Dr. Swift,' 1765," p. 28n1).

<sup>6</sup> The list was subsequently reprinted several times, most recently by Ehrenpreis in Appendix B of *Dr Swift*, pp. 768-69.

Stationers' Register.<sup>7</sup> Tooke's entry makes clear that the omission of *Various Thoughts* was *not* an oversight in October 1708. If the awkward dating "Written October the 1st. 1706" is to be trusted,<sup>8</sup> Swift started to work on *Various Thoughts* at a time when he was in Ireland,<sup>9</sup> but left the manuscript behind him on his departure for London in November 1707. Consequently, he was unable to work on the collection while he was in England from November 1707 to June 1709, and he omitted *Various Thoughts* from his list in October 1708, because he was not sure of its state two years after having embarked on it. These circumstances also account for a remark in a letter by Benjamin Tooke, Swift's publisher since 1701,<sup>10</sup> who had told him in a letter of 10 July 1710 that "too much time [had] already been lost in the Miscellanies." Responding to an earlier letter from Swift, dated 29 June 1710, in which Swift had charged him with having forgotten about "the Miscellanies," Tooke justified himself by reminding Swift that he had been promised "three or four things ... out of Ireland" on Swift's departure from London to Dublin in June 1709.<sup>11</sup> On 10 April 1710, when Tooke had *Miscellanies in Prose and Verse* entered in the Stationer's Register, he was able to include *Various Thoughts* in the appended table of contents, because Swift had finally lived up to his promise.

Having first appeared in *Miscellanies in Prose and Verse* in 1711, here numbered [1] to [46], *Various Thoughts* was reprinted, with the addition of [47] to [97] and the variant title *Thoughts on Various Subjects*, in *Miscellanies in Prose and Verse: The First Volume* in 1727. Swift offered to send this incremental instalment to Pope in December 1726: "I have some few of those things I call thoughts moral and diverting; if you please I will send the best I can pick from them, to add to the new volume."<sup>12</sup> Pope's response must have been encouraging, and the augmented *Various Thoughts* duly appeared in the first

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<sup>7</sup> *Correspondence*, ed. Woolley, I, 285nn5 and 6. Woolley's transcript of this unpublished list of contents is available in his own copy of the Scholar Press reprint of *Miscellanies in Prose and Verse* (1972), now at the Ehrenpreis Centre (EC 8069).

<sup>8</sup> Herbert Davis tries to account for this date by suggesting that it "perhaps indicates the time when Swift first brought together a group of [the] aphorisms for publication" (*Prose Works*, I, xxxv). If this explanation were correct, Swift would have included *Various Thoughts* in his list of October 1708.

<sup>9</sup> Swift was in Ireland from June 1704 through November 1707 (Ehrenpreis, *Dr Swift*, pp.141-94). This does not rule out that he began to collect *Various Thoughts* at an earlier stage, as David Woolley surmises (*Correspondence*, III, 62 and n5).

<sup>10</sup> For Benjamin Tooke, Jr, see Michael Treadwell, "Swift's Relations with the London Book Trade to 1714," *Author/Publisher Relations during the Eighteenth and Nineteenth Centuries*, eds Robin Myers and Michael Harris (Oxford: Oxford Polytechnic Press, 1983), pp. 1-36 (9-18).

<sup>11</sup> *Correspondence*, ed. Woolley, I, 282, 284.

<sup>12</sup> *Correspondence*, ed. Woolley, III, 62 and n5.

volume of the Pope-Swift *Miscellanies* in the following year. Both instalments were reprinted in Faulkner's *Works* of 1735. Finally, *Further Thoughts on Various Subjects*, numbered [98] to [158], were added in 1745.

### Historical Introduction

Swift early showed an interest in gnomic, or 'wisdom,' literature, and he often makes skilful use of aphorisms, maxims, and proverbs as well as pointed, memorable *sententiae* in his prose and poems.<sup>13</sup> The catalogues of Swift's library testify to this interest, too. The Dean owned not only the most remarkable collection of sayings and precepts transmitted from Classical Antiquity, John Stobaeus' *Sententiae ex thesauris Graecorum delectae*, an anthology of memorabilia extracted from no less than five hundred authors and published in Basle by the eminent humanist Conrad Gesner in 1549, but also Erasmus' *Parabolae sive similia*, a popular and widely read assortment of aphoristic similes and comparisons lending themselves easily to quotation and 'points.'<sup>14</sup> Swift is also known to have admired the pithy pregnancy of Tacitus, of whom he possessed some half-a-dozen editions and who was among his

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<sup>13</sup> The subject has not been fully explored yet, with the majority of studies focusing on *Polite Conversation*; see Mackie L. Jarrell, "The Proverbs in Swift's *Polite Conversation*," *The Huntington Library Quarterly*, 20 (1956), 15-38; David Hamilton, "Swift, Wagstaff, and the Composition of *Polite Conversation*," *The Huntington Library Quarterly*, 30 (1967), 281-95; Ann Cline Kelly, "Swift's *Polite Conversation*: An Eschatological Vision," *Studies in Philology*, 73 (1976), 204-24; Johann N. Schmidt, "Talk that Leads Nowhere: Swift's *Complete Collection of Genteel and Ingenious Conversation*," *Reading Swift* (1993), pp. 159-64; Dieter A. Berger, *Die Konversationskunst in England, 1660-1740* (München: Wilhelm Fink, 1978), pp. 217-66, and the same author's "Maxims of Conduct into Literature: Jonathan Swift and *Polite Conversation*," *The Crisis of Courtesy: Studies in the Conduct-Book in Britain, 1600-1900*, ed. Jacques Carré (Leiden, New York, Köln: E. J. Brill, 1994), pp. 81-91; and Alan Bliss, "Irish Proverbs in Swift's *Polite Conversation*," *Irish University Review*, 9 (1979), 23-30. Two notable exceptions are W. B. Carnochan, "Notes on Swift's Proverb Lore," *The Yearbook of English Studies*, 6 (1976), 63-69, and Pat Rogers, "Swift and the Reanimation of Cliché," *The Character of Swift's Satire: A Revised Focus*, ed. Claude Rawson (Newark: University of Delaware Press, and London and Toronto: Associated University Presses, 1983), pp. 203-26.

There is no room here for a consideration of the finer points in the definition of aphorism, a protean figure both as mode and as genre, and its distinction from apophthegm, sentence, and maxim. What valuable criticism there is on the subject is listed in the notes of Rudolf Freiburg, "'A Razor whetted with Oil': Thoughts on Swift's *Thoughts on Various Subjects*," *Reading Swift* (2003), pp. 249-62. In what follows, we are greatly indebted to Freiburg's seminal essay.

<sup>14</sup> PASSMANN AND VIENKEN II, 977-78; I, 573-74. Significantly, Swift's copy of Stobaeus contained marginalia in his own hand, being marked with an asterisk in the sale catalogue of his library.

favourite authors,<sup>15</sup> as well as the stylistic virtues of Bacon's succinct, aphoristic *Essays*, which grew from a collection of 10 in 1597 to 34 in 1612 and 58 in 1625,<sup>16</sup> and which dealt with many phases and aspects of life and was crammed with wisdom.<sup>17</sup> As one of the Lord Chancellor's annotators has noted, Bacon "saw the aphorism as a way of presenting truth, in a way that invited further thought;" continuing: "The lack of argumentative or systematic link with other aphorisms prevented the thinking from becoming a rigid system."<sup>18</sup> This is a description as good as any of *Various Thoughts, Moral and Diverting*. Like Bacon, Swift presents his maxims in a way that stirs his readers into further reflection, and he also resembles Bacon in gradually accumulating thoughts set down in a more or less loose, incoherent order, touching all the while on issues of religion and politics, poetry and criticism, moral philosophy and social conduct. Coral-like accretion like this is presumably a feature of any collection proffering 'thoughts' and 'observations,' remarkably, in the absence of any relevant context, aphorisms being "the very physical elements of future ambitious works, down-to-earth particles of truth, complete in themselves but like atoms prone to fusing, [and] to building more complex structures."<sup>19</sup> The last to be expected in an anthology of aphorisms like *Various Thoughts* is an adherence to Procrustean systems of consistency and unity. Any attempt to impose rigidity on it flies in the face of its rationale to test and to try, to weigh, to balance, and to put to the proof. That is why the essay and the aphorism are associates.<sup>20</sup>

The explicit links between the pointed pregnancy of Bacon and *Various Thoughts* notwithstanding, the generic matrix of Swift's collection has always been located not in England but France. This may be due to the fact that the aphorism was particularly esteemed by the polished and intelligent habitués of

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<sup>15</sup> PASSMANN AND VIENKEN III, 1784-90.

<sup>16</sup> Sir Francis Bacon, *The Essayes or Counsels, Civill and Morall*, ed. Michael Kiernan (Oxford: Clarendon Press, 1985), pp. ixx, xxxi-xxxviii; PASSMANN AND VIENKEN, I, 125-29.

<sup>17</sup> See, in addition to Bacon, *The Essayes or Counsels*, ed. Kiernan, xxxviii-xlvi, Brian Vickers, *Francis Bacon and Renaissance Prose* (Cambridge: Cambridge University Press, 1968), particularly pp. 60-95, and Lisa Jardine, *Francis Bacon: Discovery and the Art of Discourse* (Cambridge: Cambridge University Press, 1974), pp. 227-48.

<sup>18</sup> Francis Bacon, *The Advancement of Learning*, ed. Arthur Johnston (Oxford: Clarendon Press, 1974), p. 281 (*ad* 135); see also George Williamson, *The Senecan Amble: A Study in Prose Form from Bacon to Collier* (Chicago: The University of Chicago Press, 1966 [1951]), pp. 150-85.

<sup>19</sup> This aspect is emphasized by Freiburg, "'A Razor whetted with Oil': Thoughts on Swift's *Thoughts on Various Subjects*," p. 257.

<sup>20</sup> Paul Requadt, "Das aphoristische Denken," *Der Aphorismus: zur Geschichte, zu den Formen und Möglichkeiten einer literarischen Gattung*, ed. Gerhard Neumann (Darmstadt: Wissenschaftliche Buchgesellschaft, 1976), pp. 331-77 (338-51).



contemporary French salons, and that a popular and influential French work, the *Réflexions ou sentences et maximes morales* of François, duc de La Rochefoucauld, first published in 1665, seems to bear a resemblance to *Various Thoughts*. In fact, Swift's intellectual affinity with La Rochefoucauld has always been taken for granted. "His admiration for the *Maximes*," one of his very distinguished editors writes, "began early, and lasted throughout his life."<sup>21</sup> Many have hastened to endorse this view,<sup>22</sup> not without evidence of one kind or another, to be sure. In 1725, Swift's proximity to La Rochefoucauld seemed remarkable enough for Pope to tease him about it,<sup>23</sup> and for Swift to turn the teasing back on Pope in what is no doubt the most significant comment on his own work:

I tell you after all that I do not hate Mankind, it is vous autr[e]s who hate them because you would have them reasonable Animals, and are Angry for being disappointed. I have always rejected that Definition and made another of my own ... This I say, because you are so hardy as to tell me of your Intentions to write Maxims in Opposition to Rochfoucault who is my Favorite because I found my whole character in him.<sup>24</sup>

Besides, there are two of Swift's best poetic enterprises, *The Life and Genuine Character of Doctor Swift* (1733), provided that it is canonical,<sup>25</sup> and *Verses on the Death of Dr Swift*, written in 1731 but not published before 1739. Both claim in the subtitle that they were "Occasioned by reading a Maxim in Rochefoucault."<sup>26</sup>

Appearances may be deceptive, however, and reasons are not far to seek in this case: for one thing, it seems inconceivable that an author whom Swift professed to be his "Favorite" should *not* have been in his library; in fact, the

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<sup>21</sup> Herbert Davis in his Introduction to *Prose Works*, I, xxxv.

<sup>22</sup> See, for example, Émile Audra, *L'Influence française dans l'œuvre de Pope* (Paris: Honoré Champion, 1931), pp. 506-9; Lilli Handro, *Swift, "Gulliver's Travels": eine Interpretation im Zusammenhang mit den geistesgeschichtlichen Beziehungen* (Hamburg: Friederichsen & de Gruyter, 1936), pp. 65-82; Harold E. Pagliaro, "Paradox in the Aphorisms of La Rochefoucauld and Some Representative English Followers," *PMLA*, 79 (1964), 42-50; Herbert Read, "Swift," *Essays in Literary Criticism: Particular Studies*, 2nd ed. (London: Faber and Faber, 1969), pp. 76-77. John Irwin Fischer, in *On Swift's Poetry* (Gainesville, Florida: The University Presses of Florida, 1978), pp. 152-55, provides an almost complete survey of essays pertinent to the issue.

<sup>23</sup> *Correspondence*, ed. Woolley, II, 612 and n7.

<sup>24</sup> *Correspondence*, ed. Woolley, II, 623 and n8.

<sup>25</sup> The latest statement on this issue is by James McLaverty, "The Failure of the Swift-Pope *Miscellanies* (1727-32) and *The Life and Genuine Character of Doctor Swift* (1733)," *Reading Swift* (2008), 131-48 (pp. 144-48).

<sup>26</sup> See *Poems*, ed. Williams, II, 541-50, 551-72. The subtitle quoted is from *Verses on the Death of Dr Swift*. In *The Life and Genuine Character* it reads, "Upon a Maxim in Rochefoucault."

*Réflexions* does not seem to have been in Swift's library at any point of his life.<sup>27</sup> Neither was there any edition of La Rochefoucauld at Moor Park,<sup>28</sup> nor in the library of Swift's crony, Thomas Sheridan.<sup>29</sup> Admittedly, there was a copy of the Paris 1690 edition of the *Réflexions* in Marsh's library,<sup>30</sup> from which Swift is known to have borrowed books from time to time, but he only became *ex-officio* governor of Marsh's when he was appointed Dean of St Patrick's in 1713.<sup>31</sup>

For another, there is not a tithe of evidence that Swift read *any edition* of La Rochefoucauld's *Réflexions ou sentences et maximes morales* published after 1665, or any translation of the work into English, for that matter.<sup>32</sup> It is true that he may have urged Vanessa to read La Rochefoucauld, but the evidence for that is dated 6 June 1713,<sup>33</sup> two years after *Various Thoughts* first came out.

Third, when Swift was telling Pope that "he found [his] whole character" in La Rochefoucauld, he was rallying, teasing, possibly even challenging his friend, who had threatened, however playfully, in October 1725 to oppose La Rochefoucauld's principles.<sup>34</sup> Consequently, Swift's declaring La Rochefoucauld to be his favourite author in his response of November 1725 is not only "a misleading characterization of himself,"<sup>35</sup> but also an impish counteroffensive, some roguish raillery, not intended to be taken seriously.<sup>36</sup>

Fourth, while Swift shared La Rochefoucauld's anti-rationalist psychology, his sceptical analysis of Man's radically egoistic nature, which was intended as a critique of the rationalist philosophy of the 'schools', according to which "a man

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<sup>27</sup> We summarize here and in what follows the arguments proposed by Hermann J. Real, "Swift's Non-Reading," *That Woman! Studies in Irish Bibliography: A Festschrift for Mary 'Paul' Pollard*, eds Charles Benson and Siobhán Fitzpatrick (Dublin: The Lilliput Press, 2005), pp. 123-38, and followed up by Dirk F. Passmann and Hermann J. Real in "The Intellectual History of 'Self-Love' and *Verses on the Death of Dr Swift*," *Reading Swift* (2008), pp. 343-62.

<sup>28</sup> Admittedly, only little is known for certain about the library at Moor Park (see "The Library of Sir William Temple: A Reconstruction," PASSMANN AND VIENKEN IV, 185-215). Ehrenpreis notes, "Temple's literary preferences were opposed to those of Swift's maturity ... Temple mentions La Rochefoucauld to oppose him" (Ehrenpreis, *Mr Swift*, pp. 110, 286-87).

<sup>29</sup> See *A Catalogue of Books: The Library of the Rev. Dr. Thomas Sheridan* (Dublin: E. Rider for T. Thornton, 1739), reprinted in PASSMANN AND VIENKEN IV, 217-88.

<sup>30</sup> *Correspondence*, ed. Williams, III, 449n14.

<sup>31</sup> Ehrenpreis, *Dr Swift*, pp. 618-34; Muriel McCarthy, *All Graduates & Gentlemen: Marsh's Library* (Dublin: The O'Brien Press, 1980), pp. 34-35.

<sup>32</sup> PASSMANN AND VIENKEN II, 1039-41.

<sup>33</sup> *Correspondence*, ed. Woolley, I, 502 and n4.

<sup>34</sup> *Correspondence*, ed. Woolley, II, 612 and n7.

<sup>35</sup> *Correspondence*, ed. Williams, III, 108n2.

<sup>36</sup> For the difficulties of intonation and 'personation' in Swift's letters, see the perceptive essay by Ashley Marshall, "Epistolary Swift," *Swift Studies*, 26 (2011), 61-107.

[could] not but be a rational creature,”<sup>37</sup> in *Verses on the Death of Dr Swift*, Aphorism 99 (or 105),<sup>38</sup> the poem’s opening salvo, is utilized for an entirely different purpose. With La Rochefoucauld, Swift insisted that men are self-interested creatures at bottom, and with the Duke, he was keen to undeceive Man about his boastful belief in his own rationality, but, unlike the Duke, he took self-love to be a *necessary*, and by implication *desirable*, ingredient of human nature. The explanation for this is rooted in Swift’s conviction that human beings depend on the psychological experience of self-love in order to be able to love themselves *and* others.

Finally, the impact of La Rochefoucauld in English thought and letters seems to be reducible to that *one* maxim of self-love as man’s ruling passion. As a result, “Occasioned by reading a Maxim in *Rochefoucauld*” means that *one* maxim, not the whole ‘system’ elaborated in the *Réflexions*, ‘brought about’ the poem,<sup>39</sup> and the name of La Rochefoucauld acquires the status of a mere code for a philosophical stance in which names become interchangeable. One such name may be Erasmus, in whose *Parabola*e a simile occurs which, in its aphoristic polarity, is far closer to the sentiments of *Verses on the Death of Dr Swift* than La Rochefoucauld’s Aphorism 99 (or 105): “*Poma quaedam suauiter acerba sunt* [As some fruits are bitter-sweet],” Erasmus notes, “*Sic amicorum defunctorum memoria mordet animum sed non sine uoluptate* [so the memory of friends deceased is painful yet not without some pleasure].”<sup>40</sup> The conclusion is obvious: The similarity of Swift’s *Various Thoughts* to La Rochefoucauld’s *Maximes* “is of the slightest.”<sup>41</sup>

This completes the circle, taking the argument back to Bacon’s *Essays*, to the pointed pregnancy of their style as well as their rationale to test and to try, to

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<sup>37</sup> John Dryden, *The Works of John Dryden, IX: Plays*, eds John Loftis and Vinton A. Dearing (Berkeley and Los Angeles: University of California Press, 1966), 12.

<sup>38</sup> This maxim was suppressed by the author from subsequent editions but was restored “promptly in innumerable pirated reprints” (*Correspondence*, ed. Woolley, III, 449n14). The Ehrenpreis Centre copy of *Réflexions ou sentences et maximes morales* (Paris: Claude Barbin and Mabre Cramoisy, 1692) does not seem to be any of these piracies; according to its imprint it “follows the Paris copies [suivant les Copies Imprimées à Paris].” All the omitted maxims have been replaced, with Swift’s original maxim shifted to no 105 (p. 36).

<sup>39</sup> James Woolley concurs; see his *Swift’s Later Poems: Studies in Circumstances and Text* (New York and London: Garland, 1988), p. 13.

<sup>40</sup> *Parabola*e sive similia Des. Erasmi Roterodami (Basle: Froben, 1534), p. 97 (PASSMANN AND VIENKEN I, 573-74).

<sup>41</sup> This verdict was arrived at by Ricardo Quintana as early as 1936 (*The Mind and Art of Jonathan Swift* [London: Methuen, 1953 {1936}], p. 159), and subsequently ignored or forgotten, but it is borne out by the results of our commentary. The one resemblance with La Rochefoucauld’s *Réflexions* which we have been able to find is listed in the commentary on [43].

weigh, to balance, and to put to the proof. However, if it is correct to read *Various Thoughts* within this generic matrix, one caveat may be timely in exploiting their hermeneutic potential. In *Various Thoughts*, Swift invites his readers “to share the gradual development of his ideas while writing them,”<sup>42</sup> it would, therefore, be rash to use *Various Thoughts*, various thoughts and perhaps fugitive observations as they are, as conclusive generalizations about Swift’s thinking. While they may be “good indications of the subjects which Swift turned over in his mind and the problems he tried to solve,”<sup>43</sup> they are also aphorisms, representing “knowledge broken,” and “[inviting] men to inquire further”: “The writing in aphorisms hath many excellent virtues ... For aphorisms ... cannot be made but of the pith and heart of sciences; for discourse of illustration is cut off; recitals or examples are cut off; discourse of connexion and order is cut off; descriptions of practice are cut off. So there remaineth nothing to fill the aphorisms but some good quantity of observation.”<sup>44</sup>

#### The Reception of *Various Thoughts, Moral and Diverting*: Translations<sup>45</sup>

Van Effen, Justus. “Pensées detachées morales et divertissantes.” *Le Conte du Tonneau ... traduit de l’Anglois*, 2 vols (in one) (The Hague: Henri Scheurleer, 1721), II, 130-43.

Van Effen, Justus. “Pensées detachées, morales et divertissantes.” *Le Conte du Tonneau*, 3 vols (The Hague: Henri Scheurleer, 1757), II, 130-43.

Wailly, Léon de. “Pensées sur divers sujets moraux et divertissants.” *Opuscules humoristiques de Swift* (Paris: Poulet-Malassis et de Broise, 1859), pp. 253-62.

Pons, Émile, Jacques et Maurice Pons, and Benedicte Lilamand. “Pensées sur divers sujets, moraux et divertissants.” *Œuvres de Swift* (Paris: Gallimard, 1965), pp. 565-75.

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<sup>42</sup> Freiburg, “‘A Razor whetted with Oil’: Thoughts on Swift’s *Thoughts on Various Subjects*,” p. 251.

<sup>43</sup> Kathleen Williams, *Jonathan Swift & the Age of Compromise* (Lawrence and London: The University Press of Kansas, 1958), p. 44.

<sup>44</sup> *The Advancement of Learning*, ed. Johnston, pp. 135-36.

<sup>45</sup> This bibliography records only the holdings of the Ehrenpreis Centre; it does not pretend to be complete.



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Hennings, Paul. “Gedanken über verschiedene moralische und ergötzliche Dinge.” *Der Gute Tambour*, no 4 (1963), 13-14.

Graustein, Gottfried, and Otto Wilck. “Gedanken über verschiedene Gegenstände, erbaulicher und ergötzlicher Art.” *Jonathan Swift, Ausgewählte Werke*, 3 vols (Berlin and Weimar: Aufbau, 1967), I, 497-502.

Schneebeli, Robert. “Gedanken über mancherlei Dinge.” *Jonathan Swift, Satiren und Streitschriften* (Zürich: Manesse, 1993), pp. 477-84.

D’Amico, Masolino. “Pensieri su vari argomenti.” *Jonathan Swift, Opere* (Milano: Arnoldo Mondadori, 1983), pp. 588-94.

Bava, Pino. “Pensieri sopra vari argomenti.” *Jonathan Swift, Opere scelte* (Roma: Gherardo Casini, 1991 [1959]), pp. 455-60.