

A CRITICAL EDITION OF FORD MADOX FORD'S
THE QUESTIONS AT THE WELL (1893)

Thesis submitted for the degree of
Doctor of Philosophy
at the University of Leicester

by

Ashley Chantler BA MA
Department of English
University of Leicester

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Ashley Chantler

Ph.D. Thesis Submitted to the University of Leicester, 2003

ABSTRACT

The thesis represents the first critical edition of Ford Madox Ford's first volume of poems, *The Questions at the Well* (1893), accumulating all relevant bibliographical material and providing an original methodology for the editing of literary texts.

A long prefatory essay discusses the theory, practice and paradoxes of cutting-edge textual editing, e.g. types of intention, 'intentional error', authorial and editorial revision, forms of censorship, the 'ideal' text, 'final version', 'last version' and 'separate work', 'textual primitivism', hypertext, and New Historicism and the 'socialization' of texts. This essay provides the theoretical basis for the editorial procedure I have created, which rests on taking as reading text the first printed version, including probable errors (authorial or otherwise), and to use an extensive critical apparatus to register textual variants, to discuss cruxes in the copy-text and to supply explanatory notes.

The thesis also supplies details of the variant states in which the poems appeared, a 'Bibliography of Unpublished Poems', an 'Index of Titles' and an 'Index of First Lines'.

This edition is the foundation for a larger project: the *Complete Poems*.

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PREFACE

What profit hath a man of all his labour which he taketh under the sun? (Ecclesiastes 1. 3)¹

Ford Madox Ford's reputation as a major novelist is now secure. His poetry, however, has been strangely neglected. Richard Aldington, William Rose Benét, T. S. Eliot, Robert Lowell, Ezra Pound, William Carlos Williams and W. B. Yeats all wrote favourably of it, yet when Ford is mentioned in critical studies of early twentieth-century poetry, it is usually in relation to Pound and to the influence Ford's theories about poetry had on him. The impression these studies leave is that Ford's poems have been little read – and this is true. The individual volumes are all rare books only available to scholars in copyright libraries or special collections. In America, not even Cornell University, the owner of the largest collection of Ford's manuscripts and letters, holds all the volumes. It was not until 1997, with the publication of Max Saunders's *Carcamet Selected Poems*, that Ford's poetry became widely available, although this contains but a fraction of the total *opus* and only three short verses from the first volume edited here, *The Questions at the Well* (1893).

In his lifetime, Ford published eight such volumes – *The Questions at the Well*, *Poems for Pictures* (1900), *The Face of the Night* (1904), *From Inland* (1907), *Songs from London* (1910), *High Germany* (1912), *On Heaven* (1918), *New Poems* (1927) – two *Collected Poems* (1913, 1936) and a one-hundred-and-twenty-six-page dramatic poem illustrated by Paul Nash, *Mister Bosphorus and the Muses* (1923). He also published a pamphlet, illustrated by Wyndham Lewis, of his war poem *Antwerp*

¹ Quoted by Ford in 'Notabilia Quaedam', a collection of quotations he was compiling; unpublished AMs, '9/2/93', FMF/C ('Notabilia Quaedem' [sic]. B15, f9). For explanations of abbreviations, see pp. 117-28.

(1915), which Eliot described as ‘the only good poem I have met with on the subject of the war’,² and Harold Monro’s *Chapbook* devoted an issue to *A House* (March 1921), which won the 1921 *Poetry* magazine prize, an award conferred in previous years on H. D., John Gould Fletcher and Robert Frost. As Saunders has written: ‘That a major modernist such as Ford still needs a *Complete Poems* is something of a scandal [...]’.³

The studied nonchalance of Ford’s statements about writing poetry probably contributed to this neglect. He often discussed, for example, the use of ‘juxtapositions’ to ‘suggest emotions’,⁴ a technique of ‘rendering’⁵ rather than ‘telling’ he had mastered by the 1910 volume, *Songs from London*. This technique was to become closely linked to Pound’s, to Imagism and Vorticism. Yet of this Ford wrote, with typical self-deprecatory wit: ‘For myself, I have been unable to do it; I am too old, perhaps, or was born too late—anything you like.’⁶ Lowell recounts how Ford ‘wrote poetry with his left hand—casually and even contemptuously’,⁷ and in the preface to the 1913 *Collected Poems*, Ford states:

the writing of verse hardly appears to me to be a matter of work: it is a process, as far as I am concerned, too uncontrollable. From time to time words in verse form have come into my head and I have written them down, quite powerlessly and without much interest, under the stress of certain emotions. And, as for knowing whether

² ‘T. S. E.’, ‘Reflections on Contemporary Poetry’, *Egoist*, 4. 10 (Nov. 1917), p. 151. In his article ‘On a Notice of “Blast”’, *Outlook*, 36 (31 July 1915), p. 144, Ford wrote: ‘Mr. [Wyndham] Lewis has discovered a new poet who shows signs of being very much after my own heart in Mr. T. S. Eliot—an American’; reprinted in *Critical Essays*, pp. 182-85. The second, and last, issue of *Blast*, the ‘War Number’ (July 1915), contained Eliot’s ‘Preludes’ and ‘Rhapsody on a Windy Night’.

³ Max Saunders, ‘Introduction’, SP97, p. xi.

⁴ Preface, CP13, p. 19; see also, for example, *March of Literature*, p. 734, *Rossetti*, pp. 91-92.

⁵ See, for example, ‘Literary Portraits XXXVI. Les Jeunes and “Des Imagistes”’, *Outlook*, 33 (16 May 1914), p. 683 (reprinted in *Critical Essays*, pp. 154-58), *Hans Holbein*, p. 11, *Joseph Conrad*, p. 208, *Soul of London*, p. 3.

⁶ Preface, CP13, p. 19.

⁷ Robert Lowell, ‘On Two Poets’, *New York Review of Books*, 6. 8 (12 May 1966), p. 3.

one or the other is good, bad or indifferent, I simply cannot begin to trust myself to make a selection.⁸

This statement, it would seem, was both true and untrue. It is probable that 'words in verse form' came into his mind and that he wrote them down quickly in a surge of inspiration, often driven in the early work by the musicality of the phrasing. The revisions contained in Ford's manuscripts and typescripts, however, suggest that what he published was not at all careless but the result of meticulous labour and an acute sensitivity to what is 'good, bad or indifferent'. The phraseology of the above ('from time to time', 'without much interest') and the impression Lowell received suggest an air of cultivated languor, Ford lulling his readers so that the cloudy brilliance of the poems surprise them more forcefully. But there is also, perhaps, the sense that there is more kudos to be gained, more 'style', in appearing to be a poet who captures the 'spontaneous overflow of powerful feelings' rather than one who has 'thought long and deeply'⁹ and, Prufrock-like, had time for revisions. A series of conflicting images thus emerges of Ford's poetic 'personality'. Is it self-effacing or pompous, lazy or meticulous, sentimental or objective?

Scholars, it seems, are reluctant to allow Ford the poet into the canon because he does not fit neatly into any of its categories. He is a *fin de siècle* poet with the weariness and burden of Davidson, Dowson and Johnson, yet captured his anxieties in poems that read like pastiches of Coleridge, Keats, Tennyson and the Pre-Raphaelites.¹⁰ He is a literary impressionist who did not always write impressionist

⁸ Preface, CP13, p. 9.

⁹ William Wordsworth, 'Preface' to *Lyrical Ballads* (1802), *William Wordsworth*, ed. Stephen Gill (Oxford: Oxford University Press, 1994), p. 598.

¹⁰ Ford was overtly critical of the Pre-Raphaelites in his non-fiction; see, for example, *Ancient Lights*, pp. 52, 62, 152-53: 'They took themselves with such extreme seriousness—these Pre-Raphaelite poets—and nevertheless I have always fancied that they are responsible for the death of English poetry'; 'in the nineteenth century men still generalized. Empirical religion appeared to be dead and all

poems; a *Des Imagistes* contributor who said that the Imagists were his 'children'¹¹ but was never rigorously Imagist; a mordant satirist who published gentle poems to his children; a war poet whose collection of war poems is dominated by a poem not about the war; and a sentimental love poet sceptical of romantic love.

On 9 February 1893, when the teenage Ford wrote the Ecclesiastes verse in his 'Notabilia Quaedam', it followed quotations from Lucretius and from Arthur Schopenhauer. Lucretius meditated on humankind's quest for happiness, the materiality and mortality of the self and the indifference of the gods.¹² His pessimism is tempered by the pleasure of contemplating the natural world. Schopenhauer, the German philosopher of suffering, the self as Will and the absence of God, also sought escape, in his case of aesthetic contemplation.¹³ These contradictory impulses away from chaos and towards integration (either in the natural or the artificial), are both present in Ford's poetry and create a tension in his literary voice between passion and indifference, love and coolness, sex and love, faith and despair – all of which relate to his uncertain (but passionate) religious faith. On 25 March 1892, Olive Garnett wrote in her diary:

I was [...] very much shocked when Ford admitted that as a relief from the gospel of perfect indifference to everything, he sought refuge in bigoted pietism in the Brompton Oratory, not that he

the functions of life could be treated as manifestations of a Whole, ordered according to one school of thought or another. Thus, love, according to the Pre-Raphaelite canon, was a great but rather sloppy passion'; 'Pre-Raphaelism as it existed in the 'forties and 'fifties was a sort of Realism inspired by high moral purpose'. The poet whom Ford differentiates from her mid-Victorian contemporaries and calls 'a Modernist' is Christina Rossetti. He praises her desire 'to be exactly correct in her language' and notes that she 'was undergoing within herself always a fierce struggle between the pagan desire for life, the light of the sun and love, and an asceticism that, in its almost more than Calvinistic restraint, reached also to a point of frenzy' (*Ancient Lights*, pp. 58, 60). Rossetti and Ford both attempted to capture precisely in poetry such struggles of the self.

¹¹ Ford, 'A Jubilee', *Outlook*, 36 (10 July 1915), p. 46; reprinted in *Critical Essays*, pp. 178-82.

¹² For Ford on Lucretius and Epicurus, see *March of Literature*, pp. 162-63, 190-91.

¹³ Ford's father, Francis Hueffer, was an expert on Schopenhauer and founded the *New Quarterly* 'with the intention of spreading the light of Schopenhauer in England' (*Ancient Lights*, p. 43); see also 'Literary Portraits LVII. Persecution of German Professors', *Outlook*, 34 (10 Oct. 1914), pp. 463-64.

thought that Catholicism was rational, outside its circle, but that it satisfied his sensual religious needs, he found poetry in it, etc. [...] I was as much surprised when Ford also declared that the only thing really interesting & unfathomable was love, not the higher kind, but the lower kind. 'Helen of Troy the everlasting symbol.' Men to become beasts etc.¹⁴

The 'lower kind' of love seems to be love that is inseparable from, and confused by, sexual desire, and has the dual potential of integration or destruction. Ford's interest in its conflicts parallels the conflict of being simultaneously attracted to the 'gospel of perfect indifference' and to 'bigoted pietism', to Lucretius, Ecclesiastes and Schopenhauer.

Ford's early poems contemplate such conflicts but resist resolution. He writes of the 'lower kind' of love and the complexities and paradoxes of sexual relationships, of indifference and withdrawal, sensitive engagement and action, of the futility and value of labour, of will and its suspension, of the desire for nescience and an afterlife, of the burden of materiality and transcendence, and of God's presence and absence. The questions asked, at the well or elsewhere, are never answered, or rather, never resolved, but this does not lead to despair: it leads to the fascinated contemplation of formlessness. As Ford wrote to John Galsworthy in October 1900: 'In the first place what I am always striving to get at is: The ultimate reasons of the futile earth / And crawling swarms of men . . .'¹⁵

Finally we come to the most difficult question: that of the 'quality' of Ford's poetry. The poems in *The Questions at the Well*, represented here, do not, perhaps, make the strongest case for his genius in this genre, but then the reputation of few great poets would survive on the basis of their apprentice work. And that is what we

¹⁴ *Tea and Anarchy!*, p. 70.

¹⁵ *Letters*, p. 11.

have here. Its interest often lies not so much in its intrinsic aesthetic merit or the subtlety of its argument, but in its being vital to an understanding of Ford's evolution as a poet, its engagement with the tensions and irresolutions which connect it to the ontological and epistemological uncertainty of Ford's later work. They are, therefore, and oddly, because none is experimental, also essential to an understanding of Ford's reputation as a major modernist writer.

This thesis lays the foundation for the much-needed *Complete Poems*. Having accumulated and analysed Ford's poetry manuscripts and undertaken detailed research into the crucial issues in textual editing, I was able to create an editorial procedure appropriate for all the poems. That only a minor part of Ford's output can be printed here without hugely exceeding the word-limit is due to the need for a substantial critical apparatus to do justice to the pre-publication material and to provide space for disquisitions on cruces in the copy-text, explanatory notes and details of variant states.

ISSUES IN TEXTUAL EDITING

History conceived of as an exact Science is an impossibility because even the minutest of financial accounts is made by human means, coloured by human views or liable to the slips of human pens, & as soon as your historian has gathered his materials together the devil of theorising enters him. (Ford Madox Ford)¹

The history of interpretation, the skills by which we keep alive in our minds the light and the dark of past literature and past humanity, is to an incalculable extent a history of error. Or perhaps it would be better to say, of ambiguity, of antithetical senses. [...] We bring ourselves and our conflicts to words, to poems and pictures, as we bring them to the world; and thus we change the poems and the pictures, or perhaps it is ourselves we change. (Frank Kermode)²

In 1912, in a paper read before the Bibliographical Society, W. W. Greg, last century's most influential bibliographical scholar, said 'that bibliography has grown from being an art into being a science [...].' It is 'a science by which we co-ordinate facts and trace the operation of constant causes', enabling us to 'reconstruct the past [...].'³ For Greg, bibliography:

includes the study of book-making and of the manufacture of the materials of which books are made, it includes a knowledge of the conditions of transcription and reproduction, of the methods of printing and binding, of the practices of publication and bookselling, it includes the whole of typography and the whole of palaeography.⁴

(Palaeography is included because bibliography, Greg argues, must include the study of manuscripts.)⁵ Greg then goes on to speak of 'critical bibliography': 'the science of the material transmission of literary texts [...].' '[W]hat every editor, what every

¹ Ford Madox Ford, 'Creative History and the Historic Sense', ed. Sondra J. Stang and Richard Stang. *Yale Review*, 78. 4 (Summer 1989), p. 521.

² Frank Kermode, 'The Uses of Error: Sermon Before The University King's College Chapel, 11 May 1986', *The Uses of Error* (London: Collins, 1991), pp. 431, 432.

³ W. W. Greg, 'What is Bibliography?', *Collected Papers*, ed. J. C. Maxwell (Oxford: Oxford University Press, 1966), p. 75.

⁴ *Ibid.*, p. 80.

⁵ *Ibid.*, p. 81.

textual investigator needs, what may therefore be truly called the grammar of literary investigation, is critical bibliography.’⁶ Greg’s belief in bibliography and textual criticism as sciences, ‘or at least as disciplines that proceed by scientific method’,⁷ laid some of the foundations for his later theories about the editing of texts, some of which had immense influence over twentieth-century editorial practice.

In 1921, the classical scholar A. E. Housman said that ‘textual criticism is a science’ but:

not a branch of mathematics, nor indeed an exact science at all. It deals with a matter not rigid and constant, like lines and numbers, but fluid and variable; namely the frailties and aberrations of the human mind, and of its insubordinate servants, the human fingers. It therefore is not susceptible of hard-and-fast rules.⁸

It ‘is a science, and, since it comprises recension and emendation, it is also an art. It is the science of discovering error in texts and the art of removing it.’⁹ The seemingly contradictory argument of Housman – that textual criticism is a science ‘not susceptible of hard-and-fast rules’ – highlights the tensions in editorial theory and practice. Editors must try to be scientific (objective, systematic, rational; otherwise their approach will be too fluid, too random, too open to their own ‘frailties’), but they will often find that the materialized products (texts) of writers, amanuenses, printers, publishers and editors, challenge and undermine some or all of any ‘hard-and-fast rules.’ Texts are not produced by systematic beings. It is these tensions that have led to so many different approaches to the editing of texts.

⁶ *Ibid.*, p. 83.

⁷ James Thorpe, *Principles of Textual Criticism* (San Marino, California: Huntington Library, 1972), p. 60.

⁸ A. E. Housman, ‘The Application of Textual Thought to Textual Criticism’, *Selected Prose*, ed. John Carter (Cambridge: Cambridge University Press, 1961), pp. 131, 132.

⁹ *Ibid.*, p. 131.

In 1939, Ronald B. McKerrow published his *Prolegomena for the Oxford Shakespeare: A Study in Editorial Method*. Developing many of the ideas established in his *The Works of Thomas Nashe* (1904-10), McKerrow detailed what can, in a sense, be seen as ‘scientific’ procedures for the editing of Shakespeare’s plays. The book ranges from choosing a copy-text to the different ways of numbering lines, and McKerrow comes to well-argued conclusions which justify the decisions made in the Oxford series. He is, however, aware that these decisions lean, in some respects, away from science towards Housman’s ‘art’, from objectivity to subjectivity:

[The textual critic] can seldom, if ever, reproduce nowadays the conditions which influenced, or might have influenced, the transmission of the text with which he is concerned, and for scientific proof of his theories he must substitute arguments based on what seems to him, from his ‘knowledge of human nature’ and from what he can learn of the procedure and habits of early copyists, printers, and theatrical producers, most likely to have occurred, and which can seldom or never be more than *probably* correct, even though the probability may in some cases be of a high degree. [...] Nothing can be gained, and much may be lost, by a pretence of deriving results of scientific accuracy from data which are admittedly uncertain and incomplete.¹⁰

Greg’s ‘facts’ and ‘constant causes’ that help to build a reconstruction of part of the past have become possible facts and possible causes, and the past, McKerrow admits, cannot be reproduced exactly. An editor must still be as scientific as possible but also aware that the principles established for the task of editing a particular text will be open to questioning.

In certain respects, then, editorial ‘rules’ are as unstable as the texts that they try to stabilize. G. Thomas Tanselle’s 1986 essay states that:

Recent writings on editorial theory, like those in times past, provide the basis both for exasperation and for hope. If the acceptance of

¹⁰ Ronald B. McKerrow, *Prolegomena for the Oxford Shakespeare: A Study in Editorial Method* (Oxford: Oxford University Press, 1939), p. vii.

multiple approaches, as well as the insistence on rigorous argument in support of each, can become more widespread, the quality of the debate will improve, even as the points debated remain (as they must) the same.¹¹

What editors must do, then, is to choose or to create what they deem to be the most valid approach applicable to their present task (which includes, as will be seen, more than just bibliographical and textual enquiry) and to argue its case as fully as possible.

One of the most contentious ‘points debated’ in editing is the choice of copy-text and the recension and the emendation of it. The most influential theory is contained in Greg’s 1949 paper, ‘The Rationale of Copy-Text’. Developing and adapting McKerrow’s theories (that the copy-text should be the earliest ‘good’ edition closest to the author’s fair copy and that the editor should insert into it, ‘from the first edition which contains them, such corrections as appear to us to be derived from the author’),¹² Greg proposed that:

we need to draw a distinction between the significant, or as I shall call them ‘substantive’, readings of a text, those namely that affect the author’s meaning or the essence of his expression, and others, such in general as spelling, punctuation, word-division, and the like, affecting mainly its formal presentation, which may be regarded as the accidents, or as I shall call them ‘accidentals’, of the text.¹³

If a finished manuscript does not survive and the ‘extant texts of a work form an ancestral series’ ([Ms to] A to B; rather than a radiating series, [Ms to] Ai and Aii, both of ‘comparable authority’), the copy-text chosen will be the earliest printed version ‘since this will not only come nearest to the author’s original in accidentals, but also (revision apart) most faithfully preserve the correct readings where

¹¹ G. Thomas Tanselle, ‘Historicism and Critical Editing’, *Studies in Bibliography*, 39 (1986), p. 46.

¹² McKerrow, *Prolegomena*, p. 18.

¹³ W. W. Greg, ‘The Rationale of Copy-Text’ [originally delivered, *in absentia*, at the English Institute on 8 Sep. 1949; first published in *Studies in Bibliography*, 3 (1950-51), pp. 19-36.], *Collected Papers* (1966), p. 376.

substantive variants are in question [...].'¹⁴ 'Substantive' variants in a later edition will be adopted *if* they are deemed to derive from the author. This is, in part, a reaction to McKerrow who adopts *all* substantive revisions, except for obvious errors.

As Greg states:

Uniformity of result at the hands of different editors is worth little if it means only uniformity in error; and it may not be too optimistic a belief that the judgement of an editor, fallible as it must necessarily be, is likely to bring us closer to what the author wrote than the enforcement of an arbitrary rule.¹⁵

Greg suggests here that, unlike McKerrow, he wants the text's 'uniformity' to derive from the author and his or her art, not the editor and his or her science: 'there is a definite limit to the field over which formal rules are applicable.'¹⁶ Behind Greg's 'Rationale' is, therefore, a belief that the author's intentions can be discovered.

Greg's promotion of the authorial is a promotion of the editor as a textual critic. He criticised past methodology that relied too heavily 'upon the text chosen as basis for an edition [...].' By choosing the earliest extant text of a work, the editor is not necessarily choosing the text 'that supplies most substantive readings in cases of variation.' If the editor relies upon that text as the authority for the majority of 'substantive readings', later authorial corrections and revisions are likely to be ignored. This reliance is what Greg calls 'the tyranny of the copy-text [...].'¹⁷ He believed that most editors had declined to exercise their critical judgement due to their 'desire for an objective theory of text-construction and a distrust, often no doubt justified, of the operation of individual judgement',¹⁸ especially in instances where

¹⁴ *Ibid.*, p. 384.

¹⁵ *Ibid.*, p. 381.

¹⁶ *Ibid.*, p. 384.

¹⁷ *Ibid.*, p. 382.

¹⁸ *Ibid.*, p. 383.

there is 'more than one substantive text of comparable authority [...].'¹⁹ In such a situation, Greg proposed that:

although it will still be necessary to choose one of [the texts of 'comparable authority'] as copy-text, and to follow it in accidentals, this copy-text can be allowed no over-riding or even preponderant authority so far as substantive readings are concerned. The choice between these, in cases of variation, will be determined partly by the opinion the editor may form respecting the nature of the copy from which each substantive edition was printed, which is a matter of external authority; partly by the intrinsic authority of several texts as judged by relative frequency of manifest errors therein; and partly by the editor's judgement of the intrinsic claims of individual readings to originality—in other words their intrinsic merit, so long as by 'merit' we mean the likelihood of their being what the author wrote rather than their appeal to the individual taste of the editor.²⁰

Regarding 'the nature of the copy from which each substantive edition was printed',²¹

Greg seems to be referring to both ancestral and radiating series.²² What 'the copy' is, Greg does not say. Presumably it could be a final autograph manuscript or a printer's typescript corrected by the author, if they are extant. If 'the copy' is not extant, the editor, it seems, must then rely solely upon the 'intrinsic authority' of each 'authorial' edition. A substantive in one text will then have more authority over another substantive because it is contained within a text that contains fewer 'errors'.

¹⁹ *Ibid.*, p. 384.

²⁰ *Ibid.*, p. 385.

²¹ 'A "substantive" edition is McKerrow's term for an edition that is not a reprint of any other' (*ibid.*, p. 378).

²² Greg's 'Rationale' is really only applicable to ancestral texts because when 'two or more texts stand in exactly the same genealogical relationship to a lost ancestor, with no earlier texts surviving [...] no one of these texts is nearer the manuscript (or antecedent text) than any other. [Therefore] no one document can serve as copy-text' (G. Thomas Tanselle, 'Greg's Theory of Copy-Text and the Editing of American Literature', *Studies in Bibliography*, 28 (1975), pp. 182, 183). Fredson Bowers has written an essay outlining what an editor should do when faced with such a situation ('Multiple Authority: New Problems and Concepts of Copy-Text', *The Library*, 5th ser. 27 (1972), pp. 81-115). Ultimately, Bowers says, an editor must combine the radiating texts to produce a copy-text, after which Greg's proposals regarding inserting later variants can be used. Identifying when two or more extant texts 'stand in exactly the same genealogical relationship to a lost ancestor' is highly problematic and relies, in most cases, on editorial supposition.

Ultimately, it will have the most authority if it is deemed to be derived from the author; authorial origin being, in Greg's theory, an 'external authority'.

Greg elaborates upon this in a later passage regarding revisions, not just corrections (although the same rules apply for both):

I suggest the following frankly subjective procedure. Granting that the fact of revision (or correction) has been established, an editor should in every case of variation ask himself (1) whether the original reading is one that can reasonably be attributed to the author, and (2) whether the later reading is one that the author can reasonably be supposed to have substituted for the former. If the answer to the first question is negative, then the later reading should be accepted as at least possibly an authoritative correction (unless, of course, it is incredible). If the answer to (1) is affirmative and the answer to (2) is negative, the original reading should be retained. If the answers to both questions are affirmative, then the later reading should be presumed to be due to revision and admitted into the text, whether the editor himself considers it an improvement or not.²³

'[R]easonably be attributed'; 'reasonably be supposed'; 'at least possibly'; 'be presumed to be': a worryingly 'subjective procedure' in a theory proposing exact procedure, and, indeed, as Martin Stannard has written, the procedure itself is 'frighteningly arbitrary'; 'another equally well-qualified person in another age might make different, and equally plausible, decisions' as to which substantive has the most authority.²⁴ Greg was aware of this:

I do not, of course, pretend that my procedure will lead to consistently correct results, but I think that the results, if less uniform, will be on the whole preferable to those achieved through following any mechanical rule. I am, no doubt, presupposing an editor of reasonable competence; but if an editor is really incompetent, I doubt whether it matters what procedure he adopts [...].²⁵

²³ Greg, 'Rationale', p. 387.

²⁴ Martin Stannard, 'Intention and Execution: Manuscripts and the Problems of Copy-Text in Ford Madox Ford's *The Good Soldier*', *Scenes of Change: Studies in Cultural Transition*, ed. Carla Dente Baschiera and Jane Everson (Pisa: Edizioni ETS, 1996), p. 99.

²⁵ Greg, 'Rationale', p. 388.

By moving away from what he saw as the flaws of ‘mechanical’, ‘objective’ editing procedures, Greg created a quasi-mechanical, ‘subjective procedure’ for sifting variants. He justifies this by admitting that all editors and editing methodologies are flawed, but that some are more flawed than others.

It is now generally accepted that it is erroneous to distinguish between ‘accidentals’ and ‘substantives’. ‘It is to be hoped that we shall not hear much more about accidentals and substantives, but about words and punctuation [...]’.²⁶ Punctuation can quite easily, as Greg said of substantives, ‘affect the author’s meaning or the essence of his expression [...]’.²⁷ When Robert Kimbrough edited Joseph Conrad’s *Heart of Darkness* for Norton, he made the important observation that:

a substantive variant is felt to be one that consciously changes meaning, while an accidental variant is felt to be indifferent with regard to meaning. But such a separation is artificial, for the way a sentence is pointed can change its implied meaning just as forcefully as can a change in its wording. The pointing of Marlowe’s sentences provides a case in point.²⁸

As a result of this, Kimbrough reinstated ‘the simple, direct flow of the manuscript [and therefore] reestablished the speaking voice of Marlow that was originally heard on the *Nellie*’.²⁹ Whether the ‘implied meaning’ is the meaning that is drawn from the text does not necessarily matter. Readers of the Norton edition will ‘hear’ a different

²⁶ Tom Davis, ‘The CEAA and Modern Textual Editing’, *The Library*, 5th ser. 32 (1977), p. 68.

²⁷ Greg, ‘Rationale’, p. 376.

²⁸ Robert Kimbrough, ‘Introduction’, Joseph Conrad, *Heart of Darkness*, ed. Robert Kimbrough. 3rd ed. (1899; New York: Norton, 1988), p. xi.

²⁹ *Ibid.*, p. xii.

voice from the one in, for example, the Broadview edition edited by D. C. R. A. Goonetilleke. This may have consequences regarding interpretation.³⁰

An example from *Twelfth Night* demonstrates how punctuation can affect what a character says and, therefore, alter his or her personality. Orsino's opening speech in the Penguin edition is printed thus:

If music be the food of love, play on,
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.
That strain again! It had a dying fall.
O, it came o'er my ear like the sweet sound
That breathes upon a bank of violets,
Stealing and giving odour. Enough, no more!
'Tis not so sweet now as it was before.³¹

In the World's Classics edition, Orsino begins:

If music be the food of love, play on,
Give me excess of it, that surfeiting,
The appetite may sicken and so die.
That strain again, it had a dying fall.
O, it came o'er my ear like the sweet sound
That breathes upon a bank of violets,
Stealing and giving odour. Enough, no more,
'Tis not so sweet now as it was before.³²

The two editions present two Orsinos: the exclamation marks in the Penguin seem to suggest a man of passion, energy, urgency, frustration, anger, discourteousness etc.; in contrast, the second Orsino seems rather dull, perhaps more introverted and solitary. The editors' punctuation manipulates the character and, in turn, the reader.

³⁰ Interestingly, Goonetilleke, aware of Kimbrough's research into the different versions of the text, used the 1923 Dent Collected edition as his copy-text, which is, according to Kimbrough, 'unreliable' and 'filled with error' (*ibid.*, pp. x, xi). Goonetilleke's choice of copy-text is poorly justified: 'I opted for the 1923 Dent Collected text [...] as far more satisfactory for my purposes, especially as I wish the reader to acquire an accurate impression of the style of *Heart of Darkness*' (*Heart of Darkness*, ed. D. C. R. A. Goonetilleke (1899; Ontario: Broadview, 1995), pp. 48-49).

³¹ William Shakespeare, *Twelfth Night*, ed. M. M. Mahood (Harmondsworth: Penguin, 1968), 1. 1. 1-8.

³² William Shakespeare, *Twelfth Night*, ed. Roger Warren and Stanley Wells (Oxford: Oxford University Press, 1995), 1. 1. 1-8.

The texts of Ford's poems (in both pre-publication and published states) contain numerous examples of substantive accidentals. In the proofs and published version of 'The Story of Simon Pierreauford',³³ for example, ll. 69-78 are:

When he woke the night was come
And he shivered with the cold.
"Mon dieu! How Lisette will scold,"
Said he, looking at his home.
Reading, still quite sleepily,
Winking in the gaslit blaze.
"Café vins et Bières Anglaises"
In gilded letters he could see
Easily to be descried
Just upon the further side.

The full stop after 'blaze' confuses meaning: it suggests that what 'he', Simon, might be reading is the paper he purchased earlier (l. 61) and that while he does so he is 'Winking in the gaslight blaze.' The two autograph manuscript versions of the poem do not have a full stop, making it clear that what Simon reads is '*Café vins et Bières Anglaises*'. It is possible that the printers introduced the full stop because they assumed 'Winking in the gaslit blaze' describes Simon, when it can also describe the illuminated letters. Did Ford intend 'Winking [...]' to refer to Simon, to the letters, or to both? It is impossible to verify. An editor might revert to Ford's omission of the full stop, perhaps to clarify what Simon reads, but s/he would be unable to argue that this represents Ford's intentions for the published version since there might have been a typescript that contained 'blaze.', or Ford saw 'blaze.' in the proofs and authorized its inclusion.

If, for Greg, accidentals are those things 'affecting mainly [the text's] formal presentation'³⁴ then the 'substantive' nature of accidentals is perhaps more obvious

³³ QW, pp. 13-23.

³⁴ Greg, 'Rationale', p. 376.

with regard to poetry:

[T]he two distinctive *genres* of language in its written form, poetry and prose, emit *iconic* messages about their nature through the visual means of typography over and above (or under and beneath) the *symbolic* messages of their content. A poem is 'set out' in a different form from that of a passage of prose: a novel 'looks like' a novel, not like a text-book. The writer can choose to increase the intensity of this *iconic* message, or to decrease it, in relation to the *symbolic* message emitted by the 'content' of the writing, depending upon the nature of the total message he intends.³⁵

Traditionally, each genre 'announces' what it is even before it is read. This affects the way a reader approaches the work. But whereas the majority of novels emit an 'iconic message' of similar 'intensity' (most novels look similar), poetry has a greater iconic range because of its more obviously varied forms, thus a reader is more likely to approach different poems with different expectations and different critical tools. That is why poets such as William Carlos Williams can play so successfully with readers' preconceived 'readings': 'This Is Just To Say' looks like a poem; it is approached as a poem, as a work of art, but its content calls this into question. The question arises as to whether it is a text's form which makes it art, or its content. Either way, typography emits important substantive 'messages'.

The way we read prose and poetry is different. At the end of every line, there is a pause, however slight. Because the poetic line is traditionally shorter than that of prose, more pauses occur when reading a poem. Poets can use this to lend the word at the end or at the beginning of a line more significance, more 'meaning', which is why it is important that editors are scrupulous in matters of typography.³⁶ For example,

³⁵ Terence Hawkes, *Structuralism and Semiotics* (1977; London: Routledge, 1988), pp. 136-37.

³⁶ For further details, see Richard Bradford, *Augustan Measures: Restoration and Eighteenth-Century Writings on Prosody and Metre* (Aldershot and Burlington, Vermont: Ashgate, 2002), pp. 130-38, and John Lennard, *The Poetry Handbook: A Guide to Reading Poetry for Pleasure and Practical Criticism* (Oxford: Oxford University Press, 1996), pp. 47-54, 75-83.

when Ford's poem, 'At the End of a Phase', was first published in the *Pall Mall Magazine*, the opening stanza was printed thus:

CLOSE the book,
And here's an end of ev'rything;
Pass up from the shore,
And pass by byre and stall.
For the smacks shall trail home on the tail of the tides,
And the kine still stay deep by the sweet-water sides,
And they shall be burying, still wedding brides;
But I must be gone in the morning.³⁷

When it was published six months later in *Living Age*, it was printed:

Close the book,
And here's an end of ev'rything;
Pass up from the shore,
And pass by byre and stall.
For the smacks shall trail home on the
tail of the tides,
And the kine still stay deep by the
sweet-water sides,
And they still shall be burying, still
wedding brides;
But I must be gone in the morning.³⁸

To save space, the *Living Age* split its pages vertically in half and squeezed poems onto each side. This meant that long lines had to run over, hence, for example: 'For the smacks shall trail home on the / tail of the tides'. This alters the way lines five, six and seven are read. The abruptness of the first four lines helps to emphasize 'the end' and the finality of what is being said. In the *Pall Mall*, the following longer lines, which speak of continuation, of linearity, stand in contrast. (The capitalisation of 'CLOSE' in the *Pall Mall* gives the poem's opening more urgency; this was introduced by the magazine, who capitalised all the first words of their published

³⁷ Ford Madox Hueffer, 'At the End of a Phase', *Pall Mall Magazine*, 25 (Oct. 1901), p. 192; reprinted with variants in *Living Age* (see n. 38, below) and as 'An End Piece' in FN, p. [100], CP13, p. 136, CP36, p. 200.

³⁸ Ford Maddox [sic] Hueffer, 'At the End of a Phase', *Living Age*, 233 (12 Apr. 1902), p. 128.

poems.) The *Living Age*'s typography dilutes the contrast and gives the lines a sense of falling. Also, the 'turn' emphasizes the latter part of each line, giving them more significance, reducing the impact of the last line. These are, of course, aesthetic reasons and an argument for the effectiveness of the second version could no doubt be constructed. The example is used here to demonstrate how typography can alter the experience of content.

By using W. K. Wimsatt and M. C. Beardsley's misquotation of William Congreve's *The Way of the World* (1700), D. F. McKenzie has demonstrated the importance of punctuation within a line:

Congreve wrote that '*He owns*' – comma – '*with Toil*' – comma – '*he wrought the following Scenes*'. In their performance of the line, Wimsatt and Beardsley drop the commas. By isolating and emphasizing the phrase, Congreve may be read as affirming his seriousness of purpose, the deliberation of his art.³⁹

It is a pertinent point. But it is necessary to note that McKenzie, an intentionalist, uses the disclaimer 'may'. It should also be noted that the version McKenzie quotes from prints the line thus:

*He owns, with Toil, he wrought the following
Scenes,*

This is not the same as:

He owns, with Toil, he wrought the following Scenes,

Because McKenzie's quotation is from 'Congreve's authorized version of 1710',⁴⁰ he assumes that Congreve wrote exactly what is printed. This is doubtful. The line quoted is the second of two indented lines from the play's prologue. The first indented line – '*Poets are Bubbles, by the Town drawn in,*' – is shorter than the second and, as

³⁹ D. F. McKenzie, *The Panizzi Lectures, 1985: Bibliography and the Sociology of Texts* (London: British Library, 1986), p. 11. Wimsatt and Beardsley also failed to use italicized type.

⁴⁰ *Ibid.*, p. 10.

such, does not protrude beyond the main body of the poem, nearer to the right margin of the page. The second indented line is, however, one of the longest lines of the poem, and in the 1700 edition of the play (upon which later editions were based) the line is printed without a break after '*following*', making '*Scenes*' jut out further than any other word.⁴¹ The typesetter of the 1710 edition seems to have used a slightly smaller block, which means that longer lines could not be accommodated, hence '*Scenes*' being printed on a separate line. Congreve may have agreed for the line to be printed as such, but authorial creation and authorial authorization are different things. One might argue that if something in a text is 'authorized' (i.e. has not been objected to) then it has, in a sense, been 'written' by the author. However, whether we can ever know if an author saw and agreed to something that he or she did not originally create is problematic. As will be seen, this is another grey area in textual scholarship.

In his 'Rationale', Greg, who so often refers to and places value upon the 'author's meaning' and 'what the author wrote', actually proposes that:

Since the adoption of a copy-text is a matter of convenience rather than of principle—being imposed on us either by linguistic circumstances or our own philological ignorance—it follows that there is no reason for treating it as sacrosanct, even apart from the question of substantive variation. Every editor aiming at a critical edition will, of course, correct scribal and typographical errors. He will also correct readings in accordance with any errata included in the edition taken as copy-text. I see no reason why he should not alter misleading or eccentric spellings which he is satisfied emanate from the scribe or compositor and not from the author. If the punctuation is persistently erroneous or defective an editor may prefer to discard it altogether to make way for one of his own. He is, I think, at liberty to do so, provided that he gives due weight to the original in deciding on his own, and that he records the alteration whenever the sense is appreciably affected.⁴²

⁴¹ William Congreve, *The Way of the World* (London: Jacob Tonson, 1700; reprinted in facsimile, Menston: Scolar, 1969).

⁴² Greg, 'Rationale', p. 385.

‘[W]henever the sense is appreciably affected’ indicates that Greg was aware that accidentals can, like substantives, ‘affect the author’s meaning or the essence of his expression’,⁴³ and he relies upon the critical judgement of the editor to decide whenever this is the case. But as Russell K. Alspach has said of his and Peter Allt’s variorum edition of Yeats’s poems:

It took me a long time to convince my colleague [...] that punctuation must be noted. His point of view originally, and the point of view of others, was that it should be noted only where the meaning or rhythm is affected. But who is to judge where the meaning or rhythm is affected? Certainly not the textual critic or scholar who is working in the realm of facts and not of aesthetics.⁴⁴

However, every page can only carry a certain amount of information, and a variorum can sometimes be difficult to comprehend, with its abbreviations, notations, and textual apparatus often split between footnotes and appendices. The Cornell *Wordsworth* is a good example. Longman’s ‘Annotated English Poets’ series illustrates the problem of giving primacy to footnotes rather than to the text of poem: the reader’s experience of the poem is hindered. As R. C. Bald has noted:

The problem of fidelity to the minuter details of the author’s text—to the ‘accidentals’—is a [...] difficult one and depends, in the last resort, on the editor’s taste and judgment. It is worth bearing in mind, I think, that there is a real gain in consulting, wherever possible, the reader’s convenience.⁴⁵

Editors often make ‘silent changes’ to punctuation, usually noting this in their prefatory matter. In light of the importance of punctuation, to make changes at all is problematic, to not indicate where they occur is unscholarly. But as Bald suggests, much depends upon the intended audience of the edition: the inclusion of footnotes

⁴³ *Ibid.*, p. 376.

⁴⁴ Russell K. Alspach, ‘Some Textual Problems in Yeats’, *Studies in Bibliography*, 9 (1957), p. 52.

⁴⁵ R. C. Bald, ‘Editorial Problems—A Preliminary Survey’, *Studies in Bibliography*, 3 (1950-51), p. 14.

and detailed textual apparatus in a modernized edition aimed at the general reader would presumably be pointless. (There is also the issue of minimizing the production cost of the book so that its shelf price can be kept affordable.) However, editors may then grant themselves a certain licence to play with their copy-text, believing that the admittance of having made ‘silent changes’ clears them from charges of bastardization. What the reader of a mass-market edition reads may be neither what the author wrote nor what s/he authorized, and within the confines of that edition, there is no way of knowing. Whether it is possible for even the most scrupulous editors to ‘know’ with unchallengeable authority is, as will be demonstrated, problematic. Without modernization and editorial intrusion, some authors might not be read by anyone other than scholars. The sacrosanct principle lying behind most editorial procedures, then – the transhistorical ‘meanings’ which it is the editor’s function to clarify – is called into question.

The majority of editing theories centre around authorial intention. Greg, for example, repeatedly speaks of the ‘author’s meaning’. G. Thomas Tanselle, one of the most important twentieth-century writers on editing issues, has been influenced by Greg:

Critical editing by definition moves one away from documentary texts, because it admits the possibility of emending those texts. This process need not be unhistorical, for the scholarly goal of emendation is to recreate texts that once existed, even if in some details they existed only in their authors’ minds. But the fact remains that critical texts (if emendations have actually been made in them) do depart from the particular texts that have survived from the past; and any recreation of something that does not exist is conjectural and inevitably reflects, to some degree, later attitudes.⁴⁶

⁴⁶ Tanselle, ‘Historicism and Critical Editing’, p. 1.

Tanselle believes that critical editing must attempt to ‘recreate’ texts that no longer exist, and may never have materially existed, so that we can read an ‘ideal’ text, free from error and from intrusions by third parties. James Thorpe, a notable critic of Greg, has written that the ‘ideal of textual criticism is to present the text which the author intended’ but that ‘this ideal is unattainable in any final and complete and detailed sense [...]’.⁴⁷ The ‘ideal is unattainable’ because authorial intention is irrecoverable. As Fredson Bowers says: ‘Whatever the circumstances, this ideal text is an editorial reconstruction of assumed authorial intention.’⁴⁸ We have no way of knowing what the author intended to mean and can only, as Tanselle says, conjecture. Peter L. Shillingsburg has argued that the ‘intention to do—to record a specific sequence of words and punctuation that [the author] thinks verbalize his meaning (whether premeditated or newly discovered)’ can sometimes be ‘conclusively recoverable from the signs written [...]’.⁴⁹ He then admits that ‘intentions are multiple, and “intentions to mean” are irrecoverable.’⁵⁰ If this is the case, all that the ‘signs written’ on a page show is that a single author, for ‘multiple’ reasons, at some point in time, wrote signs. Most editors admit that “‘intentions” to mean are irrecoverable’, but most continue to work with authorial intention in mind. Greg’s influence still looms large. Even Thorpe says that textual critics must ‘try to approach the ideal’,⁵¹ ignoring the advice of Paul Valéry whom he quotes:

[I]t can never be too much insisted upon: *there is no true meaning to a text*—no author’s authority. Whatever he may have *wanted to say*, he has written what he has written. Once published, a text is like an apparatus that anyone may use as he will and according to

⁴⁷ Thorpe, *Principles*, p. 79.

⁴⁸ Fredson Bowers, ‘The Editor and the Question of Value: Another View’, *Text*, 4 (1984), p. 51.

⁴⁹ Peter L. Shillingsburg, *Scholarly Editing in the Computer Age* (Athens, Georgia: University of Georgia Press, 1986), pp. 39, 38.

⁵⁰ *Ibid.*, p. 38.

⁵¹ Thorpe, *Principles*, p. 79.

his ability: it is not certain that the one who constructed it can use it better than another. Besides, if he knows well what he meant to do, this knowledge always disturbs his perception of what he has done.⁵²

Valéry's article was published over thirty years before Roland Barthes's 'The Death of the Author', the highly influential essay that challenges the concept of authorial intention.

An editor working with authorial intention is faced with the problem of which intention(s) to recover, and the intention(s) the editor chooses will affect the choice of copy-text and what he or she will do with it. The classification of intentions is complex; the use of 'original', 'final' and 'last' often varies. An author's 'original' intentions tends to mean the author's intentions for the first published version of a work, as represented in, say, a fair copy. This is not necessarily the same as 'first' intentions since these may be corrected in a manuscript or may never have been materialized on paper. 'Final' intentions is more nebulous since an author can have numerous final intentions, first for, say, the first fair copy, which may represent 'original' intentions, then for the second fair copy if revisions are made after the first edition is published (or even before), and so on. 'Final' carries the obvious weight of finality and is often used to subjectively compartmentalize the creative and publishing history of a work. Michael Hancher has defined a final intention as:

an intention to *cause* an effect of one sort or another; it defines whatever the author wishes to accomplish *by means of* his completed work. [...] An author's final intentions for a given work, as regards its reader, might be to cause in that reader a change of knowledge or belief about some matter [...]. On the other hand, an author's final intention for a given work, as regards himself, might be for that work to earn him a great deal of money, or to bring him fame. An author might also have final intentions not for the

⁵² Paul Valéry, 'Concerning *Le Cimetière Marin*', first published as 'Au Sujet du *Cimetière Marin*' in *La Nouvelle Revue Française*, 234 (1 Mar. 1933), p. 411; reprinted in *The Art of Poetry*, trans. Denise Folliot (New York: Vintage, 1961), p. 152; quoted by Thorpe, *Principles*, p. 67.

completed work itself but for his writing of that work: he may intend the creative process to function as a kind of psychotherapy for him or to be pure pleasure for him.⁵³

As Tanselle has observed, 'what editors in the tradition of Greg are likely to call "final intention" does not correspond to what Hancher here calls "final intention."'”⁵⁴ Hancher's definition of 'final intentions' focuses on the author's social, rather than textual, relationship to his or her text. The intention with which Tanselle believes most editors are concerned with is what Hancher calls "“active intention,” the intention that the work “*mean* (and be taken to mean) something or other [...].””⁵⁵ Hancher's 'active intention' is what Wimsatt and Beardsley argue against in *The Intentional Fallacy* and what D. F. McKenzie argues for by his use of Wimsatt and Beardsley's misquotation of Congreve. For Tanselle, 'final intention' means the intentions of the author represented in the last revised version of a work, although this is still problematic since the interpretation of alterations is difficult.⁵⁶ 'Last' sometimes gets used in place of 'final' to mean an author's intentions as represented in a manuscript or corrected copy that is chronologically later than all others or in the last printed edition whose publication was overseen the author. 'Last' carries less finality and allows for the possibility that an author may have later changed that version but, for whatever reasons, did not.⁵⁷

An editor wanting to capture the author's early intentions will give pre-publication material primacy. Fredson Bowers, under the influence of Greg, has argued that when 'an author's manuscript is preserved, this has paramount authority

⁵³ Michael Hancher, 'Three Kinds of Intention', *Modern Language Notes*, 87 (1972), pp. 834-35.

⁵⁴ G. Thomas Tanselle, 'The Editorial Problem of Final Intentions', *Studies in Bibliography*, 39 (1976), p. 175.

⁵⁵ *Ibid.*, p. 175.

⁵⁶ *Ibid.*, pp. 169-70.

⁵⁷ For further details, see Shillingsburg, *Scholarly Editing*, pp. 31-43.

[...].⁵⁸ The manuscript is, however, not necessarily sacrosanct. The first edition may be used to correct 'positive errors in the accidentals of the manuscript.'⁵⁹ When there is no manuscript, 'a later edition that contains corrections or revisions that proceeded from the author' will be used as copy-text.⁶⁰ However, 'the fallacy is still maintained that since the first edition was proofread by the author, it must represent his final intentions [...]. Practical experience shows the contrary.'⁶¹ (Bowers's use of 'final intentions' here means 'final intentions regarding the author's fair copy to be used for the first edition'.) Using Hawthorne's novel, *The Scarlet Letter*, as an example, Bowers demonstrates that the majority of accidental and substantive variants that appear after the manuscript version can sometimes be corruptions by third parties.⁶² Taking the first edition as copy-text can, therefore, be problematic since the author's 'final intentions' might not be represented. Bowers concludes, however, by proposing that if an author is known to have corrected the proofs scrupulously then following Greg's theory will produce 'the nearest approximation in every respect of the author's final intentions.'⁶³

From Bowers's proposals it is clear that the use of both manuscripts and the first edition does not guarantee a recreation of an author's final intentions. (The introduction to the process of a typist or amanuensis can further complicate matters; this is discussed later.) A manuscript may contain 'positive errors in the accidentals'. As argued previously, accidentals can be substantives and an author might be using

⁵⁸ Fredson Bowers, 'Some Principles for Scholarly Editions of Nineteenth-Century American Authors', *Studies in Bibliography*, 17 (1964), p. 226.

⁵⁹ *Ibid.*, p. 226.

⁶⁰ *Ibid.*, p. 223.

⁶¹ *Ibid.*, p. 226.

⁶² *Ibid.*, pp. 224-25.

⁶³ *Ibid.*, p. 227.

them in an idiosyncratic and perhaps unsystematic way. (If Congreve's *The Way of the World* survived only as a manuscript, a twenty-first-century editor may decide that the comma after 'Toil', in the line 'He owns, with Toil, he wrought the following Scenes', is an error because 'Toil' can be read as referring to the author's admittance, not to his writing of the 'following Scenes'. The editor may then decide to omit the comma, as has occurred in a modernized version of the play.⁶⁴ McKenzie argues that the comma, by 'isolating and emphasizing the phrase', helps Congreve to affirm 'his seriousness of purpose, the deliberation of his art [...]'.⁶⁵ But surely it emphasizes both the labour involved in the play's composition and the admittance of such, the prologue being written, perhaps with fatigue, chronologically after the 'following Scenes'? It is also likely that Congreve was tired of justifying his art, especially to people like the Reverend Jeremy Collier whose attack on the theatre, *A Short View of the Immorality and Profaneness of the English Stage* (1698), provoked Congreve to write *Amendments of Mr Collier's False and Imperfect Citations* (1698), and perhaps also *The Way of the World*. Whatever reasons one adduces, the comma is a substantive.) To use the first edition to 'correct' accidentals is then impinging on the author's intentions, which we do not know anyway. Even if the author was scrupulous in reading the printer's proofs, there is no guarantee, as Bowers stresses, that s/he did not miss errors or alterations.

There is also the problem of whether the extant manuscript was the *only* manuscript. It is possible that an author created a new document when revising a work. (There are numerous examples in Ford's pre-publication material where this

⁶⁴ William Congreve, *The Way of the World*, ed. Brian Gibbons (1700; London: Ernest Benn, 1971), p. 7.

⁶⁵ McKenzie, *Panizzi Lectures*, p. 11.

seems to be the case.) In Bowers's terms, that new document would represent the author's 'final intentions'. If it is not extant then the editor is in error to believe that the extant manuscript contains 'final intentions'. Collating it with the first edition might reveal the difference between it and the extant document, but the realization that another version once existed chronologically between the two will not guarantee success in recreating the lost manuscript. (This process might, for instance, merely reveal a corrected typescript or the corrections made to proofs.) If two undated manuscripts of the same work exist and it is not possible to date them, the editor must decide which manuscript represents the author's final intentions and then use that as copy-text. Ultimately, the choice may be arbitrary and a different editor would make a different decision. If two manuscripts exist, dated or not, there is also the possibility that there was a third. An editor dealing with pre-publication material can never be sure whether all of it is extant, nor can s/he be certain that any manuscript text is complete.

Manuscripts are notoriously difficult to interpret. They can be illegible and often contain numerous obscure marginalia. They may also contain writing in a different hand from the author's, perhaps by an amanuensis. Regarding Ford's work, the most notable case is *The Good Soldier*. Four manuscripts are extant, one of which, for example, 'corrected in Ford's hand, [consists] of a complex patchwork of autograph manuscripts that are probably the work of three amanuenses (Brigit Patmore, H[ilda] D[oolittle], and Richard Aldington), spliced with [a typed carbon copy manuscript] and [a typed manuscript, ribbon-copy] typed by Ford.'⁶⁶ None of the extant manuscripts contains only Ford's writing or typing, and it is not possible to

⁶⁶ Martin Stannard, 'A Note on the Text', *The Good Soldier*, p. 179.

know for certain who all of the other people involved with the work were. Ford was a notorious mumblor and he claims to have dictated 'very quickly' what he had prepared in his head⁶⁷ (his first intentions, perhaps). It is possible that the amanuenses, having to write in longhand, sometimes wrote words that Ford did not actually dictate. To what extent, then, any of the documents represents Ford's intentions is open to speculation. There is also the possibility that a dictating author will leave some or all of the punctuation to the scribe. Whenever an author uses an amanuensis, notions of authorial intention become complex.⁶⁸

The Cornell *Wordsworth* series is the most notable example of giving primacy to pre-publication material and it has been both praised and criticized for its attempts. Jack Stillinger has written that the series' editors have, among other things, erred in their reading of the manuscripts. By using examples from *The Ruined Cottage* and *The Pedlar*, he argues:

The fact is that, wherever deletions, interlineations, and many other kinds of alteration occur, inevitably there are questions of sequence and chronology, and until one arrives at the *final* text of a version the possible combinations of revised and unrevised readings (not to mention the complication of several successive alterations in a single passage or even a single line) are, with a work of substantial length, virtually endless. [...] I am confident that [the editor] has done the best possible job of choosing among original and revised readings in constructing his texts; but the results are editorial constructs, simply approximations to the ideal, and the 'earliest completeness' of so complicated a network of particulars has to remain a matter of speculation.⁶⁹

⁶⁷ Publicity release, Boni and Liveright, 6 Apr. 1928, quoted in *ibid.*, p. 180.

⁶⁸ There is a nice anecdote, probably apocryphal, about Joyce dictating *Finnegans Wake* to Beckett. When someone knocked at the door of Joyce's study, Beckett is said to have written Joyce's words, 'Come in', which Joyce then wanted kept in the work. Scholars have been unable to find the statement in the published work (James Knowlson, *Damned to Fame: The Life of Samuel Beckett* (London: Bloomsbury, 1996), p. 99). Tanselle has argued that an 'authorially intended text, as normally conceived, includes readings that result from willing collaboration and excludes those produced under duress' (G. Thomas Tanselle, 'Textual Instability and Editorial Idealism', *Studies in Bibliography*, 49 (1996), p. 6). Any conclusions regarding the differing readings are usually tenuous.

⁶⁹ Jack Stillinger, 'Textual Primitivism and the Editing of Wordsworth', *Studies in Romanticism*, 28. 1 (Spring 1989), p. 15.

Even if a manuscript version of a poem is one that is completely intelligible but was later revised, publishing it as a reading text may mean that the reader will not be reading the version for which Wordsworth is famous, the published, public version, as is the case with Cornell's reading text of 'I Wandered Lonely as a Cloud'. Revisions are 'relegated to the apparatus', which are long and complicated, and anyone wishing to reconstruct later versions must do so by 'a process inconvenient to the trained scholar and, realistically considered, out of the question for the student and general reader [...].'⁷⁰ As his essay title suggests, Stillinger believes that the promotion of pre-publication versions and the relegation of later versions to the appendices is an act of 'textual primitivism', and he is concerned that the influence of the Cornell series will result in other editions publishing Cornell's reading texts, helping to reinforce the effacement of the 'later' Wordsworth.

Even when an editor has what an author might have believed represented his or her final intentions, a '*final* text of a version', that version is not necessarily free from error. As Tanselle has argued:

Suppose, for example, that the only extant text of a work is a fair-copy manuscript in the author's hand. The editor [of a critical edition] in such a case cannot simply reproduce the text mechanically, without thinking about its meaning: there is always the possibility that the author, through an oversight or slip of the pen, did not write down what he meant to write, and the editor who is reading critically may be able to detect and correct such errors, or at least some of them. It is an act of criticism, however elementary, for an editor to recognize that where an author wrote 'the the' he actually meant 'to the.' In other instances it may be equally obvious that the author cannot have meant what he wrote, and yet it may be impossible to say with certainty which of several possible corrections conforms to what he had in mind. Yet the editor will

⁷⁰ *Ibid.*, p. 19. A 'general reader' is presumably someone who is not part of an educational establishment. It is, therefore, unlikely that they would be reading the expensive Cornell volumes.

probably find it necessary to make *some* correction, since the reading of the manuscript is plainly wrong.⁷¹

Knowing what is an ‘oversight or slip of the pen’ is obviously more complicated than detecting ‘the the’ in a manuscript; Tanselle’s disclaimers, ‘may’ and ‘at least some of them’, are telling. A comma could look like a slip of the pen; a slip of the pen might be read as a comma. In ‘The Land of Hopes’,⁷² for example, l. 66 in the proofs and the first published version is: ‘In wilderments of tracery.’ In the autograph manuscript from which the printers probably worked, the punctuation mark (assuming it to be such) after ‘tracery’ is unclear: it might be a comma, or a full stop with a tail added by the slip of Ford’s pen. The printers perhaps assumed the latter, hence them using a full stop; an editor might assume the former and use a comma. In instances when it is ‘impossible’ for the editor to know ‘with certainty’ what the correct reading should be, any editorial ‘correction’ of the manuscript is arguably wrong.

How the editor might get close to a correct reading is suggested by Tanselle at the end of the paragraph:

When two or more texts of a work exist and there are differences between them, there may be no conclusive evidence to show which differences are the result of the author’s revisions and which are not. Yet the editor must decide which of the readings to accept at each point of variation. These decisions are based on both whatever external evidence is available and on the editor’s familiarity with and sensitivity to the whole corpus of the author’s work and on his understanding of the individual work involved. He may be specifically concerned only with the author’s intended meaning in one sentence, or even one phrase, but the interpretation of that sentence or phrase may depend upon the author’s intended meaning in the work as a whole.⁷³

⁷¹ Tanselle, ‘The Editorial Problem’, p. 173.

⁷² QW, pp. 24-31.

⁷³ Tanselle, ‘The Editorial Problem’, p. 173.

The editor's final decision might therefore be rooted in an aesthetic appreciation of the author's work.

There are certain situations where what may at first seem to be an error might actually be correct. In *The Good Soldier*, for example, in a section describing how Leonora 'contrived never to let [Edward and Nancy] be alone together, except in broad daylight, in very crowded places', Dowell says that 'Florence made the girl go to bed at ten, unreasonable though that seemed to Nancy [...]'.⁷⁴ This is clearly 'wrong', in the sense that it was surely Leonora, as the guardian of Nancy and the person who was contriving 'never to let' Nancy and Edward 'be alone together', who made Nancy 'go to bed at ten'. It is, however, not necessarily an error on Ford's part. Ford may have consciously intended that Dowell get the names mixed up. If the work is considered as a whole, as Tanselle suggests that the editor should do, Dowell often makes mistakes. As he says at one point: 'looking over what I have written, I see that I have unintentionally misled you [...]'.⁷⁵ What cannot be argued is that Ford *definitely* intended Dowell to confuse the names. Perhaps Ford 'unintentionally misled' us. It is possible to construct convincing arguments for both theories, but that is all they can ever be. Like Dowell, an editor can never know for certain what other people intend their actions to mean; and perhaps neither did they.

The Good Soldier is, of course, a nightmare for an editor because of both the novel's illustration of epistemological uncertainty and the minefield of pre-publication material.⁷⁶ But the history of literature contains many examples where what has been written or printed might be an authorially intended 'error'. Near the end of Henry

⁷⁴ Ford, *The Good Soldier*, p. 89. All of the numerous editions that I have looked at print 'Florence'.

⁷⁵ *Ibid.*, p. 63.

⁷⁶ See Stannard's 'Textual Appendices', *The Good Soldier*, pp. 175-216.

Fielding's *Joseph Andrews* (1742), Parson Adams gives a pious speech about earthly 'affections':

'Now believe me, no Christian ought so to set his heart on any person or thing in this world, but that whenever it shall be required or taken from him in any manner by divine Providence, he may be able, peaceably, quietly, and contentedly to resign it.' At which words one came hastily in and acquainted Mr Adams that his youngest son was drowned. He stood silent a moment, and soon began to stamp about the room and deplore his loss with the bitterest agony.⁷⁷

Parson Adams then refers to his son as 'My poor Jacky [...].'⁷⁸ As R. F. Brissenden notes, 'the boy is in fact called Dick'. This is correct. What might not be correct is Brissenden's claim that 'Jacky' is 'a mistake on Fielding's part [...].'⁷⁹ 'Jacky' might be Adams's nickname for his son. Adams might be confused. He has several children and in this moment of mental discordance gets their names mixed up. Perhaps Fielding is further demonstrating the fallibility of Adams. Within the passage, Adams comically contradicts himself. Beyond that, the novel as a whole is, in part, an illustration of humankind's propensity to make mistakes because of flawed reasoning and the influence of emotion.

In Mary Shelley's *Frankenstein, or, The Modern Prometheus* (1818), Robert Walton's letters to his sister contain quotations from works of literature first published in 1816, yet Walton's letters are dated '17-'. It is possible that Shelley did not realize the anomaly of the dates, but it is also possible to argue, using evidence within the novel, that Walton actually wrote the novel in 1816-17. An editor 'correcting' the

⁷⁷ Henry Fielding, *Joseph Andrews*, ed. R. F. Brissenden (1742; Harmondsworth: Penguin, 1985), p. 290.

⁷⁸ *Ibid.*, p. 291.

⁷⁹ Brissenden, 'Notes', *ibid.*, p. 342, n. 217.

dates to '18-' would then undermine Shelley's intention to reveal Walton's artifice.⁸⁰ In the penultimate chapter of Richard Brautigan's *Trout Fishing in America* (1967), entitled 'Prelude to the Mayonnaise Chapter', the narrator states: 'Expressing a human need, I always wanted to write a book that ended with the word Mayonnaise.' 'The Mayonnaise Chapter', an odd and 'unnecessary' appendix, concludes the book with a postscript: 'Sorry I forgot to give you the mayonaize.'⁸¹ The misspelling of the much-repeated word comically robs the narrator of his desire. Brautigan is playing with the conventions of both the realist novel's closed ending and the modernist novel's open ending. The error is almost what we expect (we can, at least, accept it with ease), having read the preceding playful narrative; we know that Brautigan has not made an unintentional spelling mistake. Brautigan is, of course, a postmodern writer and because of this an editor in the twenty-first century would presumably have no difficulty in realizing that 'mayonaize' is a correct reading and one not to be altered. What the examples from Fielding, Shelley and Ford demonstrate is that 'intentional error' is not necessarily confined to the postmodern writer. It may be the editor who is in error if the copy-text is 'corrected'.

Ford's poem 'Süssmund's Address to an Unknown God'⁸² is offered to the reader as being originally written by 'Carl Eugen Freiherr von Süssmund, b. 1872, d. 1910.' The text printed, in English, is a 'quite free adaptation' 'from the High German [...]'. In l. 13 of the first published version, there is an error: 'Wailing round Covent Gardens what I should do [...]'. Corrected, the line can read: 'Wailing round Covent

⁸⁰ For further details, see Ashley Chantler, 'The Waltons: *Frankenstein's* Literary Family?', *Byron Journal*, 27 (1999), pp. 102-04.

⁸¹ Richard Brautigan, *Trout Fishing in America* (1967; London: Jonathan Cape, 1970), pp. 111, 112.

⁸² HG, pp. xxvi-xxxiii; reprinted with variants in CP13, pp. 61-66, CP36, pp. 118-23.

Garden's what I should do',⁸³ or, 'Wailing round Covent Garden is what I should do'. Since there are no extant manuscripts of the poem, it is impossible to verify whether Ford wrote 'Gardens', 'Garden's', or 'Garden is'. The introduction of an apostrophe or 'is' avoids ambiguity, but it is possible that 'Gardens' is intentional: perhaps the translation at this point follows Süßmund's text – he does say, Dowell-like, that 'I'm really deadly tired, / I cannot write a line, my hands are stiff' (ll. 42-43), a possible admittance that his text might contain errors – or perhaps Ford has created another persona, the fallible translator, and thus raises issues about fidelity to texts and the role of those who alter them.

In George Farquhar's play, *The Recruiting Officer* (1706), there is a scene where Justice Balance, the rather pompous father of Silvia, is justifying to his daughter why she should not marry Captain Plume. The reasons are, inevitably, financial, relating to inheritance:

A captain of foot worth twelve hundred pound a year! 'Tis a prodigy in nature. Besides this, I have five or six thousand pounds in woods upon my estate. O! That would make him stark mad, for you must know that all captains have a mighty aversion to timber—they can't endure to see trees standing. Then I should have some rogue of a builder by the help of his damned magic art transform my noble oaks and elms into cornices, portals, sashes, birds, beasts, gods and devils, to adorn some maggoty, new-fashioned bauble upon the Thames; and then you should have a dog of a gardener bring a *habeas corpus* for my *terra firma*, remove it to Chelsea or Twickenham, and clap it into grass-plots and gravel-walks.⁸⁴

This is, of course, a humorous speech, one of the jokes being about contemporary trends in architectural design. Farquhar comically gives Balance the typical view of a country landowner,⁸⁵ scoffing at the 'new-fashioned' designs in London and at the

⁸³ As in CP13, p. 61, CP36, p. 118, SP97, p. 63.

⁸⁴ George Farquhar, *The Recruiting Officer and Other Plays*, ed. William Myers (Oxford: Oxford University Press, 1995), 2. 2. 24-35.

⁸⁵ Myers, 'Explanatory Notes', *ibid.*, p. 365, n. 32.

Plume-like people who spend, or would spend, money on such garish constructions. But what makes Balance's tirade so funny is that in Quarto One of the play Balance refers to 'Chelsea and Twitnam'. 'Twitnam' was a variant pronunciation of Twickenham 'very common' at the time,⁸⁶ so when Balance scorns the fashionable by using the fashionable he is unwittingly leaving himself open to scorn. His twitting, his ridicule, is a comic double-edged sword. Whether Myers knew of the 'variant pronunciation' but decided to modernise the spelling for the sake of clarity or whether he thought 'Twitnam' was one of Quarto One's 'obvious misprints'⁸⁷ is unclear since not all of his emendations are recorded in his 'Explanatory Notes'. Whether Farquhar intended Balance to say 'Twitnam' is also open to speculation. Perhaps, for Farquhar, it was an overlooked error (Farquhar, his mind on other things, may have written 'Twitnam' but wanted to write Twickenham and then did not notice his mistake). Perhaps a third party introduced the joke.

'Twitnam' was a word that existed before Farquhar wrote *The Recruiting Officer* and before Quarto One was published. In other instances, however, it is not unknown for an author to invent a word to convey a meaning. Shakespeare's plays, for example, are full of neologisms and Ford's poems contain many. Whether they or a third party consciously invented them *all* is debatable, but that does not detract from the argument that an editor cannot assume that a word unknown to him/her or apparently misspelled is a mistake. As Tanselle has written:

an imaginative work creates its own internal world for the communication of truth: the work can express a 'truth' relevant to

⁸⁶ Peter Dixon, in George Farquhar, *The Recruiting Officer*, ed. Peter Dixon (1706; Manchester: Manchester University Press, 1986), p. 86, n. 37.

⁸⁷ Myers, 'Note on the Texts', *The Recruiting Officer*, p. xxiv.

the outside world without being faithful to that world in the details out of which the work is constructed.⁸⁸

Jerome J. McGann works with this in mind when he argues that ‘world-wind’, in the first published version of Keat’s sonnet ‘A Dream’, was *probably* not an error but a construction by Keats.⁸⁹

It is also possible for a text to contain a factual error, perhaps intended, perhaps not:

When Keats in his sonnet of Chapman’s Homer wrote of ‘stout Cortez,’ rather than Balboa, staring at the Pacific with eagle eyes, he created what has become the classic instance of a factual error in a work of imaginative literature. Yet few readers have been bothered by the error or felt that it detracts from the power of the sonnet, and editors have not regarded it as a crux calling for emendation. Amy Lowell, after mentioning the possibility that Keats was thinking of Titian’s painting of Cortez, dismisses the matter: ‘at any rate he put Cortez, probably by accident. It is no matter.’⁹⁰

The example raises a number of important editorial issues:

If ‘Cortez’ need not be or should not be corrected, the reason is not simply that factual inaccuracies are necessarily irrelevant to the artistic success of poems; the reason must instead focus on why it is either impractical or unwise to make a change in this particular case. Is ‘Cortez’ so much a part of the pattern of versification to rule out an alteration to a word of so different a sound as ‘Balboa’? Does ‘Cortez,’ calling up in the reader’s mind the early days of the Spanish in Central America, manage to convey the meaning that was intended - or, at least, is it not too far off the mark to prevent the reader from grasping that meaning? (If the word, through some error of transmission, had been misspelled in such a way as not to be recognizable as ‘Cortez’—resulting perhaps in a name with no allusive significance or one with an inappropriate association—what would the editor do?) Or, on another level, does the long familiarity of the ‘Cortez’ reading have bearing on the editor’s feeling that a change cannot now be contemplated? If so, does it make a difference whether the traditional, if unfactual, reading is one (like

⁸⁸ G. Thomas Tanselle, ‘External Fact as an Editorial Problem’, *Studies in Bibliography*, 32 (1979), p. 1.

⁸⁹ Jerome J. McGann, *The Beauty of Inflections: Literary Investigations in Historical Method and Theory* (1985; Oxford: Clarendon Press, 1998), pp. 37-39.

⁹⁰ Tanselle, ‘External Fact’, p. 1.

‘Cortez’) known to have been written down by the author or whether it is one whose origins are less certain?⁹¹

Tanselle’s questions cover four areas: the aesthetic, the reader, the author, and the poem’s public history. Regarding the aesthetic, Tanselle suggests that an editor might consider alteration if the factually correct word would not alter ‘the pattern of versification’. This opens up a large can of worms since editorial objectivity becomes editorial artistry, and what one editor may deem aesthetically acceptable, another may not. The editor may also attempt to presume reader-response, speculating on what the word triggers ‘in the reader’s mind’. If the factually incorrect word calls up similar associations as the factually correct word then it might be possible to let it stand. This is, of course, pure guesswork and a thoroughly unscholarly approach to editing. An editor cannot presume to know what a reader will think when reading a poem, let alone numerous readers. Even the editor’s triggered associations may change over time and become further removed from the ‘meaning that was intended’.

The ‘meaning that was intended’ is part of Tanselle’s repeated concern in his work with authorial intention. As he says in this essay:

Intention and error are inseparable concepts, because errors are by definition unintended deviations (unintended on a conscious level, that is, whatever unconscious motivation for them there may be). If a writer intentionally distorts historical fact for the purposes of a work, that distortion is not an error in terms of the work, nor is it a textual error from the editor’s point of view. An editor must distinguish, however, between accepting factual errors because they are intended features of a literary work and accepting them because they reveal the mental processes of the author. [...] If one’s aim is to reproduce the text of a particular document, then obviously one reproduces it errors and all, for the errors may be revealing characteristics of the author’s direction of thought and in any case are part of the historical record to be preserved. But if one’s aim is to offer a critical edition of that text as a finished literary work, one can no more follow a policy of retaining all factual errors than

⁹¹ *Ibid.*, p. 2.

pursue a course of correcting all such errors. In a critical edition the treatment of factual errors can be no mechanical matter, covered by a blanket rule; instead, the editor must give serious thought to the circumstances surrounding each one [...].⁹²

Ultimately, for Tanselle, an editor of a critical edition should not alter a factual error in a text if it is known to have been an authorially intended feature of the work. Historically, it is wrong; authorially, it is right. Like Greg and Bowers (his scholarly forefathers), Tanselle puts his trust in the editor's 'informed judgment to produce eclectic texts, drawing critically on the available evidence and on their own sense of what constitutes an error in a given text [...].'⁹³ He believes that what the editor will choose for the majority of situations will be what the author wanted. But as argued previously, authorial intention is irrecoverable, 'available evidence' is not necessarily the same as 'all the documents that existed relating to the work' and, as such, conclusions based on 'available evidence' are more open to error, and the history of editing has demonstrated that modern editors are as fallible as the authors, amanuenses, printers and editors who produced the work to be edited. In a revealing sentence, Tanselle actually says: 'In some instances [...] the editor's educated guess may be the best solution, but often the wiser course is to let the discrepancies stand.'⁹⁴ An editor should, surely, never 'guess', whatever the situation, however 'educated' the guess may be. Objectivity must be the only approach. A subjective one is likely to result in what Stillingner says the reading texts of the Cornell *Wordsworth* are, 'editorial constructs' that never existed before.⁹⁵

⁹² *Ibid.*, pp. 2-3.

⁹³ *Ibid.*, p. 33.

⁹⁴ *Ibid.*, p. 4.

⁹⁵ Stillingner, 'Textual Primitivism', p. 15.

With reference to 'Cortez', the fourth issue that Tanselle raises is of a poem's place in public history: 'does the long familiarity of the "Cortez" reading have any bearing on the editor's feeling that a change cannot now be contemplated?'⁹⁶ After a thorough promotion of authorial intention, during which a reader is likely to expect that Tanselle will say that 'Cortez' should be altered if an editor could convincingly prove that Keats did not consciously intend the historical error, Tanselle states:

Whether Keats intended to disregard historical fact or confused the historical Balboa with Cortez [...] need not be pondered, for there is no question that 'Cortez' is the word he put into the poem at this point, and the role which that word plays in the patterns of sound and rhythm in the poem makes it an integral element of the work. Furthermore, the connotations of 'Cortez' are such that it is able to serve as a vehicle to carry the intended tenor of the figure. This is one of those situations where an 'error' is unmendable because the use made of it within the work rules out any editorial attempt to rectify it. 'Cortez' must remain, not because author's accidents do not matter, but because it—accident or not in origin—became, as Keats wrote, an inextricable part of the work.⁹⁷

Tanselle offers arguments for the author, the aesthetic and for reader-response, but a crucial reason why he knows that he cannot argue for the alteration of 'Cortez' is surely because no one has ever read 'On First Looking into Chapman's Homer' with 'Balboa' in its place. The 'long familiarity of the "Cortez" reading' has great 'bearing' on what the editor should do. Even if Keats intended 'Balboa' and even if 'Balboa' had far more convincing aesthetic and phenomenological reasons for replacing 'Cortez', to alter the text would create a version never before read, going against the original version's place in the history of literature. All that the editor of the poem needs to do is to put a footnote or endnote explaining the factual error. In this way, the editor remains objective and fidelity to the historical document is achieved.

⁹⁶ Tanselle, 'External Fact', p. 2.

⁹⁷ *Ibid.*, p. 46.

In Stannard's edition of *The Good Soldier* there are a number of instances where he overrides both the pre-publication material and the first published version by emending the spelling of historical references; for example, Dowell's reference to 'Gnossos' appears in *all* previous texts but is altered by Stannard to 'Cnossos'⁹⁸ (Knossos), the ancient city of Crete. Why this change has been made is unclear since in 'A Note on the Text' Stannard writes that '[o]bscure substantive readings must remain obscure if there is no textual authority for change, i.e., if [the manuscripts, typescripts and first published version] agree [...].'⁹⁹ In another instance, Dowell, in Stannard's edition, speaks of Florence lecturing Ashburnham 'about the difference between a Frans Hals and a Wouwerman [...].'¹⁰⁰ The variant readings in the pre-publication material are: 'Franz Hals & a [...] Wouvermans'; 'Frantz Hals and a Woovermans'; 'Franz Hals and a Wouvermans'; 'Frantz Hals and a Woovermans', this also being the reading in the first published version. Stannard alters the reference to be historically correct in the belief that '[a]lthough Dowell can be seen as an unreliable narrator, the various attempts in various states suggest that Ford would have spelled the names correctly had he noticed the errors.'¹⁰¹ This is possible. Conversely, the continual misspelling could suggest that neither Ford nor his amanuenses knew how to spell the names correctly. Whatever the reason, Stannard's intentionalist justification in this instance should surely also have been used for 'Gnossos' (which also occurs in all of the texts of Ford's poem 'The Face of the Night'). Ultimately, the names were presumably changed for the sake of clarity, even

⁹⁸ Ford, *The Good Soldier*, p. 18.

⁹⁹ Stannard, 'A Note on the Text', *ibid.*, p. 193.

¹⁰⁰ Ford, *The Good Soldier*, p. 18.

¹⁰¹ Stannard, 'Manuscript Development and Textual Variants', *ibid.*, p. 197, n. 18.

though this might impinge upon authorial intention (perhaps Ford wanted Dowell to misspell the names) and does impinge upon the integrity of the historical documents.

Due to the wealth of the pre-publication material of *The Good Soldier*, Stannard was able to see the evolution of the revisions and make suppositions about Ford's intentions, which sometimes affected how he emended his copy-text. When there are no extant manuscripts, however, an editor wanting to capture an author's early intentions is forced to use, as Greg and Bowers propose, the 'printed text closest to author's manuscript, that is, [...] the first authoritative edition' as copy-text.¹⁰² But as both Greg and Bowers demonstrate, the majority of printed editions contain corruptions introduced by third parties. It is possible that a revised edition may contain corrections by the author, in which case the second edition may be closer to the manuscript version. However, it is likely that the second edition contains new corruptions. It is also possible that some of the corrections are actually revisions to change the originally-intended meaning of, say, a line in a poem, which could affect the meaning (authorially-intended or not) of the whole poem. Defining revisions is problematic and Tanselle has attempted to differentiate revisions in hope of clarifying what an editor should do when faced with them:

After the editor has separated authorial from nonauthorial alterations and has decided how to treat the nonauthorial ones, he still faces the question of how to define 'final' with respect to the authorial variants. Normally, of course, when there are two authorial readings at a given point and their sequence can be determined, the later one is taken to represent the author's 'final intention.' However, there are in general two kinds of situations in which this view of 'final intention' will prove unsatisfactory: (1) when the nature or extent of the revisions is such that the result seems, in effect, a new work, rather than a 'final version' of an old work; and (2) when the author allows several alternative readings to stand in

¹⁰² Fredson Bowers, 'Current Theories of Copy-Text, with an Illustration from Dryden', *Modern Philology*, 48. 1 (Aug. 1950), p. 12.

his manuscript or vacillates among them in successive editions. In the first case, one may say that there is more than one 'final' intention; in the second, that there is no final intention at all. The editorial problem in both cases usually reduces itself to quantitative terms: when the authorial variants are few in number, it makes little practical difference if an editor selects one group of readings as 'final' and incorporates them into his text, since the reader will be able without much difficulty to analyze the variants for himself and come to his own conclusions about the way in which these variants alter the total effect of the work; but when the number of variants is great, the system of presenting one final text with variant readings in notes is less satisfactory, and the only practical solution is to produce more than one text (perhaps arranged in parallel columns), each representing a different 'intention.'¹⁰³

There are a number of problems with these proposals. Tanselle suggests that a text only becomes a new work when 'the number of variants is great'. The 'total effect of the work', however, need not bear any mathematical relation to 'the number of variants': a small number can produce this effect as dramatically as can a large. Also, if a few variants can alter a text's meaning then they may represent an author's new final intentions for the whole work. To produce an eclectic text of variants may produce an eclectic text of final intentions, and an editor cannot claim with any authority that the single text that s/he has printed only represents 'a "final version" of an old work'. What an editor classifies as 'great' and 'few' in number, then, is, ultimately, a subjective choice and likely to be rooted in aesthetic appreciation; one editor may choose to use textual apparatus, another may print parallel texts.

Tanselle, in a later essay, has written:

In a scholarly critical edition [...] the aim is to emend the selected text so that it conforms to the author's intention; one can never fully attain such a goal (or know that one has attained it), but at least one can move toward it by applying informed editorial judgment to the available evidence. Obviously many writers have different intentions at different times, and in such cases one must decide which version of a work one wishes to edit, for no one critical text

¹⁰³ Tanselle, 'The Editorial Problem', pp. 191-92.

can reflect multiple intentions simultaneously. But when an authorial revision does not indicate a new conception of a work but simply a continuation of the process of perfecting the expression of the same conception, that revision can legitimately replace the earlier reading in a single critical (that is, eclectic) text.¹⁰⁴

This seems to reveal him to be more aware of the irrecoverability of authorial intention but he still continues to promote it as an editorial yardstick. (Surely if an editor cannot know what represents authorial intention then s/he can only speculate as to whether revisions are moving towards or away from the 'goal' of a text that 'conforms to the author's intention'?) If a revision is to perfect 'the expression of the same conception' then Tanselle would introduce it into the copy-text. This idea has its foundations in the earlier essay:

If, for instance, an author deletes passages for the purpose of producing a condensation or simplifies the language to make the work appropriate for younger readers, the special motives in each case prevent the resulting revisions from being definitive. The revised version, in such cases, does not represent a refinement of the work as previously 'completed' but a new work conceived for different purposes; if the new version has merit, it is an independent work to be edited separately. This is not to deny that the author might make in the process some revisions which an editor would adopt as emendations in his copy-text, but in order to qualify for adoption they would have to be revisions unconnected with the aim of condensation or simplification. In other words, two types of revision must be distinguished: that which aims at altering the purpose, direction, or character of a work, thus attempting to make a different sort of work out of it; and that which aims at intensifying, refining, or improving the work as then conceived (whether or not it succeeds in doing so), thus altering the work in degree but not in kind. If one may think of a work in terms of a spatial metaphor, the first might be labeled 'vertical revision,' because it moves the work to a different plane, and the second 'horizontal revision,' because it involves alterations within the same plane. Both produce local changes in active intention; but revisions of the first type appear to be in fulfillment of an altered programmatic intention or to reflect an altered active intention in the work as a whole, whereas those of the second do not.¹⁰⁵

¹⁰⁴ G. Thomas Tanselle, 'Recent Editorial Discussion and the Central Questions of Editing', *Studies in Bibliography*, 34 (1981), p. 62.

¹⁰⁵ Tanselle, 'The Editorial Problem', pp. 192-93.

Regarding 'vertical' and 'horizontal' alterations, Shillingsburg has observed:

Such distinctions depend entirely on the critical judgment of the editor, but some editors see it as a practical, realistic, alternative to the notion that every change produces a new work. It is worth examining this distinction before adopting it. We can note first that the division between vertical and horizontal revisions does not depend in any way on the time when they were made. Particularly in the no-man's-land between slight revisions and major revisions, the attempt to separate one version from another often clashes with the realities of editorial materials [...]. Is it not possible for an aggregate of 'horizontal' revisions to create something new that we would like to encounter separately? When do changes become significant enough so that we can critically call one form a separate work or the result of an altered intention?¹⁰⁶

Even Tanselle admits that:

a revision which does not actually implement the aim of, say, simplification may have been made by the author in the belief that it does. It may be impossible for an editor to distinguish between such revisions and those which genuinely were unconnected with the motive of simplification. All he can do is to judge, on the basis of the texts in front of him and his knowledge of the author, which revisions the author can reasonably be thought to have considered simplifications (whether or not they seem such to the editor himself).¹⁰⁷

Once again, an editor working with authorial intention in mind may be open to the charge of being an unobjective meddler of texts, even a rapist, perhaps: 'Editors always engage in a particular kind of intercourse with an author's discourse: they engorge the text, and simultaneously intrude themselves into it.'¹⁰⁸

It is also difficult to separate 'authorial from nonauthorial alterations [...].'¹⁰⁹

If reclaiming authorial intention is the editor's aim, non-authorial alterations will be

¹⁰⁶ Peter L. Shillingsburg, 'Key Issues in Editorial Theory', *Analytical and Enumerative Bibliography*, 6. 1 (1982), pp. 5-6.

¹⁰⁷ Tanselle, 'The Editorial Problem', p. 193, n. 47.

¹⁰⁸ Gary Taylor, 'Textual and Sexual Criticism: A Crux in *The Comedy of Errors*', *Renaissance Drama*, n. s. 19 (1988), p. 221.

¹⁰⁹ Tanselle, 'The Editorial Problem', p. 191.

seen as corruptions. However, an author may have agreed to the alterations. In such a situation, Tanselle believes that '[w]hat the editor must attempt to assess is whether the author genuinely preferred the changes made by [for example] the publisher's reader or whether he merely acquiesced in them.'¹¹⁰ There may, for instance, be letters by an author complaining about the intervention of a third party, but these are unlikely to specify which alterations fit into Tanselle's two categories. In most situations an editor will not be able to make such a distinction. It is also possible that an editor of a periodical will ask the author to make his or her 'own' alterations prior to publication, for example:

When Thomas Hardy's novels were first published in periodicals, the texts were considerably changed at the urging of editors. Sometimes the alterations were verbal, as the change from 'lewd' to 'gross,' 'loose' to 'wicked,' and 'bawdy' to 'sinful' in *Far from the Madding Crowd*; sometimes they were more substantial, as the omission of the seduction scene from *Tess of the D'Urbervilles* and the substitution of a mock marriage.¹¹¹

Even though Hardy made the alterations, they were at the insistence of another and can be seen to represent a distortion of his original/early intentions. An editor may therefore decide to use as copy-text the last complete manuscript that preceded the intervention of the periodical's editor. There is, then, the problem of extant material, what the editor defines as 'complete', and the fact that a complete manuscript may still not represent an author's final intentions for the first published version of the work prior to third-party intervention. It is also possible that an author, whilst making the revisions for publication, made other alterations which were not specifically related to the requests or suggestions of the third party. To make distinctions between

¹¹⁰ *Ibid.*, p. 190.

¹¹¹ Thorpe, *Principles*, p. 17.

manuscripts based on judgments about enforcement or acquiescence reduces the complexity of intentions and revisions. In Hardy's case, when he 'got his manuscripts ready for book publication [...] he restored nearly everything that the magazine editors had made him change.'¹¹² But he did not alter *all* of the revisions imposed by/generated by the periodical editors. Perhaps he missed some. Perhaps he decided that some of them were better. Perhaps he retained some of the alterations that were introduced after the editors' interventions but were not related to specific editorial requests. Perhaps he did all three at various times.¹¹³ We cannot say for certain why Hardy did or did not act in various ways. As Thorpe says:

there is the essential difficulty in distinguishing the reasons for variants. It is true to say that some variants are accidental and some are intentional, and that some intentional variants are authorial in origin and some are (in a broad sense) editorial. For textual analysis to be definitively successful, it is necessary to be able to make all of these distinctions in practice, and to make them unfailingly. Many of the problems in distinction which face the critic can be easily resolved, but a host of witnesses proclaim the truth that it is sometimes impossible to select readings which are demonstrably authorial.¹¹⁴

It is possible, then, that no extant manuscript or printed edition of *Far from the Madding Crowd* or *Tess of the D'Urbervilles* represents Hardy's final intentions, at whatever stage in the history of the texts.

In his preface to W. H. Auden's posthumous *Collected Poems* (1976), Edward Mendelson states that the edition 'includes all the poems that W. H. Auden wished to

¹¹² *Ibid.*, p. 17. See also Oscar Maurer, "My Squeamish Public": Some Problems of Victorian Magazine Publishers and Editors', *Studies in Bibliography*, 12 (1958), pp. 21-40.

¹¹³ This certainly seems to be the case with *Tess of the D'Urbervilles*. See Juliet Grindle and Simon Gatrell, 'Revision in the Novel', Thomas Hardy, *Tess of the D'Urbervilles*, ed. Juliet Grindle and Simon Gatrell (1891; Oxford: Clarendon Press, 1983), pp. 24-54; also, J. T. Laird, *The Shaping of Tess of the D'Urbervilles* (Oxford: Clarendon Press, 1975).

¹¹⁴ Thorpe, *Principles*, p. 119.

preserve, in a text that represents his final revisions.’¹¹⁵ This approach seems valid if Auden’s last intentions before he died are being honoured. However, in terms of choosing a copy-text, the ‘decision to print an author’s latest text’¹¹⁶ is more problematic than Mendelson suggests. In 1950, Bowers wrote:

The uncritical use [for copy-text] of the last edition within an author’s lifetime is now, or should be, thoroughly discredited, although it is still occasionally found. [...] In theory, such an edition was the last which could have undergone authorial revision. Yet the choice of such a final edition was essentially uncritical, in that the editor usually made no attempt to discover if, indeed, alterations were present which could have come from a revising author. In thus declining the responsibility of determining whether or not there was any basis for his choice of copy-text, such an editor invariably saddled himself with a corrupt and unauthoritative reprint.¹¹⁷

(Bowers was focusing on work printed in the sixteenth to the eighteenth century but his argument remains valid for most work published after that period.) As Greg argues, an edition that is last in an ancestral series is more likely to contain a greater number of third-party corruptions than the earliest printed version;¹¹⁸ and as Bowers demonstrates using Hawthorne’s *Scarlet Letter*, the first printed version can also be full of corruptions.¹¹⁹ Even if an author is known to have gone over the proofs for the last edition, there is still the possibility that new corruptions occur. An editor could, of course, attempt to remove from the final edition such corruptions but the text produced would then be a conflation of the last edition with an earlier edition(s), undermining the proposition that the last version is being presented. The author’s last fair copy could be used as copy-text but an editor may still be faced with the problem

¹¹⁵ Edward Mendelson, ‘Editor’s Preface’, W. H. Auden, *Collected Poems*, ed. Edward Mendelson (London: Faber and Faber, 1976), p. 11.

¹¹⁶ *Ibid.*, p. 11.

¹¹⁷ Bowers, ‘Current Theories of Copy-Text’, p. 12, 12, n. 1.

¹¹⁸ Greg, ‘Rationale’, p. 384.

¹¹⁹ Bowers, ‘Some Principles for Scholarly Editions’, pp. 224-25.

of errors. It is also possible that the author intended to make certain changes but for whatever reason did not. To argue that the copy presents an author's final intentions is not necessarily true.

Printing the last version of a work, whether a manuscript or a printed version, effaces earlier versions, as Mendelson's edition of Auden's *Collected Poems* illustrates. Stillinger criticizes Cornell for marginalizing Wordsworth's later versions, but the situation can be reversed. It is a problem of priority. An editor can print an early version and use the textual apparatus to show how a poem developed or print a later version and show where it came from. Either way, one version is given primacy. (Mendelson does not provide textual apparatus, simply eradicating the 'early' Auden.) In the case of major revisions, parallel texts can be used, as J. C. Maxwell, and Jonathan Wordsworth, M. H. Abrams and Stephen Gill, chose to do for their editions of *The Prelude*.¹²⁰ This then frees the editor from charges of impartiality. (Stillinger believes that the left page has greater 'status', giving the version printed there priority.¹²¹ This may be correct but is rather pedantic. An editor is limited to two facing pages and must choose between a forward or reverse chronology. A reader using an edition containing parallel texts will probably not worry about the choice, being more concerned with comparing the versions.)

Printing only a later version could also mean printing an inferior version. As Schopenhauer warns:

There is no greater error than to imagine that the finally spoken word is always the more correct, that everything written later is an

¹²⁰ William Wordsworth, *The Prelude. A Parallel Text*, ed. J. C. Maxwell (Harmondsworth: Penguin, 1971); *The Prelude: 1799, 1805, 1850*, ed. Jonathan Wordsworth, M. H. Abrams and Stephen Gill (New York: Norton, 1979).

¹²¹ Stillinger, 'Textual Primitivism', p. 16.

improvement on everything previously written, and that every change is a step in the right direction.¹²²

It is generally accepted that Wordsworth's revisions of *The Prelude* produced an aesthetically poorer poem. Hershel Parker has argued that revising authors are often meddlers, that they tamper with and denigrate their earlier works; he believes, for example, that Henry James's 'touching up' of *Daisy Miller* 'defaced the tale [...].'¹²³ For an established author, printing an inferior version of a work is not problematic, so long as that version does not become the only version available to the reader. Stillinger believes that Cornell's influence might affect the choice of copy-texts by future editors of Wordsworth and that this '*standardizing*' would be detrimental to Wordsworth's reputation as a poet.¹²⁴ For an author whose reputation is not secure, printing an inferior last version could be more harmful.¹²⁵

Shillingsburg's criticism of Tanselle's theory of 'vertical' and 'horizontal' alterations touched on two issues in editing theory that emerged out of a discontent with followers of Greg: the idea that 'every change produces a new work' and the importance of the time span between the original act of creation and that of revision.¹²⁶

Hans Zeller has argued that a text is:

a system of signs, both denoting (*signifiant*) and denoted (*signifié*). That it is a system means that the work consists not of its elements but of the relationships between them. However, the clear relationships between the elements form only a part of the relevant relationships. Relationships exist likewise on the phonological level of the text, on the lexical level, etc. Seen in this way, a version is a specific system of linguistic signs, functioning within and without, and authorial revisions transform it into another system. As I said,

¹²² Arthur Schopenhauer, *Parerga and Paralipomena*, trans. E. F. J. Payne (Oxford: Clarendon Press, 1974), p. 503.

¹²³ Hershel Parker, *Flawed Texts and Verbal Icons: Literary Authority in American Fiction* (Illinois: Northwestern University Press, 1984), p. 40.

¹²⁴ Stillinger, 'Textual Primitivism', pp. 20-22.

¹²⁵ The issue of reputation is returned to, pp. 55-57.

¹²⁶ Shillingsburg, 'Key Issues', p. 5.

in principle a new version comes into existence through a single variant. Since a text, as text, does not in fact consist of elements but of relationships between them, variation at one point has an effect on invariant sections of the text. In considering different versions one must therefore not confine one's attention to variants. This is most clearly exemplified when the title of a work is altered. Fundamentally, therefore, whether the variants are numerous and of far-reaching effect is not a necessary condition for the constitution of a version. A new version implies a new intention.¹²⁷

It is, of course, a valid point to argue that 'a single variant' can affect the surrounding words. Tanselle has observed that 'changing a word in any utterance results technically in a different utterance. Although the change of one word in a novel makes less practical difference than the change of one word in a brief lyric poem, strictly speaking each version (of the novel and of the poem) becomes a "separate work."'¹²⁸ The meaning of 'practical difference', however, is unclear. Tanselle seems to conflate the meaning and effect of a word with editorial practice: an author changing 'one word in a novel' creates a 'different utterance' but one that an editor can be less concerned about than a variant in a 'brief lyric poem'. He seems to suggest that a variant is like a stone being dropped into a pond: its effect is less significant the further away from the point of 'rupture'. He is aware of the fact that one word in a novel can have great significance and he is, arguably, justified in believing that a few variants between two texts of a novel does not warrant a separate edition for each text, that textual apparatus is more practical,¹²⁹ but once again he relies on the editor to judge whether a single word has great or minimal significance. He also again tends towards a quantitative approach to variants: the greater the number of significant ('substantive') variants, the more likely the text is to become a new work. Ultimately,

¹²⁷ Hans Zeller, 'A New Approach to the Constitution of Literary Texts', *Studies in Bibliography*, 28 (1975), pp. 240-41.

¹²⁸ Tanselle, 'The Editorial Problem', pp. 196-97.

¹²⁹ *Ibid.*, p. 197.

Tanselle resists proposing that texts that contain few variants should be edited as new works because it undermines his belief in eclectic texts. What Zeller is attempting to do by arguing for the importance of treating each text as an entity is to lessen the penetration of meddling editors who conflate and, therefore, distort authorial intention.¹³⁰ For him, an eclectic text is 'contaminated'.¹³¹ This is practical in the sense that the editor does not have to produce either an eclectic text or, even, textual apparatus, preferring to print each text separately, but as Tanselle has observed, it is impractical for the reader: 'a list of variants has the positive advantage of drawing together the evidence from various versions into a form where it is conveniently comparable.'¹³² The publication of separate versions could result in the marginalization of whatever version the reader is not reading.¹³³ This undermines Zeller's approach to respecting new intentions because some of the author's intentions will not be represented. There is, again, also the economics of book production to be considered. A publisher is unlikely to want to produce two books where one will

¹³⁰ It is important to note that Zeller wants to lessen the penetration of meddling editors, not eradicate it. He believes that the editor can intervene in a text to correct a '*Textual fault*' ("Textfehler"), that is to say, an intermittent suspension of authorisation (in the case of unauthorised documents, an intermittent breakdown in transmission), occurs when two conditions are fulfilled: (1) when the reading in question admits of no sense in the wider contextual setting, or (particularly with modern literature) when it contradicts the logic specific to the text, the internal text structure: (2) when the results of analytical bibliography (in the broad sense of the term) confirm the suspension of authorisation. The bibliographical demonstration requires a detailed investigation of the circumstances of authorisation, such as is usual in Anglo-American studies' (Zeller, 'A New Approach', p. 260). Conclusions about 'the logic specific to the text' and 'the suspension of authorisation' will be subjective. Zeller's approach, therefore, still leaves the text open to editorial contamination.

¹³¹ *Ibid.*, p. 235.

¹³² Tanselle, 'The Editorial Problem', p. 197.

¹³³ As mentioned earlier, Stillinger has argued that the textual appendices in the Cornell *Wordsworth* series containing the later versions of the poems marginalizes those versions. He also believes that parallel texts give greater 'status' to the left page and, therefore, to the chronologically earlier version (Stillinger, 'Textual Primitivism', pp. 19, 16). These ideas are valid, to an extent, because of Stillinger's cogently argued criticisms of Cornell's promotion of Wordsworth's pre-publication material and the reader-unfriendly apparatus of the series. But to negate the use of apparatus and parallel texts for all scholarly editions is not practical.

suffice. Respect for the author is, as the history of literature testifies, often at odds with the profit motive of publishing houses.

Zeller's ideas about the creation of a new version of a work are connected to the second issue that Shillingsburg's criticism of Tanselle raised: the importance of the gap between original creation and 'final' revision. Zeller argues:

From a historical point of view the different versions are in theory of equal value. Each represents a semiotic system which was valid at a specific time, which the author later rejected, because he for some reason no longer found it adequate, in favour of another version which matched his new intention. To explain the alterations by saying that one assumes the author's intentions are still the same but that he was not previously able to realise them so well, is to declare him a bungler. Whether the author regards the alterations as an improvement of his work, or as an enhancement of its literary quality, whether or not he declares the earlier version invalidated, or condemns it - for the historian, for the editor, the alterations mean an adaptation of the work to suit altered circumstances, ideas and purposes of the author. For the editor there is no 'best version'. In selecting the text to be edited he is not bound by the final intentions of the author. [...] As long as the editor sees his function as that of a historian, he has a wide range of freedom in the selection of the version for the edited text, but this version he must reproduce without contamination.¹³⁴

Ford's 'It's an odd thing how one changes!'¹³⁵ and Samuel Beckett's 'the individual is a succession of individuals'¹³⁶ remind us that an author, like any person, changes over time. W. B. Yeats, who revised his work throughout his life, comments in a quatrain for the second volume of *The Collected Works in Verse and Prose of William Butler Yeats* (8 vols. 1908):

*The friends that have it I do wrong
Whenever I remake a song,
Should know what issue is at stake:*

¹³⁴ Zeller, 'A New Approach', p. 245.

¹³⁵ Ford Madox Hueffer, 'In High Germany: The Starling', *Fortnightly Review*, 90 (1 Nov. 1911), p. 1069; reprinted with variants as 'The Starling' in HG, pp. ix-xiii, CP13, pp. 33-35, CP36, pp. 87-90.

¹³⁶ Samuel Beckett, *Proust and Three Dialogues with Georges Duthuit* (London: John Calder, 1965), pp. 19, 66.

The revising author is a different person from the one who wrote the original work. When he or she enters into a past text, whatever the time gap, he or she is entering as a new self and is, therefore, remaking the past. As Frank Kermode says: 'We bring ourselves and our conflicts to words, to poems and pictures, as we bring them to the world; and thus we change the poems and the pictures, or perhaps it is ourselves we change.'¹³⁸ To incorporate later revisions into an early text does not produce 'a "final version" of an old work' but a new version that conflates the products of a 'past' person and a 'new' person. Greg's 'Rationale' and the theories that are rooted in it, such as Tanselle's, do not take the evolution of the author and the concomitant mutability of intention into account. It is possible to see, for example, that in between the first published version (1880-81) and the revised version (1908) of Henry James's *The Portrait of a Lady*, James's aesthetic changed. As Robert D. Bamberg has observed: 'Although there is only one novel by Henry James called *The Portrait of a Lady*, we have what amounts to two separate "Portraits."¹³⁹ James's views about art altered, thus the first version of the novel is the product of one James, the maturing author, the second version another, the 'Master'. The revisions were, of course, significant, both in terms of quantity and of expression, and an editor would not, if only for the sake of practicality, attempt to conflate the versions. Indeed, as argued earlier, no editor should approach a text with quantitative criteria. This is one of the reasons why Zeller wants editors to treat each version as a separate entity.

¹³⁷ W. B. Yeats, *The Variorum Edition of the Poems of W. B. Yeats*, ed. Peter Allt and Russell K. Alspach (New York: Macmillan, 1957), p. 778.

¹³⁸ Kermode, 'The Uses of Error', p. 432.

¹³⁹ Robert D. Bamberg, 'Preface', Henry James, *The Portrait of a Lady*, ed. Robert D. Bamberg (1880-81; New York: Norton, 1975), p. vii.

Zeller promotes the editor as an historian, as someone who is as objective as possible, who treats all documents as being 'in theory of equal value' and the author's intentions with the detachment that objectivity requires. For Zeller, it does not matter whether 'the author regards the alterations as an improvement of his work, or as an enhancement of its literary qualities, whether or not he declares the earlier version invalidated, or condemns it [...].'¹⁴⁰ It does not matter that when Hardy revised *Tess of the D'Urbervilles* for book publication he attempted to eradicate his 'concession[s] to conventionality'¹⁴¹ for the novel's first publication in the ironically titled *Graphic*. The first version is of equal historical value as the second and an editor is completely justified in publishing either as a reading text. This is understandable and it would be odd to argue that we should not read Hardy's enforced 'self-censored'¹⁴² first published version. There are, however, wider implications.

Hardy's place in the history of literature is secure. Although publication of 'inferior' versions or pre-publication material may stimulate negative criticism (as has been the case with the publication of the manuscripts and typescripts of Eliot's *The Waste Land*, which revealed stronger anti-Semitic views), it will not damage Hardy's position as a literary 'giant'. But what about a writer whose reputation is insecure? Publishing a first version may serve to act negatively to the point of destroying a critical reputation. If a revised version exists which is aesthetically superior, perhaps the editor would be wise to take this into account, for the sake of the author. (As discussed earlier, it is also possible for a revised version to be inferior.) Zeller

¹⁴⁰ Zeller, 'A New Approach', p. 245.

¹⁴¹ Thomas Hardy, quoted by David Skilton, 'Note on the Text', in Thomas Hardy, *Tess of the D'Urbervilles*, ed. David Skilton (1891; Harmondsworth: Penguin, 1985), p. 497.

¹⁴² For a discussion on self-censorship, see Donald Pizer, 'Self-Censorship and Textual Editing', *Textual Criticism and Literary Interpretation*, ed. Jerome J. McGann (Chicago: University of Chicago Press, 1985), pp. 144-61.

suggests that editors should not take such a role, one which is subjective and, in a sense, based on an emotional attachment to the author. But by arguing for the equality of versions, Zeller does give the editor the freedom to choose any version. Also, using Zeller's promotion of an historical approach to texts, an editor could argue that an author's work will not have a history if the 'best version'¹⁴³ is not published. Once a reputation has been established, the floodgates can open for other versions. This approach is, of course, open to error since an editor's decision as to what is the 'best version' may be wrong. No theories of editing can accommodate such fluid criteria as 'reputation', but prior to the treatment of texts the editor must surely have to ask why they are publishing the work of an author. Perhaps the editor who is reclaiming a 'forgotten' or marginalized author is exempt from criticism that invokes established editing theories, theories which have been created by experiences of editing the works of authors whose reputations are established.

Ford's case is complex. There are instances when an editor might consider a manuscript version aesthetically superior to the published versions – the published versions of 'Hammock Song'¹⁴⁴ and 'A Song of Seed's Fate',¹⁴⁵ for example, have heavier punctuation than their manuscript versions, arguably impinging on the musicality of the lyrics – but there also instances when the reverse is perhaps true: the manuscript versions of 'Song-Dialogue',¹⁴⁶ for example, contain errors and inconsistencies of presentation that might detract from the reader's appreciation and understanding of the poem. There are also instances when a poem's manuscript version is a combination of both the aesthetically pleasing and the aesthetically poor.

¹⁴³ Zeller, 'A New Approach', p. 245.

¹⁴⁴ QW, p. 51.

¹⁴⁵ QW, pp. 55-56.

¹⁴⁶ QW, pp. 49-50, PP, p. 49, CP13, p. 167, CP36, p. 233.

In the two manuscript versions of 'The Land of Hopes',¹⁴⁷ for example, there are compound adjectives which are, it might be argued, superior to the hyphenated adjectives of the printed version: 'Multicoloured, mothwinged strife' in the first manuscript, for example, and 'Multicoloured mothwinged strife' in the second, is printed as: 'Multi-coloured, moth-winged strife' (l. 8). The pre-Joycean compounds perhaps help further the poem's meditation on metamorphosis and the blurring of boundaries. But the manuscripts also contain punctuation errors (overused speech marks, for example) and underlinings that occasionally impact on sense or the rhythm. The editor of Ford's poems also faces the problem that a significant amount of the poems do not exist in a pre-publication state. An unscholarly and thoroughly confusing edition would result from an editor using as copy-text a manuscript for one poem and a printed version for another.

When editing Yeats's poems, Daniel Albright argued:

I have thought it best to omit those poems that Yeats wished to omit – on the grounds that the poet has the authority to unwrite his poems as well as to write them. This volume presents Yeats's canon as (according to available evidence) Yeats might have wished it to be constructed. But I have taken some liberties. [...] I have put in notes complete texts of some rejected or uncollected poems [...] and those unpublished to avoid embarrassment to the living (such as 'Reprisals', suppressed to avoid offence to the Gregory family, and 'Margot', celebrating adulterous love).¹⁴⁸

Albright takes the role of executor, then undermines his noble intentions. He highlights two roles: the editor who wants to respect the author and the editor who is concerned solely with the literary feasts (and morsels) that an author leaves behind.

Zeller argues against the role of the editor as executor:

¹⁴⁷ QW, pp. 24-31.

¹⁴⁸ Daniel Albright, 'A Note on the Text', W. B. Yeats, *The Poems*, ed. Daniel Albright (1994; London: Everyman, 1996), pp. lxiii-lxiv.

[T]he editor's philological task [...] can only be to interpret extant documents and accompanying circumstances as historical facts. In my opinion he has to deal with the intentions of the author not as an executor, but only as a historian, and he should regard them not as binding directives for editorial decisions, but as historical phenomena.¹⁴⁹

In this way, Zeller's editor can remain more objective and never be faced with the contradictions of Albright's approach. Albright could have been more objective, or at least consistent, by being entirely faithful to Yeats's intentions, but what were they? Is a rejected or uncollected poem necessarily one that an author would not wish to ever be published? Yeats 'might have wished' his canon to be the one Albright would have constructed if he had been faithful to his own intentions; Yeats 'might have wished' Albright was not editing his poems.

There are situations, of course, where an author's intentions for his or her canon are specific. It is well known that Kafka told his executor, Max Brod, to burn his unprinted writings unread. Brod published them. Auden did not want his poem, 'September 1, 1939', to be reprinted during or after his life. As he wrote: 'The whole poem, I realised, was infected with an incurable dishonesty and must be scrapped.'¹⁵⁰ When compiling the *Collected Poems* (1976), Mendelson respected Auden's wishes: 'when an editor works under the final instruction of his author, he is morally obliged to respect the dead man's intentions.'¹⁵¹ A year later, Mendelson published *The English Auden* (1977) and included 'September 1, 1939'. Mendelson had no obligations to Auden as an executor and was justified in his decision, but there is a piousness about the preface to the *Collected Poems*. He invokes morality to bolster his

¹⁴⁹ Zeller, 'A New Approach', p. 243.

¹⁵⁰ W. H. Auden, quoted by John Whitehead, 'Vin Audenaire', *Essays in Criticism*, 17. 4 (Oct. 1967), p. 491.

¹⁵¹ Edward Mendelson, 'Editor's Preface', W. H. Auden, *Collected Poems*, p. 11.

case, and in the 1991 revised edition he states that he ‘honors’ Auden’s ‘final intentions’¹⁵² (‘final’ being used to add weight to what were Auden’s last intentions). Also, by saying that the volume respects ‘the dead man’s intentions’, Mendelson adopts the executor’s role, speaking for the silent dead. With the weight that wills and testaments carry, he subtly loads his defence, making any opposing view seem disrespectful. *The English Auden* stands as a testament of the need for Zeller’s ‘historical facts’, that if Auden’s literary history is to be understood then censorship must be eradicated. (In *The English Auden*, Mendelson interestingly omits a ‘Textual Note’ discussing the history of the poem.)

Julian Barnes, in his novel *Flaubert’s Parrot* (1984), touches on the issue of literary executors and biographers. The narrator, Geoffrey Braithwaite, is in search of correspondence between Gustave Flaubert and Juliet Herbert. Eventually he meets with a man called Ed Winterton, who reveals that he purchased a bundle of the sought-after letters, but because of Flaubert’s directive to Juliet in his last letter, that she must ‘burn both sides of the correspondence’, Winterton has burnt the letters:

‘I didn’t have any alternative. I mean, if your business is writers, you have to behave towards them with integrity, don’t you? You have to do what they say, even if other people don’t.’ What a smug, moralising bastard he was.¹⁵³

Winterton, like Mendelson when compiling the *Collected Poems*, assumes the role of executor, even when he did not have to; Flaubert’s order was to Juliet. Winterton also takes Flaubert’s words rather simplistically. Perhaps Flaubert was drunk. Perhaps he had a panic attack and was acting irrationally. Perhaps he would have changed his mind. Perhaps he did not mean it. It is impossible to know. Can lines be drawn

¹⁵² Edward Mendelson, ‘Editor’s Preface’, W. H. Auden, *Collected Poems*, ed. Edward Mendelson, rev. ed. (1976; London: Faber and Faber, 1991), p. xvii.

¹⁵³ Julian Barnes, *Flaubert’s Parrot* (1984; London: Pan, 1985), p. 47.

between permanent and transitory, rational and irrational, meaning and non-meaning? But if not, can we really understand the words of the past?

Winterton believes that writers and their words should be approached with an 'integrity', a respect. Does this make him 'a smug, moralising bastard'? Perhaps. To position oneself on the moral high ground and have a black and white picture of 'wrong' and 'right' is relatively easy. But Braithwaite does not consider the grey areas of the debate. He is concerned with quenching his hunger for biographical information and does not question whether his position is problematic. Perhaps his pursuit for information about Flaubert's life actually shows a disregard for that life. It is a question of types of respect. What type of respect does he have for Flaubert and his words? An aesthetic admiration which is then materialized in the form of a biography does not necessarily illustrate a respect for the author and his words. Barnes seems to be questioning the way we treat people, their words, and the past. Winterton is, on one level, a censor. He eradicates a piece of history and therefore distorts history. Without the letters, no one has access to the truth that Flaubert had a relationship with Juliet. His act of respect for Flaubert's words could lead to a distorted and perhaps denigrating view by others of Flaubert.

There are parallels here with an editor who makes conclusions about variants based on notions of authorial intention using 'available evidence'. The lack of documentation might lead to erroneous conclusions (often purporting to be 'definitive'). Also, Stillinger argues that Cornell's approach to Wordsworth's work is a type of censorship and distortion because of the marginalization of the poems' later versions. He believes that this could have the long-term effect of effacing, or at least removing from the public eye, some of Wordsworth's words and, therefore, some of

the truth about Wordsworth. Cornell's 'integrity' is, therefore, limited. How can we ever understand the past if we do not have access to all, or the majority, of the records? This is why Zeller wants total objectivity and an emotional distance from authors and their words; nothing is given priority, nothing is marginalized, and history is not distorted – theoretically. On the other hand, what does it say about us if we, like Max Brod or Geoffrey Braithwaite, have a respect for history that disregards human wishes? Through its belief in the equality of versions, of discourse, Zeller's theory has parallels with the *jouissance* of the Barthesian reader. Although Greg allows the editor to 'play' with the copy-text, it is generally within the confines of the author's intentions and with the object of limiting the reader's scope for free interpretation. Zeller releases the editor from the tyranny of intention, but perhaps at the expense of respecting the creator's wishes. It is an unending debate because at the root of the argument are irreconcilable views about the relationship between past and present and between people and their words.

Zeller's approach to editing is connected to what Shillingsburg has called the 'historical orientation' in editorial practice:

The *historical* orientation, as the name implies, places a high value on the chronology of forms. Without necessarily valuing early forms over later ones, the historical orientation frowns on the mixture of historically discrete texts. The historical orientation is used to support diverse editorial principles. Some editors would insist that the integrity of each historical document be maintained. They tend to support microfilm projects and facsimile editions. Emendations of errors in a document may be tolerated, but attempts to create a text with the best elements from two historically distinct documents is considered unhistorical—a violation by the editor of the historical form. Some editors with a strong historical orientation, however, do not accept this narrow documentary historicism. Some editors would purge a historical document of forms introduced 'nonauthoritatively' and restore the forms that would have existed

in the historical document had it not been for the 'nonauthoritative' agency.¹⁵⁴

To mix 'historically discrete texts', then, is to mix history, to create a history that never existed, hindering an understanding of the past and past responses to the texts.

These approaches have affiliations with that of the 'historian documentary editor':

An historian documentary editor has traditionally been concerned with making available in accurate and comprehensive reprints the raw materials of history. In the form of state papers, letters to and from the subject, memoranda, reports, miscellaneous documents of all descriptions, these manuscripts (chiefly) are assembled, dated, different versions are assessed, and finally what is judged to be the definitive form of each document is methodically transcribed and provided with an appropriate commentary not necessarily by the hand of the text editor. Students of history may read these texts to gain a firsthand acquaintance with the undigested material, but at higher reaches these documents provide professional scholars with the necessary data from which formal eclectic interpretation can be made in written histories and biographies. Documentary editing, then, assembles and makes public the building blocks of history. Interpretation of its significance may make one block seem more valuable to certain users than another, but in their constitution all blocks are equal as factual records on which interpretation must depend.¹⁵⁵

Here, the document is 'transcribed'. This produces a 'diplomatic reprint': 'as faithful to the original as a facsimile (except for a few recognised mechanical details), but it ignores the line-for-line and page-for-page convention as well as omitting all the appurtenances external to the text.'¹⁵⁶ As Tanselle mentions, however, an editor producing a diplomatic reprint must make a 'judgment as to what a text in fact consists of [...].'¹⁵⁷ An editor using manuscripts, complex typescripts or poorly printed and deteriorating old editions, for instance, must interpret the markings on the

¹⁵⁴ Shillingsburg, *Scholarly Editing in the Computer Age*, pp. 19-20.

¹⁵⁵ Fredson Bowers, 'The Editor and the Question of Value', p. 46.

¹⁵⁶ *Ibid.*, p. 53.

¹⁵⁷ G. Thomas Tanselle, *A Rationale of Textual Criticism* (Philadelphia: University of Pennsylvania Press, 1989), p. 59.

page in order to 'transcribe' them. This introduces the subjectivity of the editor and the possibility of error. Stillinger has accused the Cornell *Wordsworth* of occasionally misreading the manuscripts.¹⁵⁸ (Tanselle does not fully accept facsimile or diplomatic texts because of his belief in 'a critical text that aims to respect the author's intention [...]';¹⁵⁹ his approach is 'historical' in the sense that 'the editor must strive to make emendations that are faithful to the spirit of the historical document under consideration and that do not move on into the area of prescriptive correcting',¹⁶⁰ but unhistorical in Zeller's sense of conflating versions and intentions.) Facsimiles free the editor from conscious interpretation, but in cases where the document being copied is unclear, these cannot be used as reading texts.

An editor facing this difficulty may choose to print a parallel reading text. This may contain editorial errors of interpretation but at least the parallelism moves towards objectivity, giving the reader the chance to interpret. Facsimiles do not necessarily mirror all the aspects of the original document, 'such as the quality of paper, the dimensions of leaves, [...] and the widths of margins', which can 'influence readers' responses to the text it contains',¹⁶¹ but unless the original is produced exactly, no publication will. Facsimiles are, arguably, the next best thing.¹⁶² There is, however, a problem with printing parallel facsimile texts that are longer than one side of a page. In order to respect each separate version and to give the reader the chance to

¹⁵⁸ Stillinger, 'Textual Primitivism', p. 15.

¹⁵⁹ Tanselle, 'External Fact', p. 43.

¹⁶⁰ *Ibid.*, p. 43.

¹⁶¹ Tanselle, *A Rationale of Textual Criticism*, p. 91.

¹⁶² Randall McLeod has argued for the necessity of facsimiles if we are to understand the works of the past within their historical context. Using Keats and Shakespeare as examples, he demonstrates that when manuscripts and folios are transferred onto the page of a normal edition, important characteristics are lost, such as Keats's markings in an edition of *King Lear* and the typographical idiosyncrasies of Shakespeare's first printings. Facsimiles 'unedit' the normalizing procedures, such as using standard type, of modern editorial practice. Randall McLeod, 'Editing Shak-speare', *Sub-Stance*, 33/34 (1982), pp. 26-55.

see the difference between the versions, placing the versions side by side blurs the boundaries of the historical artifact. Although they are not comprehended simultaneously, they are witnessed as being two interrelated documents. They are not. One was produced at one point in time, the other at another. If fidelity to the artifacts is the aim, each one must be printed in isolation.

The historical, documentary approach eradicates eclecticism and, in its ideal form, any editorial intrusion (Zeller proposes that the editor emends 'textual faults'; he is not, therefore, an 'historian documentary editor' of literary texts). Each text is meant to be treated as an artifact and an editor need make no value judgments as to which is aesthetically the 'best text'. Nor is authorial intention used as a criterion to establish what text to print. However, due to the necessity of a reading text, an editor must decide what document to use. This then leaves the editor open to charges of prioritizing one version. All the versions of a work could be printed together as a sequence of separate versions and in most situations an intelligible reading text would result, but this is impractical and expensive. Presumably it depends on the position that the editor is in with regard to his or her own publisher. The financial backing behind the Cornell *Wordsworth* series (and McGann's Rossetti project at Virginia) shows that when money is no object, editors are free to produce esoteric editions containing facsimiles, parallel texts and complex textual apparatus. The middle ground is occupied by, for example, the reasonably-priced Norton Critical Editions and World's Classics' series of plays, such as Myers's edition of *The Recruiting Officer*. These contain a clear reading text and some textual apparatus. If an editor is producing an inexpensive edition for the general reader, such as the Everyman's Poetry series, one clear reading text with no apparatus is required. The choice of copy-

text may be more arbitrary and based on value judgments but it is, surely, better that this occurs in order to keep the readership as large as possible.

By denying the editor the right to intrude into the texts that are being reproduced, the 'historical orientation' attempts to stabilize the relevant documents. The editor of an eclectic text alters documents and therefore alters the past. But as Bowers has observed, by trying to be completely objective and printing separate versions, the documentary editor tends not to supply textual apparatus containing speculations about corruptions and errors. Worse still is when only a single version is supplied with no apparatus concerning variants.¹⁶³ Bowers proposes that a clear reading text must be printed with comprehensive textual apparatus listing 'all editorial emendatory departures from the copy-text, [...] rejected (that is, unused or passed over) variant readings in any other authorities, and [...] all alterations in a manuscript text whether made during composition or on review [...].'¹⁶⁴ In doing so, 'the reader may effectively combine the virtues of the exact reprint and the reading text. The scholar can use the reading text provisionally as a convenience. Then, as occasion demands, he can from the apparatus reconstitute the equivalent of a transcript of the original documents.'¹⁶⁵

Bowers, then, is trying to reach a practical compromise between the documentary and the eclectic. What is problematic about his proposals is that he still gives the editor the right to alter the copy-text. This undermines the ideals of the historical orientation and Bowers's proposal that 'the works of the past should be presented to today's readers—textually—as much as possible in terms of the age in

¹⁶³ Bowers, 'The Editor and the Question of Value', pp. 49, 53, 59-63.

¹⁶⁴ *Ibid.*, p. 62.

¹⁶⁵ *Ibid.*, p. 62.

which they were written, whether this was three or three hundred years ago.’¹⁶⁶ If comprehensive apparatus is going to be used, a better compromise might be to print a text ‘warts and all’, with no new editorial intrusions, and to use the apparatus to list all variants, alterations and corruptions, speculating there about such things as dating and sources. What text to print as the reading text is, of course, open to debate. The use of manuscripts is problematic, if only for the fact that they might be unclear. Clean typescripts could be used but then the editor may be open to the charge of ‘textual primitivism’. There is also the problem of extant material. If an intelligible autograph typescript of a novel exists, there could be a case for using that as the reading text. For a collection of poems, however, an editor cannot alternate between an extant typescript for one poem and then the first printed version for another. There needs to be a uniformity to the approach or else the collection as a whole will be an amalgam of contexts. It is likely, therefore, that for the majority of situations, the editor with an ‘historical orientation’ editing a collection of poems will print the first published version of all the poems as diplomatic reprints (unless there is the financial support to use facsimiles) and then use the apparatus to contain all subsequent variants and alterations, and other details, both factual and speculative. When possible, pre-publication material would be included. If the aim is to get the reader as close as possible to what contemporary readers encountered,¹⁶⁷ it would also be necessary to

¹⁶⁶ *Ibid.*, p. 59.

¹⁶⁷ In 1999, Penguin launched a new series, ‘Poetry First Editions’: ‘This series brings together some of the greatest collections of poetry ever written, in the form in which they first appeared. Completely reset, Poetry First Editions allow modern readers to recapture the extraordinary impact these books first had and see some of our most famous poems in their original context’ (blurb on the back cover of William Wordsworth and Samuel Taylor Coleridge, *Lyrical Ballads* (1798; Harmondsworth: Penguin, 1999); the resetting of the text and, for *Lyrical Ballads*, the J. M. W. Turner painting on the cover arguably affect how the reader responds to the volume. Even a reader now reading the first edition proper would not ‘recapture’ its ‘impact’ on its first readers (if, indeed, they all felt an impact) because the reading occurs in a different historical context.

supply information about the places where the work was published, such as details about a periodical's artistic and political agenda. As McGann says, 'the language in which texts speak to us is not merely located in the verbal sign-system. Texts comprise elaborate arrangements of different and interrelated sign-systems. It makes a difference if the poem we read is printed in the *New Yorker*, the *New York Review of Books*, or the *New Republic*.'¹⁶⁸

Electronic, hypertext, editions are perhaps the best way to eradicate editorial prioritizing since the reader presumably has access to all the versions in their entirety. Ian Small, however, has problematised the supposed 'freedom' hypertext offers the reader:

[The] desire to dispense with what is seen as the arbitrary authority of a single editor—or, to put it positively, to empower individual *readers* or *consumers*—has of course run parallel with recent trends in literary criticism, and indeed appears to have been generated by them. In literary criticism, authority—embodied in the notion of a canon or in the notion of determinate meaning—has come under various attacks, most of which appeal to a concept of freedom. So, in Terry Eagleton's phrase, this freedom is 'human emancipation'; Catherine Belsey calls it 'political intervention'. In both cases the end of criticism is held to be one of freeing readers from the authority of those who hold cultural power—editors, critics, teachers, and so on. Within this general scheme, the purportedly value-neutral computer replaces the biases and prejudices of the value-constructed editor, for (allegedly) with texts held computationally, there is no mediator between the work and the reader.¹⁶⁹

He goes on to argue that the reader is not actually 'presented with a value-neutral or "objective" body of information' since what the computer stores is a limited amount of 'facts', facts which have been chosen by the editor(s) according to certain 'values';

¹⁶⁸ McGann, *The Beauty of Inflections*, p. 80.

¹⁶⁹ Ian Small, 'Text-Editing and the Computer: Facts and Values', *The Politics of the Electronic Text*, ed. Warren Chernaik, Caroline Davis and Marilyn Deegan (Oxford: Oxford Computing Services, 1993), pp. 26-27.

the 'facts' are, therefore, 'value-laden'.¹⁷⁰ Hypertext also opens a phenomenological and hermeneutical can of worms because a text on a screen is a distortion of the nature of the historical artifact, the text on paper. J. Hillis Miller stresses the need for the artifact:

Literature on the computer screen is subtly changed by the new medium. It becomes something other to itself. Literature is changed by the ease of the new forms of searching and manipulation, and by each work's juxtaposition with the innumerable swarm of other images on the Web. These are all on the same plane of immediacy and distance. They are instantaneously brought close and yet made alien, strange, seemingly far away. [...] Manipulating a computer is a radically different bodily activity from holding a book in one's hands and turning the pages one by one.¹⁷¹

As George P. Landow says: 'hypertext radically changes the experiences that *reading*, *writing*, and *text* signify [...]'.¹⁷²

Critics of the historical, documentary approach to editing, such as Tanselle, tend to be concerned with reclaiming authorial intention. For them, the author is the original source of the work and should, therefore, be respected, even if the resulting text is an eclectic one that melds versions, the different products of an author's evolved persona. Theories such as Zeller's, which deny the author the primary place in the editor's concerns, are connected to New Historicism and cultural materialism. As Louis A. Montrose has written: 'the newer historical criticism is *new* in its refusal of unproblematized distinctions between "literature" and "history," between "text" and "context"; new in resisting a prevalent tendency to posit and privilege a unified

¹⁷⁰ *Ibid.*, p. 29.

¹⁷¹ J. Hillis Miller, *On Literature* (London and New York: Routledge, 2002), p. 12.

¹⁷² George P. Landow, *Hypertext 2.0: Being a Revised, Amplified Edition of Hypertext: The Convergence of Contemporary Critical Theory and Technology* (Baltimore and London: Johns Hopkins University Press, 1997), p. 57. See also Espen J. Aarseth on 'Textuality, Nonlinearity, and Interactivity' and 'hypertext aesthetics' in his *Cybertext: Perspectives on Ergodic Literature* (Baltimore and London: Johns Hopkins University Press, 1997), pp. 41-45, 76-96.

and autonomous individual - whether an Author or a Work - to be set against a social or literary background.'¹⁷³ In New Historicism, the author, not seen as god-like, the creator and controller of sacred words, is just one part of a network:

[C]ontemporary textual work is dominated by a theory of literary production which is so author-centred that it has increasingly neglected the importance of non-authorial textual determinants. Establishing texts for editions too often begins and ends in the pursuit of the so-called 'author's intentions' or 'author's final intentions' (as if these were definitive matters, or as if the author could or even should exercise exclusive authority over the use of his works). [...] The fact is that the works of an artist are produced, at various times and places, and by many different people, in a variety of different textual constitutions (some better than others). Each of these texts is the locus of a process of artistic production and consumption involving the originary author, other people (his audience[s], his publisher, etc.), and certain social institutions.¹⁷⁴

An author is part of a social system, as is a text. An editor working with authorial intention in mind, who places the authority of a text solely with the author and produces a 'decontaminated' text, removes a version of a work from its place as a 'nexus' within the system that produced it.

Authors usually write to be read, thus one of their intentions is to be published.

They themselves choose to enter into interactions with publishers and the public. As Stephen J. Greenblatt says:

[A]rt is social [...]. [T]he work of art is the product of a negotiation between a creator or class of creators, equipped with a complex, communally shared repertoire of conventions, and the institutions and practices of society. In order to achieve the negotiation, artists need to create a currency that is valid for a meaningful, mutually profitable exchange. It is important to emphasize that the process involves not simply appropriation but exchange, since the existence of art always implies a return, a return normally measured in pleasure and interest. I should add that the society's dominant currencies, money and prestige, are invariably involved, but I am here using the term 'currency' metaphorically to designate the

¹⁷³ Louis A. Montrose, 'Professing the Renaissance: The Poetics and Politics of Culture', *The New Historicism*, ed. H. Aram Veeser (New York: Routledge, 1989), p. 18.

¹⁷⁴ McGann, *The Beauty of Inflections*, pp. 87-88, 119.

systematic adjustments, symbolizations and lines of credit necessary to enable an exchange to take place.¹⁷⁵

If authors acquiesce to editorial pressure in order to get their work published (probably from the need for money), that is part of the process of moving a text from the private to the public, of transforming a manuscript into a book. Without that socializing, institutionalizing process, the text would remain silent. Writing is a public act because the writer writes to communicate, but it is only when a poem or novel is read that it becomes a communicating being, a work of art. Wolfgang Iser says that the 'convergence of text and reader brings the literary work into existence [...].'¹⁷⁶ It is a combination of author and publisher that makes the text exist; it is the reading public that make the work exist; and what the public respond to and what reviewers review, what starts the history of a poem or novel (after which an interest in the author and pre-publication material may occur), is the first and subsequent printed versions. They may contain numerous corruptions, they may not represent an author's intentions, but that does not matter. Post-Caxton, the first printed version is where a work of art has been born.

Authority is a social nexus, not a personal possession; and if the authority for specific literary works is initiated anew for each work by some specific artist, its initiation takes place in a necessary and integral historical environment of great complexity. Most immediately [...] it takes place within the conventions and enabling limits that are accepted by the prevailing institutions of literary production—conventions and limits which exist for the purpose of generating and supporting literary production. In all periods those institutions adapt to the special needs of individuals, including the needs of authors (some of whom are more comfortable with the institutions than others). But whatever special arrangements [*sic*] are

¹⁷⁵ Stephen J. Greenblatt, *Learning to Curse: Essays in Early Modern Culture* (New York: Routledge, 1990), pp. 112, 158.

¹⁷⁶ Wolfgang Iser, 'The Reading Process: A Phenomenological Approach' (1972), *Modern Criticism and Theory: A Reader*, ed. David Lodge (1988; London and New York: Longman, 1993), p. 212. Regarding this idea, Iser later cites the influence of Georges Poulet, 'Phenomenology of Reading', *New Literary History*, 1 (1969), p. 54.

made, the essential fact remains: literary works are not produced without arrangements of some sort.¹⁷⁷

Removing the autonomy of the author and giving equal, or perhaps more, authority to the institutions that create works of art can already be seen in the way we speak of the 'Cornell Wordsworth', the 'Norton *Heart of Darkness*', of 'Myers's edition of *The Recruiting Officer*'. We emphasise the institution, publisher or editor as much as, if not more than, the author. We approach the work knowing that it is not just the author's, that it has been edited, altered, perhaps even bastardized. We realize that the work of art is produced through collaboration. What New Historicism argues is that works of art have always been produced like this, that they have always been co-authored. New Criticism and author-centred approaches to editing tend to be ahistorical and anti-social.¹⁷⁸

This New Historicist approach to editing, however, is still problematic because the editor must supply information about the 'non-authorial textual determinants', about how and where the work was produced, about the printer and publisher, and the audience.¹⁷⁹ Critical introductions to editions already supply a limited amount of this

¹⁷⁷ Jerome J. McGann, *A Critique of Modern Textual Criticism* (Chicago: University of Chicago Press, 1983), p. 48.

¹⁷⁸ Regarding New Criticism, as represented by, for instance, Wimsatt and Beardsley's *The Intentional Fallacy* (discussed earlier), McGann says: 'Critics who do not or cannot distinguish between the different concrete texts which a poem assumes in its historical passage are equally disinclined to study the aesthetic significance of a poem's topical dimensions, or its didactic, ethical, or ideological materials. Poems that have no textual histories have, at the thematic level, only those meanings and references which "transcend" the particulars of time and place. The poetry of poems, in this view, is a function not of specific ideology or topical material but of "universal" themes and references' (McGann, *ibid.*, p. 125). Tanselle, in a passage arguing against McGann, says that an 'intended text must be eclectic in that it is not documentary and therefore has to be constructed from all available sources. But it is neither unhistorical nor ahistorical because the intention being reconstructed is tied to a particular moment' (Tanselle, 'Textual Instability and Editorial Idealism', p. 17). As argued earlier, however, by mixing versions an eclectic text is a mixture of moments in history. It is, therefore, ahistorical.

¹⁷⁹ It is interesting to see that the textual apparatus in McGann's multi-volume collection of Byron's work contains sections on 'Ms. and Publishing History' and 'Literary and Historical Background', both of which are not exhaustive. What is perhaps more interesting is McGann's choice and use of copy-texts: 'Wherever possible, the present text returns to early editions of Byron for copy text [...];

information but it is selective and based upon what the editor believes to be relevant. So where does the editor draw a line? Presumably where time and money dictate. But decentring the author so that other factors are not marginalized could create a book that marginalizes the majority of the reading public. Those who produce Knowledge are often the only people who have access to it.

In light of past editorial procedures, it seems, then, that an editor 'should not base his work on *any* predetermined rule or theory.'¹⁸⁰ What was suitable for Greg may not be suitable for an editor of a modern novel. As Shillingsburg says, 'No single approach is the right approach. Critics and scholars need texts for different purposes';¹⁸¹ and some editors produce texts for the reading public. All editorial procedures are open to criticism. But this is not necessarily cause for concern, so long

determining which of these editions will serve as copy text for a particular work has to be made on a poem by poem basis, and the relevant circumstances are explained in the commentaries. Nevertheless, certain general principles govern the choices of the present edition. In the case of poems printed with Byron's authorization before he left England in 1816, I have tended to prefer a later rather than an earlier edition of the poems. I have done so because the evidence shows that Byron continued to correct proof for later editions of early poems like [*Childe Harold's Pilgrimage*,] I-II, *Giaour*, *Bride*, and *Corsair*. Extant proofs, plus standard collations and Byron's letters, all show that he altered and corrected continuously as these poems went through their early editions. I have tried to take as copy text the latest edition of these works which it can be shown, or reasonably deduced, Byron himself corrected. [...] Substantive changes are introduced into the copy text on the basis of collations with manuscripts, proofs, or editions. When the copy text differs from another collated text, the copy text will be altered only when the other text has a manifestly higher authority. [...] Only a minimum of normalizing has seemed necessary. Spelling mistakes are corrected, but I have retained Byron's old spellings (like *chace* and *vilain*) as well as his inconsistent usage (like *grey* and *gray*). I have modernized the obsolete possessive forms *their's*, *it's*, etc., which in fact Byron's own texts tend increasingly to do after 1813. The use of quotation marks is emended according to modern style' (McGann, 'Editorial Introduction', *Lord Byron, The Complete Poetical Works*, ed. Jerome J. McGann. Vol. 1 (Oxford: Clarendon Press, 1980), pp. xxxiv, xxxv-xxxvi, xxxvii). The inconsistent use and mixture of copy texts, the introduction of substantive changes from various documents into each one and the 'normalizing' of certain aspects surely undermines McGann's promotion of a critical approach that positions a specific text as a nexus in a social system. In his theory, he seems to have affiliations with the 'historical orientation' and theorists such as Zeller. In his (early) editorial practice, there is a definite author-centred approach, the kind which Zeller argues against. The Rossetti hypertext project appears to be his attempt to confront this contradiction between theory and practice.

¹⁸⁰ Philip Gaskell, 'Preface', *From Writer to Reader: Studies in Editorial Method* (Oxford: Clarendon Press, 1978).

¹⁸¹ Shillingsburg, *Scholarly Editing in the Computer Age*, p. 77.

as no one procedure colonizes the discourses of the past, the history of literature, or the discourses of textual editing.

EDITORIAL PROCEDURE

The idea that every author's work should dictate its own editorial procedures lies behind this edition: that the editor should create a rationale after approaching the work, not before. Much of Ford's poetry is in danger of extinction. All the original volumes are rare books and not even the British Library houses all of the periodicals in which some of the poems were first published. The founding aim of this edition is, therefore, preservation, thus requiring it to be an historical, documentary edition. There has been no emendation of the copy-texts by the current editor in the belief that this is an impingement upon the historical document. This could lead to the charge that some or all of the texts printed might be corrupt versions that Ford never actually wrote. To counter this charge, the textual apparatus gives, where possible, readings from pre-publication material. The reader is then free to speculate about corruption and authorial intention.

For several reasons, then, the copy-text for each poem is the first published version. Because little of the pre-publication material is extant, the first illustrations of many of the poems in 'complete form' is their first publication. In some instances it may have been justifiable to have given primacy to holographs and typescripts but, as argued in 'Issues in Textual Editing', (a) there is a need for consistency (see pp. 8, 39, 56-58, 71, n. 180); (b) the use of manuscripts for copy-texts is too open to speculation (see pp. 26-31, 41-42, 46-47); and (c) it can forcefully be argued that the text only becomes a work of art when it becomes public (see pp. 69-71). Even errors, such as spelling, which were seemingly introduced by third parties, are left 'uncorrected' (although they are, of course, mentioned in the textual apparatus), thus avoiding editorial intrusion into the copy-text. Producing the text thus shows exactly what the

first readers read, and it is then that the history of the work begins (see p. 70). Line numbers and discrete annotations have, however, been added.

In wanting to keep the page as uncluttered as possible (giving primacy to the production of a clear reading text of each poem), footnotes have been kept to a minimum. They contain a list of all the places where the poem was published in Ford's lifetime, title variants (for historical accuracy, the first published title has been given primacy; when the title above the reading text of a poem in a collection differs from the title given in that collection's contents pages, the former title heads the reading text here; discussions regarding the titles are in the textual appendices), a translation of any title not in English, and page references directing the reader to the textual appendices and, where applicable, to variant states. Each poem has a three-part section in the textual appendices: 'Textual Variants', 'Notes' and 'Bibliography of Writing on the Poem'.

'Textual Variants' contains all subsequent variations of versions published in Ford's lifetime (including those versions that appeared in Ford's other book publications, such as 'The Wind's Quest' in *Return to Yesterday*), allowing the reader to follow the evolution of each poem. Where possible, there are also readings from pre-publication material, along with certain bibliographical information: whether the poem exists as a manuscript or typescript, its date (when stated), the number of leaves and pages, where the document is held, and other relevant details, such as whether the manuscript or typescript contains inscriptions by a hand other than Ford's. Where applicable, a disquisition is given regarding significant textual changes and cruces. The reader is alerted to each textual disquisition by a degree sign (°) at the relevant point in the reading text.

In some instances, part or all of a poem's pre-publication material is contained in a group of manuscripts and/or typescripts that Ford produced when preparing an individual volume for publication. The reader is alerted to such instances and is directed to the relevant page(s) in the chapter 'The Individual Collections'. This supplies all known information about the collections from their conception to the present day.

Within the 'Textual Variants' section, when applicable, there is for each poem a bibliography of posthumous publications. This lists all the significant places the poem has been published after Ford's death, notably *The Bodley Head Ford Madox Ford* (1961), *Selected Poems* (1971), *The Ford Madox Ford Reader* (1986) and *Selected Poems* (1997).

'Notes' contains discussions regarding presumable spelling errors or neologisms, explanations of obscure references, translations, sources of quotations and possible allusions in, and influences on, the poem. References are also given guiding the reader to other poems and works by Ford. The reader is alerted to information in 'Notes' by an asterisk (*) at the relevant point in the reading text. Two asterisks (**) at the end of a line indicate two glossing disquisitions: in 'The Story of Simon Pierreauford', for example, there are disquisitions for l. 155 and ll. 155-56, thus ** occurs at the end of l. 155.

'Notes' is followed by 'Bibliography of Writing on the Poem'. This cites all known critical references to the poem, except passing references which do not include critical commentary, and is divided between references made by Ford and those made by others.

To continue the edition's emphasis upon the poem within the public rather than the private sphere, a chronological order according to the date of first publication has been chosen.

In the history of the poems, there are no examples of experimental styles of type introduced by either Ford or by any of the journals and publishing houses. This edition's typography is, therefore, uniform throughout.

Suspension dots are reproduced exactly. Suspension dots in square brackets, '[...]', signal editorial excisions.

THE QUESTIONS AT THE WELL.¹

LO!* where twin headlands, stretching out,
Bluffly breast the water's rout
Swirling in eddies their bases about,
A boat is borne above where the bar
With the flowing tide is a whirling war
Of waters white.

5

But now, at the ebb, the river's flight
Seaward ceases, and in its might
The sea rushes on in smooth delight.
Spray-bright and sparkling from stem to prow
With dripping oars and heaving bow,
The boat holds on,

10

Full half of the distance between is done.
On either hand, in the summer sun,
With a background of blue the roofs of a town
Wait above the churned sea-swirl
For the boat-borne pair, a man and girl—*
She passing fair—

15

With sun-browned skin and gold-brown hair,
With lips that were a resistless snare
And eyes to whose hue no man might swear,
Not even he who plied the oar,
And had seen them a thousand times and more
As he kissed her face,

20

For their colour changed with changing case,*
Should shadows quiver for a space,
Or when the sunlight filled the place;
But for the most part they were brown
With darkling lashes hanging down.*
As for the man:

25

30

His face was bronzed with weather's tan.
A face it gave one joy to scan,
Such comeliness was in its span.
Their garments' shape was of the age
When thrice the name of Edward* crowned the page
Of England's history.

35

Nearer one could not tell, for he

¹ QW; no subsequent publications. See pp. 132-47 for textual variants and notes; see pp. 279-90 for variant states.

Was clothed as one that sailed the sea,
And she was a maid of low degree;
But folk like these have scant scope to change
Their garments' form through a century's range, 40
And nearer the tale doth not tell.

From far inland* the sound of a bell
Wind-borne rose, then failed and fell
To leave but the sigh of the sea's sad swell. 45
"Six hours since the dial marked the prick of noon
And the few hours more will fly too soon,"
The maiden sighed.

And he: "Yea, at dawn we drop down on the tide.
Beloved, how long will thy love abide 50
When I no longer stand by thy side."°*
He ceased to row and looked askance
At her downcast eyes* till she raised her glance
To meet his own,

And spoke with soft rebuke in her tone, 55
"How many years to the grave have gone*
Since first thou heldst my love alone?°
How many troublous,* changing years,
And hitherto no jealous fears
Have creased thy brow."° 60

Whereat he smiled and answered low:
"Sweet dear, there was scant need, I trow,*
To fret so true a love as thou."
And once again he plied the oar
Till they drew near the hither shore 65
At the landing-place,

Where the path ascends the headland's face*
Sheer and steep from the wave-born° base,
And only half way° up is there space
For two grown men to go abreast. 70
Now this is the side towards the West—
On the southern side,

A slanting causeway, smooth and wide
Runs from the quay, where, upon the tide,
The greater gallions° anchored ride; 75
And up this road the merchants bear
Their strange and costly foreign ware.
Above it all,

Up, up where the headland rises tall,
 Nestles the town within its wall* 80
 Unheeding of weather or foe's onfall.*
 And lo! this town is the maiden's home
 Where all too soon the boat has come
 To its moment's rest.

There's an orange glow throughout the West 85
 And the seamew* leaves the sea's grey crest,^o
 And the moon who has shone her ruddiest
 Gleams jaundiced pale in her jealous wrath.
 But hand in hand they climb the path
 Till half-way up they reach the well. 90

"Love—let us here a moment dwell
 And drink we a draught from the scallop-shell,*
 On thee the Saint shall cast his spell."
 (For ancient sweet-voiced poets sing
 That great Saint Leonard* found this spring* 95
 When all the land cried out for rain,

In token, doth his shell remain
 And he who thence a draught doth drain
 May never rest till he drink again.)*
 And so he drew her face to his.^o 100
 And from her lips drew in one kiss
 And laughing said:

"Full many a time shall the West be red—^o
 The broad French lands may quake with dread,
 And mayhap by my deed a soul be sped. 105
 But never shall peaceful rest be mine
 Till I drink again from these lips of thine
 Their waters sweet.

"But lo! let us rest upon the seat,*
 Let us rest and love for the time flies fleet,* 110
 Though slow it will fare ere again we meet."
 And the longing maid is nothing loth,
 For the love-flame burned within them both.
 From where they were

A screen of trees hid the Western glare, 115
 But a dancing ray pierced the dark'ning air
 To gleam in the golden threads of her hair,
 And like a halo another fell
 On the carven head of the Saint of the Well.
 So still they were— 120

For their heavy grief no words could bear—
 That a thrush athirst put away its fear
 And flew from the heart of a hawthorn near
 To drink from the well without restraint,
 And held up its bill to thank the Saint 125
 In the sky above.

Now the falling wind no longer strove
 To sway the masts in the crowded cove,
 And the fading West took the hue of a dove—
 So silence lay upon the land, 130
 And darkness, the shadow of God's great hand,
 Fell floatingly,

Whilst the moon drove a golden track o'er the sea°
 "Dear love, how great is thy love for me?"*
 It was the man who spoke, but she,— 135
 "The tale of my love I cannot tell,
 It is deeper far than Saint Leonard's well,
 And broader than the Heaven's span,

"And calmer than the moonlight wan—" 140
 She paused to sigh, and so the man
 marvelled not that the teardrops ran
 On his cheeks, from the fringed pools of her eyes.°
 And he sought to soothe her, loverwise,*
 Saying how short the months would seem,°*

Till the stinging tears no longer stream.° 145
 Though still the kiss-dried lashes gleam
 As her eyes beneath dream a soft, grey dream.
 The more to draw her thoughts away
 He chanted loud a lusty* lay*
 Of flags unfurled, 150

Of spears that smote and knights down-hurled,
 Whilst pikemen* thrust and turned and twirled,
 And sword blades bickered through the world,
 And arrows fell in hissing flakes,
 And bowmen laughed behind their stakes, 155
 And all the earth was dyed.

At last he stopped, and the sound echoed wide
 As they heard it buffet the headland's side,
 And then, half-musingly, he cried:
 "This thing doth often fill my mind, 160
 Yet no fit answer can I find,

But thy quick wit,

“Dear love, shall surely answer it:
 I dreamt one night of a drear, deep pit,
 And at its brink a fiend* did sit 165
 Who grinned in fearful merriness,
 And said the pit was bottomless.*
 He seemed to hiss,

“And laughed, ‘Ho, ho, now answer this,
 If thou stood’st by this precipice, 170
 And in one hand it were thy bliss
 To hold the maid thou lovest best,
 And in the other lay the rest
 Of the great broad earth.°

“The goodly land that gave thee birth, 175
 And all its men of noble worth,
 And the cities that stud the world’s whole girth—
 And one of these twain thou needs must throw
 Into the bottomless pit below,*
 Which dost thou choose?’ 180

“And so he laughs and seems to lose,
 In one short moment, all his hues.°
 And then a moonstruck screech-owl* mews,
 And I awaken from my dream.
 But still no answer clear doth seem, 185
 For I would fain

“Not injure either of the twain.”
 And then the maiden smiled again.
 “Dear love, the answer lies quite plain.
 We would not harm the happy earth, 190
 Nor change its joyous summer mirth
 To grievous moan.

“But since we are each other’s own,*
 Lo! this is what thou should’st have done:
 Let lie the goodly earth alone— 195
 We would not have it go to wreck—
 But placed thy arms around my neck
 And mine round thee.

“So should we never severed be,
 But kiss and kiss in ecstasy, 200
 And fall and fall unceasingly,
 Clinging close in dreamy sleep.

The pit is fathomless and deep
To all Eternity.”

.
On the walls that girdled the twilit town, 205
Outstanding black on the sky, there stood,
Resting a moment his lips from prayer,
A brown-garbed monk* who looked adown
And listened darkly beneath his hood,
And heard their words and sighed to hear. 210

.
But the ancient monkish chronicle*
Of these lovers' tale no more doth tell,
And carven saint and scallop-shell
Are long since gone from Saint Leonard's well.

THE STORY OF SIMON PIERREAUFORD.¹

I.°

DOWN there near the Gare du Nord,* At the corner of the street, Where the double tram-lines meet,°* <i>Bonhomme</i> * Simon Pierreauford* And his nagging wife Lisette Kept their Café,* he and she. He lets life slip carelessly, She a sleepless martinet.*	5
He in posing, portly rest Stands for ever at the door Glancing at his waiters four Or chatting with a well-known guest. She, with tongue that never stops, Scolds the sweating cooks for waste, Makes the panting waiters haste, Wipes the marble table-tops.	10 15
So it went throughout the day. He, with hands in pockets thrust, Rested while she fumed and fussed Till the last guest went away. Then, the gaslights all put out— All save one above the till Where she rectified each bill—* Then the tables turn about.*	20
Then she has her joy, and nags Like a mill-stream, at her ease Scolds him for his gallantries, Says they'll soon be penniless Through his sloth and wastefulness. Endlessly her tanged* tongue wags, Whilst he listens shamefacedly, Wipes his closely barbered head Grey with many a silver thread,* Murmurs an apology.	25 30
Till at last they get to bed. But (scant wonder is in this) Simon of his Nemesis*	35

¹ QW; ll. 1-16 were subsequently published, with minor variations, in *Living Age*, 190 (11 Nov. 1893), p. 322. See pp. 148-67 for textual variants and notes; see pp. 279-90 for variant states.

Lives in never-ending dread.
 Like a Turk,* he does not fret,
 "Tis my fate," he says, "Kismet!"* 40
 When he thinks of dread Lisette
 Who might well be scolding yet.

But when twenty years had seen
 Still the Café in its place,
 Money pouring in apace, 45
 And Lisette the scolding quean.°*
 Simon's waist had disappeared,
 That was all the change to see.°
 And, indeed, what could there be
 That her glance should lose its fire 50
 Or her nagging want for ire
 That indeed he never feared?

Till it chanced one day that he,
 Hearing from a customer
 Of a new-caught murderer, 55
 Got his hat and went to see
 If a paper could be had
 At the little paper kiosk.
 By that time 'twas nearly dusk
 And the light was very bad. 60

But he bought an evening sheet
 Wherein all the details stood
 In a dainty tale of blood,
 Sat him down upon a seat.

True, the silence was not deep, 65
 But the traffic's rhythmic roar,*
 Like surf-thunder on the shore,
 Lulled him till he fell asleep.

When he woke the night was come
 And he shivered with the cold. 70
 "Mon dieu!* How Lisette will scold,"
 Said he, looking at his home.
 Reading, still quite sleepily,
 Winking in the gaslit blaze.°
 "Café vins et Bières Anglaises"* 75
 In gilded letters he could see
 Easily to be descried
 Just upon the further side.°

And a feeling of alarm

Drove away all thought of jest.	80
There was not a single guest	
Save a uniformed gendarme.*	
" <i>Tiens!</i> * I'll wait awhile," he cried,	
"For I dare not venture back	
When the business is so slack	85
And her tongue unoccupied."	
So he stayed awhile to look,	
Noting how the gaslight's° flare	
Sideways in the gusts of air,	
How its° merged reflection shook,	90
Glaring in the greasy mud.	
Then the red and blue gendarme	
Rose and stamped upon the floor	
Just to make his feet feel warm.	
Then a man came from the door—	95
Simon felt his heart go thud.	
"Ha—what can the doctor want?"	
Grumbled he between his teeth.	
"If some waiter's talked to death	
By that fearful termagant—*	100
'Twill be a good advertisement,	
But it might be best to see	
If there's any need of me."	
So across the road he went,	
Made a low salute, and said:	105
" <i>Bonjour</i> , Monsieur, but who is ill?"	
Standing for the moment still.°	
And the doctor shook his head.	
"Sir, I truly grieve for you,	
But the long and short of it*	110
Is—your wife has had a fit,	
And without the Church's grace,*	
Spite of all that I could do,	
Died within ten minutes' space."	
"She is dead! Impossible!	115
Not possible that she could die.	
If she's dead, why I—then I—	
Why, I might die just as well."	
And his face streamed cold with sweat	
And his heart seemed turned to lead	120
As he felt the great death-dread,	
And he staggered to a seat.	
In his head a rush of blood	

Made the row of gaslights swim,*
Swirl around and vanish dim,
As lack of sense came like a flood. 125

II.

When again he drew his breath
Gone for ever was the Past,
Gone the lusty joy of life.°
With the scolding of his wife° 130
All the world was overcast
By the coming cloud of Death.

As the sweeping Autumn wind
Blew the plane-leaves* plastering down,
Sent them swirling through the town, 135
That one thought filled all his mind°

In the wind-swept winter snow,
On the gale he heard Death's note.
In the shadows saw Death's hand
Creeping, stealing o'er the land, 140
Felt it grasp him by the throat,
Heard Him mock his cries of woe.

Till his eyes grew large with fright
And his great cheeks fell away,
And his hair, no longer grey, 145
Matched his matted beard of white.

Till his brain began to fail
And he could not mind his trade.
So he put his shutters to,
Closed his doors against the foe, 150
Stirred not from his house, afraid
That Death would fell him with his flail.

Ere the leaves reclothed the trees,
Deep, deep down within his breast
Grew the wish to lie at rest** 155
Freed from dread uncertainties.*

"See, your bed is very old,"
One day said his little niece
Who now kept his house for him,
Humouring his every whim. 160
"You must let me die in peace;

Wait until I'm stark and cold.

"In my will stands written down
That this house and all I have,
When I rest within my grave,
Are to be alone your own." 165

"But it is so far to climb
To your wretched little room.
Right up there beneath the roof
It is hardly weather-proof." 170
Then his face would cloud with gloom.
"Roof and room will last my time,

"I am very near my end,
You have not yet reached your prime.
What I have must last my time* 175
You shall neither buy nor mend.

"Wait till I am dead and gone,"
That was what he always said.
Day by day he grew more weak
And more deathly pale his cheek, 180
And more shaky grew the bed
That he now must lie upon.

So the city panted on,*
And men ate and drank and slept*
And died—and then the others wept* 185
For the atom that had gone

To make Eternity sublime.
But the old man's hoary head
Grew more heavy day by day,
Whilst light to shadow died away. 190
Lying on his shaky bed
Moaning—"It must last my time."

And his voice grew less and less,
Till he talked by pantomime.*
"It must serve me for the time," 195
Thought he, through his weariness.

But one night he waked alone*
As a new year drew a-nigh,
And the earth was white with rime.*
"Year and bed will last my time," 200
Mused he, gazing at the sky,

Where the new moon, crescent, shone.

Lo! upon the silent breeze
Swam the clanging midnight chime,
Telling of the flight of Time 205
In moonlit, mellow melodies.

Striving hard to draw his breath,
Then he threw his arms abroad,
Fell—a-gasping, hopeless, back.°
And the bed, with one great crack, 210
Dropped its white, world-weary load
Gently to the arms of Death.

THE LAND OF HOPES.¹

THERE'S a land—I know a land,*
A waste of sedge-grown hills of sand,
In it you may never stand

*(Ah me,
Woe's me),°*

But to me it's close at hand.

5

Full of life—aspiring life—
Multi-coloured, moth-winged strife.
But the wind cuts like a knife

*(Woe's me,
Poor me),°*

And its breath with death is rife.

10

On their wings—their beating wings—
All these fragile, gleaming things
Take their flight in whirling rings

*(Poor me,
Pity me)*

Of throbbing, brilliant bevyings.*

15

Heart's desire—their heart's desire—
Few attain; some circle higher,
Stronger pinioned* than the quire*

*(Ah me,
Woe's me)°*

Till they vanish in its fire.

20

Ne'er again they're seen again,*
But the multitudes remain
Till comes chilling wind and rain

*(Woe's me,
Poor me)*

They grow tired—their pinions strain.

25

30

And the air they beat, they beat—
Sinking earthwards till they meet
Surcease endless*—all too fleet

*(Poor me,
Pity me)*

From the life they found so sweet.

35

¹ QW (titled in its contents pages: 'Song of the Land of Hopes'); no subsequent publications. See pp. 167-84 for textual variants and notes; see pp. 279-90 for variant states. Ll. 1-38 would have been printed on pp. 24-25, the missing pages, of P.

But they creep—awhile they creep—
 In prismatic* dust so deep
 (Dead-dust lying heap on heap)
 (Ah me,
 Woe's me)
 That it stifles them to sleep. 40

Drear and dire—oh—drear and dire
 Is the lot of those who tire,
 But far worse to feel the ire
 (Woe's me,
 Poor me)
 Of that sun—the Heart's desire. 45

Wretched band—oh, wretched band—
 But, amidmost* of the land
 Where the silent mountains stand
 (Poor me,
 Pity me)
 Doth a fane* rise grey and grand. 50

Outside dread—most dread it is—
 Hewn from rocks of living gneiss**
 Springing from a precipice
 (Tremble ye,°
 And pity me)
 To firmamental* mysteries. 55

Inside fair—most fair to see—
 Opal walls and columnry
 With ruby and chalcedony*
 (Envy me,
 Why pity me?)
 In wilderments* of tracery.°* 60

And the roof—the dim-seen roof—
 Is dizzy to the vision's proof,
 From the floor so far aloof.°
 (Ah me,°
 If we could see)°
 Clouds of incense form a woof,°** 70

And the light—the shafts of light—
 Forms the warp,* straight-drawn and tight,
 Driving through their swirling flight
 (Ah me,
 What should we see?)
 From a window hid from sight. 75

Down the beam—the moted* beam—*
 Is poured until the glow and gleam 80
 On opal walls and pillars seem
 (This we see,
 All this we see)
 Like Hell-fire leaping through a dream.

Glow and glance—the wall flames dance, 85
 But the down-poured radiance,^o
 Dwells not on their glow and glance,
 But passeth by,
 Disdainfully,
 In a glorious flaming lance 90

 Passeth by—it passeth by—^o
 Lets the walls and columnry
 In the quivering shadows lie.
 (What broods there?
 A figure fair?) 95
 Passeth, meteorlike, on high

Through the air—the drunken air,
 Drunken with the incense rare
 Wreathing languid everywhere.
 What see we? 100
 That mystery,
 Like an angel nursing* care?*

This it is—alone it is—
 That the gleaming light doth kiss
 In an ecstasy of bliss 105
 (Blue smoke wreath
 Float from beneath
 Lest our eyes its beauty miss!)

Dreaming face—one sees the face,
 But the form one may not trace 110
 Through the garment's sinuous grace,
 Flowing down,
 A gleaming gown
 Of clinging folds that interlace

Mighty wings—great dove-hued wings* 115
 (Near the shoulders, downy things,
 But the lower featherings,
 Ribbed and long
 Supremely strong),

Stretch out through incense eddyings.	120
And the eyes—the steadfast eyes— Gaze unceasing at the rise Of the gleaming shaft that flies From the fire Of Heart's Desire To slay the moth-winged entities.	125
So the figure waits and waits, And gazes at the glow it hates, Conscient what the Future fates* <i>(Rhythmed chime</i> <i>The chants of Time)</i> When it shall rive* its Janus gates.*	130
"To this Land—desire-lit Land,"* Muses thus the figure grand, "When the fire fades 'neath my hand, For the fire Of Heart's Desire I will be the deodand.*	135
"This the doom—avenging doom— For all my brothers in the tomb, But my sweet, solacing gloom Shall rest On the Land's breast From mountain mist to sea-churned spume,*	140
"Dimly deep—not drearily deep— Twilight the tired eyes shall steep And my wings' far-reaching sweep* Shall spread To form a bed Where all the weary-winged shall snug to sleep."	145
	150

FAITH.¹

I.

*Faith in the Park.**

WHY does he hide his face,
Here in this rainy place,
Open, wind-swept, fog-clogged space?
Does he pray to God for grace?
Grace to bear his grim despair,* 5
To bear, and bear, and bear, and bear,
And then to pour himself in prayer.*

Shivering upon a seat,
Overhead the branches net,
Blackened, dripping, dim and wet, 10
Yet the good man finds prayer sweet.
His stomach's good—that prays for food.
No food, no food, there is no food
For him in all this solitude.

Rouse him with a gentle hand, 15
Under your umbrella stand,
And, with accents mildly bland,
Tell him of the Promised Land,
Of Him who died, the Crucified,
Who died, who died, who died, died, died, 20
To save the wicked far and wide.

String off the platitudes,
Say that no worldly goods
Equal God's beatitudes.
Face-hid,* lo! the outcast broods, 25
Answers hot: "Me, God forgot,*
It is my lot, my God, my lot*
To lie for ever and to rot.

"Yes, that is blasphemy,
I am damned eternally,* 30
What else *could* you have from me?
In this throbbing panting sea
Many such as I go down,

¹ QW (titled in its contents pages: 'Faith and Hope—Part of a Trilogy'; 'Faith' is here followed by 'Hope' (see p. 98); to help elucidate the complex pre-publication history of 'Faith' and 'Hope', the line numbers of 'Hope' continue on from the end of 'Faith' and the textual apparatus for both is gathered together; see pp. 184-90 for further details; the 'Trilogy' does not contain a third poem); no subsequent publications. See pp. 184-219 for textual variants and notes; see pp. 279-90 for variant states.

And we drown, we drown, we drown,
That a weary while I've known. 35

"How can I think of Him*
Who hearkens but to Cherubim?
Hunger is too grey and grim,*
And my aching eyeballs swim.*
My love is fled from Him who bled,* 40
I pray for bread, for bread, for bread.
Could one fare worse though damned and dead?"

II.

*Faith in the Parlour.**

AT the fire they take their seats,
From the Church they've travelled,
And the maze of fog-filled streets 45
Safely they unravelled.

"It was like a pilgrimage*
In a mediæval age,"
Laughs one maiden.
"Wasn't Uncle Harry's page 50
Heavy laden?"

"He had all Aunt Bessy's shawls
And rugs and wraps to carry,^o
And half a hundred overalls
To cover Uncle Harry 55
Like a chicken in its nest."*

"Well, and where are all the rest?"
Asks the mother.
"They got cabs—we did our best,
But got no other, 60

"Tom and I—but we're first home.
We got really sopping.
Listen—there the others come—
That's a carriage stopping." 65

Then, in just a moment more,
In there come the other four,
Glad of dinner.
First the Vicar, who's a bore
And sermon spinner;

Then the father, old and staid; 70
Next a stripling* haughty,*
Followed by a little maid,

Golden-haired and naughty,
 Tripping* in to say "Good-night."°*
 Dealing out her kisses light— 75
 Very slowly
 To the Vicar, in affright,
 He's so holy!

When the dinner-time arrives
 All the talk is of the Churches. 80
 How the wicked Low Church* strives
 To shake the High Ones* from their perches—
 For the Vicar's very "High."*
 But the talk drifts by and by*
 (Mixed with carving) 85
 Till it rests on poverty
 And the starving.

"We have all our woes to bear,
 Either physical or mental,
 We must find relief in prayer, 90
 Present pain's but incidental.
 We must bear the Will Divine—
 Really this is very fine—°
 Such body!*"

A most extremely grateful* wine, 95
 No shoddy."*

And so the Vicar smacks his lips.
 But at her mother's whispered warning
 The eldest daughter gently slips
 From out the room where they're all yawning.° 100
 And silently she runs upstairs
 To hear her sister say the prayers
 She taught her.
 She is devout beyond her years—
 This daughter— 105

With a hidden taste for Rome!*
 But the little sister:
 "I weally fought you'd *never* come,"
 And the elder kissed her.

"Well, you see, at any rate, 110
 Since I am so very late
 You need only*
 Say the last verse of the eight.
 Were you lonely?"

"No—I wasn't—not at all.* 115

I just sat by the fender.”
 And so she knelt, a figure small*
 And sweetly slender.°
 And in her sister’s sweeping gown
 She laid her golden head a-down 120
 A-praying,
 Whereon the flick’ring firelight thrown
 Seemed playing.°

“Oh thou that art so fair and bright*
*Sicut maris stella** 125
 Brighter than the day is bright
*Parens et puella.**
 “I° cry to thee—Oh, hear thou me
 And save my days from poverty.

*Tam pia,°** 130
 Lady, pray thy Son for me,
 That at last I come to thee
*Maria.”°**

HOPE.¹

I.

*Hope in the Park.**

WAN in the water the round moon swings
And all the world below is black, 135
And the wind has stayed its whisperings*
In the trees along the towing-track.

The water waits in suspense supreme—
In breathless fear lest its life be lost—
Lest its blackness barter its dreamy gleam 140
For the pallid grey of the sinking frost.

Below the bridge the calm canal
Throws back the blaze of the brooding sky,
But the swaying stream owns* no current's thrall*
To make it hurry eternally. 145

The night is deadly bright and cold,
No time to linger on the bridge,
But banded bubbles manifold*
Float out beyond its shadowed ridge.

The bubbles and the floating straws 150
All join to run a languid race,
So dreamlike that one needs must pause;
But hush! here floats a sleep-fraught face.*

A-dreaming dreams beneath the moon
All gleaming white with shadows deep, 155
The pallid features, roughly hewn,
Now placid, passing on in sleep.

They drove him from the dripping Park,
The man who hid his face from sight,
He waited till the grey grew dark,* 160
For lo! it brought his bridal night.

His true love who had longed so long,
She waited all the while he strove,

¹ QW (titled in its contents pages: 'Faith and Hope—Part of a Trilogy'; 'Hope' is here preceded by 'Faith' (see p. 94); to help elucidate the complex pre-publication history of 'Faith' and 'Hope', the line numbers of 'Hope' continue on from the end of 'Faith' and their textual apparatus have been gathered together; see pp. 184-90 for further details; the 'Trilogy' does not contain a third poem); no subsequent publications. See pp. 202-19 for textual variants and notes; see pp. 279-90, 294-97 for variant states.

She loved him whether right or wrong,
She loved e'en while he did not love. 165

The World was grey and pitiless,
It wrested all he had from him—*
His food, his faith, his happiness—
He fought throughout in silence grim.

It threw him though he strove his best, 170
It grizzled grey his hair—once black—*
It broke the firm arch of his chest,
It bowed his head and bent his back.

He strove in silence to the end
And then, for shame, he hid his face,* 175
And then his true-love called, "Dear friend!
Why linger in this dreary place?"

.

How placidly it passes by
As though it were a little cloud
Moonlit, athwart the midnight sky— 180
How cold it looks, and oh, how proud!

. °

He smiles and sneers, it seems, at us
Who shiver still in Winter's thrall,
He lost the Fight Laborious
But kept the highest prize of all. 185

He pays no heed to cold or warm—
He needs not now to hide his head,
He sleeps upon his true-love's arm
Upon the gliding bridal bed.

She waited all the while he strove, 190
And now he dares not draw his breath*
Lest he should wake his only love,
His bride—the Hope of Rest in Death.*

. °

Wan in the water the moon doth swing
And all the world below is black— 195
But the awestruck wind is shuddering
In the trees along the towing-track,

For the young, young wind never heard before
This tale that was stated to us all* of yore.

II°

*Hope in the Parlour.**

LO!* they sit and wait 200

Till the guests arrive,°

They are drest* in state**

All with hope alive.

What does each one hope

Deep down in the breast? 205

Very wide's the scope

Of joys they hope to wrest*

From life;

And each will do his best

To conquer in the strife. 210

The husband stands astride,°

"I hope to God"—he thinks,°

"Whatever else betide,

These cuffs show off my links.*

I hope the wife won't hear* 215

Of where I was last night.

When I saw Thompson there,

It gave me quite a fright,

For he

Might bring it all to light— 220

Then what a row there'd be!"

With hands in pockets thrust,

The son sprawls on a chair.

"I really hope and trust

This parting suits my hair. 225

I wish I was away,

The dinner will be slow,

I only hope I may

Discover where to go,°

To get 230

The money that I owe,°

To pay that wretched debt."

The daughter sits and schemes

To gain a drawing prize,*

At times there gleam sweet gleams 235

Of love-light in her eyes;

Too sanguine still to know

That love is fabled lore—
That though true love may glow,
The man she loves is poor,
And fate
Has something more in store—
A millionaire for mate.

The mother leans the while,
 Upon the mantelpiece,
 And notes, with happy smile,
 Her child's good looks increase.
 And much must be the gold
 Such beauty rare to buy,
 For she herself was sold,^o
 Whilst yet her hopes ran high,
 And now,^o
 The hour is drawn a-nigh,^o
 That sees her child on show.

The son has made his match,^o 255
 It was his luck in life,
 A rich man's child to catch,^o
 To make his future wife.
 Their hopes all soar above,^o
 Such paltry things as food, 260
 Conjugal faith—or love—
 Fishers of men* they brood,
 And wait,
 And their own flesh and blood,^{o*}
 Is their heroic bait. 265

* See St Luke v. 10.¹

¹ Ford's note; 'fishers of men' occurs in Matthew 4. 19 and Mark 1. 17; see 'Notes', p. 219, for disquisition.

SONG-DIALOGUE.¹

"IS it so, my dear?"*
"Even so!"

"Too much woe to bear?"*
"Too much woe!"^o

"Wait a little while,
We must bear the whole,
Do not weep, but smile,
We are near the goal." 5

"Is it dark—the night?"^o*
"Very dark!" 10

"Not a spark of light?"*
"Not a spark!"
"Yet a little way
We must journey on,*
Night will turn to day 15
And the goal be won."

"Will the dawn come soon?"*
"In an hour;^o
See! the sinking moon
Loses power.^o 20
Saffron grey* the West
Wakes before the sun.
Very soon we'll rest**
Now that day's begun."

¹ QW; PP CP13 CP36. See pp. 219-26 for textual variants and notes; see pp. 279-94, 302-20 for variant states.

HAMMOCK SONG.¹

WHY should the world not know
That we love each other, dear?^{°*}
Why should we trouble so
To think that the rest should hear?[°]

The hammock's slung from a tree* 5
That sways in the wind above,[°]
We heed not that its leaves see
And murmur about our love.[°]

Yet the rest are but murm'ring leaves
On the tree of Eternity, 10
And the net that Fate for us weaves,^{°*}
Is a hammock beneath that tree.[°]

And the leaves to their grave will go*
In the chilly fall of the year,
So why should we trouble so 15
To think that the rest should hear?[°]
For they can never know
How we love each other, dear.*

¹ QW; no subsequent publications. See pp. 226-29 for textual variants and notes; see pp. 279-90 for variant states.

AN OCTOBER BURDEN.^{1*}

LEAN your face against my face,
Close your eyes,[°] and for a space*
Let your kisses fall apace.
Outside, God gives windy weather,
Let us cling more close together. 5

Let me, unresistingly,*
Draw you closer still to me[°]
Swoon in silent ecstasy.
Love-lulled* let us cling together,[°]
Since God gives such windy weather. 10

Lean your head upon my breast,
Love-linked in my arms lie pressed,
Since in silence Love speaks best*
Let our lips a-kissing rest.
Love-warmed let us cling together, 15
What if* God gives windy weather!

¹ QW; no subsequent publications. See pp. 229-33 for textual variants and notes; see pp. 279-90 for variant states.

IN CONTEMPT OF PALMISTRY.¹

BEING A DIALOGUE BETWEEN A LOVER AND
THE LINES.

He—Lines on a maiden's palm, how should ye
foretell^o

Coming good or harm?

They—'Tis of great avail to foresee alarm
That Fate's curtains veil.

He—Here's the Line of Heart.* Ah! what secret
dread^o

5

Doth its length impart?

They—*This much you may read, by the Palmist's Art,**
She will one day wed.

He—Will she be *my* wife?*

They—*That we cannot say.*

10

He—Nay, then, lines of life,^o*

Heart and all,^o you may

Be,^o for aught I care,^o washèd clean away,^o

For I have her mouth and her sweet brown eyes,*

They will tell the truth.

15

They—^o*Nay, we've told no lies!*

He—^oStill I say, forsooth, you're not very^o wise.

But since you're on her hand,

I will tell you—this

Is my Fate's decree:

20

Thus to set you free,

With a humble kiss;

Do not more demand

For your Palmist's fee!

¹ QW; no subsequent publications. See pp. 233-37 for textual variants and notes; see pp. 279-90 for variant states.

A SONG OF SEED'S FATE.¹

THE sower goes forth to sow his seeds*
In the morn, in the morn, in the dim, grey morn,[°]
In the Spring, wind-chilled Spring, in the winter-
touched Spring,[°]
But what is the song that the wind will sing
'Mid the rustling heads of the Autumn corn?[°]
The sower goes forth to sow his seeds,*
Let's pray that his corn be not choked by
weeds.^{°*}

5

The nightingale* clutches the pink-flowered
bough[°]
In the morn, in the morn, little thing newly born
In the Spring, this midspring, and it cannot take
wing;[°]
But sits and dreams of when it shall sing
The dewy nights through from a moon-pierced
thorn.[°]
A wee brown thing* that clutches the bough;^{°*}
But it may be dead in a month from now.

10

My Love sows her seeds in the land of my
life,^{°*}
In my heart, in my heart, in my blood-red heart.[°]
For her eyes, down-cast eyes,* her love-dreaming
eyes,[°]
And her love-laced lips let fall melodies,
Seeds of fruit that no gold may buy in the mart,^{°**}
In her apple orchard of Love in Life,
The Beloved needeth no weeder's knife.

15

20

The sower goes forth to sow his seeds—*
From the thorn, moonlit thorn, what sweet song
shall be borne,[°]
When the chilly Spring and the flower-showered
Spring[°]
Shall for aye* and a day have taken its wing.[°]
But though bindweed may stifle the golden corn,
And the sower gain scant gold for his seeds,
In my Love's garden there grow no weeds.

25

¹ QW; no subsequent publications. See pp. 237-42 for textual variants and notes; see pp. 279-90 for variant states.

A LITTLE COMFORT.¹

FOR A CHILD.

HE giveth His beloved sleep,
And wherefore, wherefore must we weep
If that one lamb* we loved the best
Be gone to rest upon His breast
Who is the shepherd of all sheep?° 5

The road is rough that we must tread
To reach the City of the Dead;°*
And very dark the way, and long
The day from dawn to evensong.
We weep for we are full of dread.° 10

Not that He bears upon His arm
And shields our new-born lamb from harm
Which, weakling, shivered in the wind
And might, like us° have lagged behind,
Until He smiled and made it warm. 15

We weep because our earthly sight
Is not of strength to reach the height
Where on His arm our lamb is borne.°
So we must struggle on forlorn**
And weary through the night— 20

Because our feet begin to tire;
Our hearts are filled with hot desire.°
Since morning's light the wolves have howled,*
Our eyes grow dim, our fleeces fouled
And drag us downwards to the mire. 25

Yet not quite hopelessly we weep
Although the path is long and steep**
That leads unto the Hill of Rest.*
He even loves the wickedest;
Our little lamb He loved the best, 30
And bore it home within His breast,
Who giveth His beloved sleep.

¹ QW; no subsequent publications. See pp. 242-46 for textual variants and notes; see pp. 279-90 for variant states.

SPINNING SONG.¹*

HUM, a-hum, a-hum, a-hum,
Hark, dear, the wheel!
Come, oh come, dear love, come, come.*
See, the spinner sits alone,
Drone, a-drone, a-drone, a-drone
Spinning woe or weal.*

5

Men are flax, her flax, her flax,*
She who spins is Fate;^o*
And the woof* must wax and wax*
Till her distaff-ful* is done,*
And spun, all spun, all spun, spun, spun,
The Weaver will not wait.

10

Very small, so small, so small
Threadlets* you and I,
But through all, ah all, ah all.
She shall spin us very near,
Dear, ah dear, ah dear, ah dear,*
Near eternally.*

15

¹ QW; no subsequent publications. See pp. 246-49 for textual variants and notes; see pp. 279-90 for variant states.

IN MEMORIAM¹

E. M. B.²*

SINCE you are gone and we are left,
Since for you the veil is reft*
From all Eternity,
Better you fare than we—
We who unceasingly
Yearn for what may not be
Save in our memory.

5

There, past the stress of Time and Tide,*
Where drear grey clouds no longer hide
Our unknown quest,
Linger a moment more,
Guide us up from the shore,**
Weary and travel sore,
Unto our rest.*

10

¹ QW; no subsequent publications. See pp. 249-53 for textual variants and notes; see pp. 279-90 for variant states. 'In Memoriam': 'In memory of' (Latin).

² Emma Madox Brown (1829-90). For further details, see 'Textual Variants', p. 249.

TRAVELLERS' TALES.^{1*}

LO!* before us, still unseen,
Leads the winding road we tread
Straight beneath the future's mist
To the City of the Dead.^{o*}
Be the landscape grey or green
Since we journey side by side,
Be the road how rough it list
We'll not tire whatso betide.*

5

Whilst we fare along that road
You and I till set of sun,
Ever new our tales will seem
Though the day is but begun.
For though evil weather bode
And in thunder drops ensue—
Little else of weight we'll deem
Save—"I love you," "And I you."

10

15

¹ QW; no subsequent publications. See pp. 253-55 or textual variants and notes; see pp. 279-90 for variant states.

MOONLIT MIDNIGHT.¹

FROM pearl grey mists that deck the sky
A-drifting, bright and chill,
The moon looks downward silently,*
Upon the river's glassy^o flow;^o
And with the silent stream below
It works its will.^o

5

And, leaning on the parapet,*
I pause and gaze my fill—
'Twould be so easy to forget,*
To lie for ever and to dream,*
Gazing upwards through the stream
That is so sweetly still.^o

10

The moon and sky and poplar trees
Upon the further shore
Double their dreamy fantasies*
Where the white waters glide.^o
But as I gaze upon the tide
It fades and is no more.*

15

And gone is all the wish to die,
Gone with the moonlit rift^o*
The water laps so hungrily;^o
And all the rest that I may have,
Upon the hither side* the grave,
Is in my true love's gift.

20

¹ QW; no subsequent publications. See pp. 255-59 for textual variants and notes; see pp. 279-90 for variant states.

RIVER SONG.¹

"LOVES me, loves me not!"
Daisy petals fly
Down into the river rushing
Speeding by the boat.

Up the bubbles mount, 5
But the maiden's shy,
Drops the flower to hide her flushing,
Cries, "Ah, I've lost count!"

Down the ruined flower
Dances on the stream, 10
But the rower's hand is ready,^o
Draws it dripping from the eddy,
From the river's^o power.

"Petals three remain!"
Joyful brown eyes gleam^o 15
Underneath the willow branches
Whispered love for ever stanches
Doubt's uncertain pain.^o

¹ QW; no subsequent publications. See pp. 259-62 for textual variants and notes; see pp. 279-90 for variant states.

IN TENEBRIS.¹

ALL within is warm,[°]
Here without it's very cold,
Now the year is grown so old
And the dead leaves swarm.

In your heart is light,
Here without it's very dark.
Tired with woe and weary cark,^{°*}
When shall I see aright?

Oh, for a moment's space!
Draw the clinging curtain's[°] wide
Whilst I wait and yearn outside,
Let the light fall on my face.

5

10

¹ QW; PP CP13 CP36. See pp. 262-65 for textual variants and notes; see pp. 279-94, 302-20 for variant states. 'In Tenebris': 'In darkness' (also night; obscurity; ignorance) (Latin).

OMNIPRESENCE.¹

FOR a year and then a day, Noon till moonlit night and dawn, Wakening spring from winter's sway.* Summer's change to Autumn's corn Seasons rise and seasons fall, ^o But there's beauty in them all.	5
Noontide hush above a plain, Woodlands rustling, whispering life, Tinkling rill* or bounding main,* Steaming, teeming city's strife.* Joyous or funereal, There is music in it all.	10
But wherever beauty is, And when musing music dies, Misty, mystic* memories, Murmuring of you, arise, And recall, yes, they recall Your soul's presence in them all.*	15

¹ QW; no subsequent publications. See pp. 265-67 for textual variants and notes; see pp. 279-90 for variant states.

CONCEITS.¹*

WHAT shall I say you are, dear* love?
A graceful lily on its stem,
A jewel in a diadem,*
A nightingale*—a turtle dove?*

A lute's string making melody, 5
That with my soul's time chimeth in,
A silence after madding din—
A star that winketh wantonly?*

Dear, I will say you are the sun
That hangs mid-sky at prick of noon, 10
So blinding bright it is no boon*
For any eye to look upon.

For if one dare to gaze at you,
Steeling oneself to raise the eyes,
All clinchèd closely, peeping-wise,* 15
Which being dropped this doth ensue—

Before the eyes the sun doth dance
In counterfeit until it hide
The things that lie on every side
Whereon one seeks to cast the glance. 20

Or I will call you a refrain,
Whose tune, once poured upon the ears,
Swims out above all else one hears
A restful solace to the brain.

But yet—those mimic suns soon pale 25
And fade to nothing after all.
Song-birds and flowers and gewgaws* pall,*
And tunes oft heard begin to stale.

So neither nightingale nor dove,
Nor lily, swaying on its stem, 30
Nor jewel in a diadem,
I'll call you—but my most dear* love.

¹ QW; no subsequent publications. See pp. 267-71 for textual variants and notes; see pp. 279-90 for variant states.

THE WIND'S QUEST.¹

“OH, where shall I find rest?—”
Sighed the Wind from the West,
“I’ve sought in vale° o’er dale and down,
Through tangled woodland, tarn and town,
But found no rest.”

5

“Rest,° thou ne’er shalt find—”*
Answered Love to the Wind,
“For thou and I, and the great, grey sea
May never rest till Eternity
Its end shall find.”

10

¹ QW; *Living Age*, 190 (4 Nov. 1893), p. 258 PP FI CP13 *Return to Yesterday* CP36. See pp. 271-78 for textual variants and notes; see pp. 279-94, 298-320 for variant states.

ABBREVIATIONS

Editions of Ford's poetry collections used, published under 'Ford Madox Ford' and in London unless otherwise indicated.

- CP13 *Collected Poems* [Ford Madox Hueffer] (Max Goschen, [1913, though dated '1914'])
- CP36 *Collected Poems* (New York: Oxford University Press, 1936)
- FI *From Inland and Other Poems* [Ford Madox Hueffer] (Alston Rivers, 1907)
- FN *The Face of the Night: A Second Series of Poems for Pictures* [Ford M. Hueffer] (John MacQueen, 1904)
- HG *High Germany: Eleven Sets of Verse* [Ford Madox Hueffer] (Duckworth, 1912)
- NP *New Poems* (New York: William Edwin Rudge, 1927)
- OH *On Heaven and Poems Written on Active Service* [Ford Madox Hueffer] (London and New York: John Lane, 1918)
- PP *Poems for Pictures and for Notes of Music* [Ford M. Hueffer] (John MacQueen, 1900)
- QW *The Questions at the Well with Sundry Other Verses for Notes of Music* [pseud. 'Fenil Haig'] (Digby Long, 1893)
- SL *Songs from London* [Ford Madox Hueffer] (Elkin Mathews, 1910)
- SP71 *Selected Poems*, ed. Basil Bunting (Cambridge, Mass.: Pym-Randall, 1971)
- SP97 *Selected Poems*, ed. Max Saunders (Manchester: Carcanet, 1997)

Other works by Ford

To differentiate between the following and Ford's poetry collections, acronyms have not been used.

<i>Ancient Lights</i>	<i>Ancient Lights and Certain New Reflections</i> [Ford Madox Hueffer] (Chapman and Hall, 1911)
<i>Between St. Dennis</i>	<i>Between St. Dennis and St. George: A Sketch of Three Civilisations</i> [Ford Madox Hueffer] (London, New York and Toronto: Hodder and Stoughton, 1915)
<i>Bodley Head</i>	<i>The Bodley Head Ford Madox Ford</i> , ed. Graham Greene, vol 1 (Bodley Head, 1962)
<i>Christina's</i>	<i>Christina's Fairy Book</i> (Alston Rivers, 1906)
<i>Cinque Ports</i>	<i>The Cinque Ports: A Historical and Descriptive Record</i> [Ford Madox Hueffer] (Edinburgh and London: William Blackwood and Sons, 1900)
<i>Critical Attitude</i>	<i>The Critical Attitude</i> [Ford Madox Hueffer] (Duckworth, 1911)
<i>Critical Essays</i>	<i>Critical Essays</i> , ed. Max Saunders and Richard Stang (Manchester: Carcanet, 2002)
<i>Critical Writings</i>	<i>Critical Writings of Ford Madox Ford</i> , ed. Frank MacShane (Lincoln: University of Nebraska Press, 1964)
<i>Ford Madox Brown</i>	<i>Ford Madox Brown: A Record of His Life and Work</i> [Ford M. Hueffer] (Longmans, Green, 1896)
<i>The Good Soldier</i>	<i>The Good Soldier</i> [Ford Madox Hueffer], ed. Martin

	Stannard (1915; New York: Norton, 1995)
<i>Hans Holbein</i>	<i>Hans Holbein the Younger: A Critical Monograph</i> (1905; Duckworth, 1914)
<i>A History</i>	<i>A History of Our Own Times</i> , ed. Solon Beinfeld and Sondra J. Stang (Manchester: Carcanet Press, 1989)
<i>Joseph Conrad</i>	<i>Joseph Conrad: A Personal Remembrance</i> (Duckworth, 1924)
<i>Letters</i>	<i>Letters of Ford Madox Ford</i> , ed. Richard M. Ludwig (Princeton, NJ: Princeton University Press, 1965)
<i>March of Literature</i>	<i>The March of Literature: From Confucius to Modern Times</i> (1938; George Allen and Unwin, 1939)
<i>Mister Bosphorus</i>	<i>Mister Bosphorus and the Muses</i> (Duckworth, 1923)
<i>New York</i>	<i>New York is Not America</i> (Duckworth, 1927)
<i>New York Essays</i>	<i>New York Essays</i> (New York: William Edwin Rudge, 1927)
<i>Nightingale</i>	<i>It Was the Nightingale</i> (Philadelphia: J. B. Lippincott, 1933)
<i>No Enemy</i>	<i>No Enemy: A Tale of Reconstruction</i> (New York: Macaulay, 1929)
<i>The Panel</i>	<i>The Panel: A Sheer Comedy</i> [Ford Madox Hueffer] (Constable, 1912)
<i>Parade's End</i>	<i>Parade's End</i> (1950; Harmondsworth: Penguin, 1982)
Preface, CP13	Ford's preface to CP13; reprinted with minor variants in CP36. As Harvey, p. 41, notes, the 'preface was written

specifically for this collection, but it represents a slight revision and amalgamation of previously published essays': 'Impressionism—Some Speculations', *Poetry*, 2, 5 and 6 (Aug. and Sep. 1913), pp. 177-87, 215-25 (reprinted in *Critical Writings*), and 'The Poet's Eye', *New Freewoman*, 1, 6 and 7 (1 and 15 Sep. 1913), pp. 107-10, 126-27.

- | | |
|----------------------------|---|
| <i>Provence</i> | <i>Provence: From Minstrels to the Machine</i> (Philadelphia: J. B. Lippincott, 1935) |
| <i>Reader</i> | <i>The Ford Madox Ford Reader</i> , ed. Sondra J. Stang (1986; Paladin, 1987) |
| <i>Return to Yesterday</i> | <i>Return to Yesterday</i> (Victor Gollancz, 1931) |
| <i>Rossetti</i> | <i>Rossetti: A Critical Essay on His Art</i> [Ford Madox Hueffer] (Duckworth, 1902; New York: E. P. Dutton, 1902) |
| <i>Soul of London</i> | <i>The Soul of London: A Survey of a Modern City</i> , ed. Alan G. Hill (1905; Everyman, 1995) |
| <i>Thus to Revisit</i> | <i>Thus to Revisit: Some Reminiscences</i> , Ford Madox Hueffer (Chapman and Hall, 1921) |
| <i>The Young Lovell</i> | <i>The Young Lovell: A Romance</i> [Ford Madox Hueffer] (Chatto and Windus, 1913) |

Abbreviations for others' works

- | | |
|----------|---|
| Bergonzi | Bernard Bergonzi, <i>Heroes' Twilight: A Study of the</i> |
|----------|---|

- Literature of the Great War* (Constable, 1965)
- Brewer's* *Brewer's Dictionary of Phrase and Fable*, rev. ed. (1870; Cassell, 1997)
- Cookson* William Cookson, 'The Poetry of Ford Madox Ford', *Spectator* (16 June 1990), pp. 33-34
- Critical Heritage* *Ford Madox Ford: The Critical Heritage*, ed. Frank MacShane (Routledge and Kegan Paul, 1972)
- Essays on Ford* *Critical Essays on Ford Madox Ford*, ed. Richard A. Cassell (Boston, Mass.: G. K. Hall, 1987)
- Flurried Years* Violet Hunt, *The Flurried Years* (Hurst and Blackett, [1926])
- Ford/Bowen* *The Correspondence of Ford Madox Ford and Stella Bowen*, ed. Sondra J. Stang and Karen Cochran (Bloomington and Indianapolis: Indiana University Press, 1994)
- 'Ford Madox Hueffer' Ezra Pound, 'Ford Madox Hueffer', *New Freewoman*, 1. 13 (15 Dec. 1913), p. 251; reprinted in *Critical Heritage* and *Pound/Ford*
- Gibson* Mary Ellis Gibson, *Epic Reinvented: Ezra Pound and the Victorians* (Ithaca and London: Cornell University Press, 1995)
- Gordon/Ford* *A Literary Friendship: Correspondence Between Caroline Gordon and Ford Madox Ford*, ed. Brita Lindberg-Seyersted (Knoxville: University of

Tennessee Press, 1999)

Hampson

R. G. Hampson, “‘Experiments in Modernity’: Ford and Pound’, *Pound in Multiple Perspective: A Collection of Critical Essays*, ed. Andrew Gibson (Basingstoke: Macmillan, 1993), pp. 93-125

Hardwick

Joan Hardwick, *An Immodest Violet: The Life of Violet Hunt* (André Deutsch, 1990)

Harmer

J. B. Harmer, *Victory in Limbo: Imagism 1908-1917* (Secker and Warburg, 1975)

Harvey

David Dow Harvey, *Ford Madox Ford: 1873-1939: A Bibliography of Works and Criticism* (Princeton, NJ: Princeton University Press, 1962)

Herd

David Herd, ‘The Cuckoo’s Tolling’, *TLS* (20 Feb. 1998), p. 13. Review of SP97

Imagist Anthology 1930

[Richard Aldington, ed.,] *Imagist Anthology 1930* (Chatto and Windus, 1930)

Judd

Alan Judd, *Ford Madox Ford* (Cambridge, Mass.: Harvard University Press, 1991)

Last Pre-Raphaelite

Douglas Goldring, *The Last Pre-Raphaelite: A Record of the Life and Writings of Ford Madox Ford* (Macdonald, 1948)

Longenbach

James Longenbach, *Stone Cottage: Pound, Yeats, and Modernism* (New York and Oxford: Oxford University Press, 1988)

- MacShane Frank MacShane, *The Life and Work of Ford Madox Ford* (Routledge and Kegan Paul, 1965)
- ‘Mr Hueffer’ Ezra Pound, ‘Mr Hueffer and the Prose Tradition in Verse’, *Poetry*, 4. 3 (June 1914), pp. 111-20; reprinted in *Critical Heritage* and *Pound/Ford*
- Mizener Arthur Mizener, *The Saddest Story: A Biography of Ford Madox Ford* (Bodley Head, 1972)
- NODE *The New Oxford Dictionary of English*, ed. Judy Pearsall (Oxford: Oxford University Press, 1998)
- Olive & Stepniak *Olive & Stepniak: The Bloomsbury Diary of Olive Garnett, 1893-1895*, ed. Barry C. Johnson (Bartlett's Press, 1993)
- Pound/Ford *Pound/Ford: The Story of a Literary Friendship: The Correspondence Between Ezra Pound and Ford Madox Ford and Their Writings About Each Other*, ed. Brita Lindberg-Seyersted (New York: New Directions, 1982)
- Pound/Shakespear *Ezra Pound and Dorothy Shakespear: Their Letters 1909-1914*, ed. Omar Pound and A. Walton Litz (Faber and Faber, 1985)
- Presence *The Presence of Ford Madox Ford*, ed. Sondra J. Stang (Philadelphia: University of Pennsylvania Press, 1981)
- Reputations Douglas Goldring, *Reputations: Essays in Criticism* (1920; Port Washington, NY: Kennikat Press, 1968). Contains an expanded version of his review of OH, first

published in *New Ireland*, 6 (29 June 1918), p. 125

Saunders 1 Max Saunders, *Ford Madox Ford: A Dual Life: Volume I: The World Before the War* (Oxford: Oxford University Press, 1996)

Saunders 2 Max Saunders, *Ford Madox Ford: A Dual Life: Volume II: The After-War World* (Oxford: Oxford University Press, 1996)

Secor and Secor Robert Secor and Marie Secor, *The Return of the Good Soldier: Ford Madox Ford and Violet Hunt's 1917 Diary*, English Literary Studies Monograph no. 30 (University of Victoria, BC, 1983)

Skinner Paul Skinner, 'Poor Dan Robin: Ford Madox Ford's Poetry', *Ford Madox Ford: A Reappraisal*, ed. Robert Hampson and Tony Davenport (Amsterdam and New York: Rodopi, 2002), pp. 79-103

Smith Grover Smith, 'Ford Madox Ford and the Christina Rossetti Influence', *English Literature in Transition*, 29. 3 (1986), pp. 287-96

SOED *The Shorter Oxford English Dictionary on Historical Principles*, 3rd. ed., rev (1973; Oxford: Clarendon Press, 1993)

South Lodge Douglas Goldring, *South Lodge: Reminiscences of Violet Hunt, Ford Madox Ford and the English Review Circle* (Constable, 1943)

- Stang and Smith Sondra J. Stang and Carl Smith, “‘Music for a While’:
Ford’s Compositions for Voice and Piano’,
Contemporary Literature, 30. 2 (1989), pp. 183-223
- Tea and Anarchy!* *Tea and Anarchy!: The Bloomsbury Diary of Olive
Garnett, 1890-1893*, ed. Barry C. Johnson (Bartlett’s
Press, 1989)
- Wiesenfarth Joseph Wiesenfarth, ‘The Ash-Bucket at Dawn: Ford’s
Art of Poetry’, *Contemporary Literature*, 30. 2 (1989),
pp. 240-62

Abbreviations of names

For further details of the people listed below, see Saunders 1 and 2.

- Christina Christina Hueffer (1897-1984); Ford’s first daughter by
Elsie
- Cornell Cornell University, Ithaca; holder of the Ford Madox
Ford Collection; see FMF/C, below
- Elsie Elizabeth (‘Elsie’) Hueffer (née Martindale) (1877-
1949); Ford’s first wife
- Juliet Juliet Soskice (née Hueffer) (1880-1943); Ford’s sister
- Katharine Katharine Lamb (née Hueffer) (1900-78); Ford’s second
daughter by Elsie
- Loewe Julia Loewe (née Ford) (1920-87); Ford’s daughter by
Stella Bowen. Loewe’s collection of Ford’s manuscripts
is now part of the Ford Madox Ford Collection at

Cornell. See Harvey, pp. 107-30, for details of its contents c.1962

Pinker J. B. Pinker; Ford's literary agent in England from 1901 until Pinker's death in 1922; Ford continued to have various dealings with the firm James B. Pinker & Sons

Princeton Princeton University; holder of the Caroline Gordon Papers (C0052), the Ford Madox Ford Collection (C0158) and the Naumburg Collection (C0263); see CG/P, FMF/P and NC/P, below

Symbols

‘°’ and ‘*’ below occur in the reading texts. For detailed explanation of their use, see ‘Editorial Procedure’.

° Signals a crux in the copy-text and a disquisition in ‘Textual Variants’

* Signals an explanatory disquisition in ‘Notes’

‘A’-‘np’ below follow the system used by the Harry Ransom Humanities Research Center, University of Texas at Austin. They are used in combinations.

A Autograph

S Signed

I Initialed

Ms Manuscript

Mss Manuscripts

Ts Typescript

Tss	Typescripts
L	Letter
PC	Postcard
cc	Carbon Copy
χ	Leaf
χχ	Leaves
p	page
pp	pages
wm	Watermark
pm	Postmarked
nd	No date
np	No place
†	Signals that there is no extant Ts, therefore it is impossible to speculate further whether Ford intended the text to be printed thus
BRB	In the Beinecke Rare Book and Manuscript Library, Yale University
CDM	In the Charles Deering McCormick Library of Special Collections, Northwestern University
CG/P	In the Caroline Gordon Papers (C0052), Rare Book and Special Collections, Princeton University Library
DMH	In the Department of Manuscripts, Huntington Library
FMF/C	In the Ford Madox Ford Collection (4605), Rare and Manuscript Collections, Carl A. Kroch Library, Cornell University. When a document from this collection is detailed, 'FMF/C' will be followed in brackets by the name under which it is catalogued and its box (B) and

folder (f) numbers

FMF/P	In the Ford Madox Ford Collection (C0158), Rare Book and Special Collections, Princeton University Library
HGW/I	In the H. G. Wells Collection, Rare Book and Special Collections Library, University of Illinois at Urbana-Champaign
HRHRC	In the Harry Ransom Humanities Research Center, University of Texas at Austin
JRL	In the Department of Special Collections, Joseph Regenstein Library, University of Chicago
MS/I	In the Martin Secker Collection, Rare Book and Special Collections Library, University of Illinois at Urbana-Champaign
NC/P	In the Naumburg Collection (C0263), Rare Book and Special Collections, Princeton University Library
PM/C	In the Poetry Magazine Papers 1912-1936, Department of Special Collections, University of Chicago Library
PRB/N	In the Poetry/Rare Books Collection, Lockwood Memorial Library, State University of New York at Buffalo
SC/C	In Special Collections, Case Library, Colgate University
SC/W	In the Department of Special Collections, Washington University in St. Louis
SH/H	In the Stow Hill papers, House of Lords Records Office, London
TF/V	In the Tetley/Ford Collection (Mss.#3544-a on microfilm #M-670), Special Collections, Alderman Library, University of Virginia

TEXTUAL VARIANTS AND NOTES

The following system for the textual variants has been chosen so that the reader can reconstruct the various versions of each poem.

Listed immediately below the title of each poem are the details of its pre-publication material (placed in chronological order according to date of composition) and its places of publication within Ford's lifetime, including poetry anthologies, though variants are only given from these in instances when Ford supplied the editor of the anthology with Mss or Tss. It will otherwise be assumed that the texts of anthologised poems are identical to earlier published versions.

Following this information is a short section specifying which lines of the poem occur on what leaf or page of the variant states. The relevant line numbers are enclosed in a square bracket, after which are details of where those lines occur in which variant state, each state being split by a single vertical line, unless the states correspond. For example, lines 1-16 of 'The Story of Simon Pierreauford' occur on the recto of leaf 2 of the first autograph manuscript (AMs), on the recto of leaf 1 of the second autograph manuscript (AMs2), and on p. 13 of the printer's proofs (P) and the first edition (QW). Thus, the line is printed:

1-16] χ 2, recto AMs | χ 1, recto AMs2 | p. 13 P QW

For ease of comparison in instances when the states differ, a double vertical line divides the states, after which the new line numbers are given in a square bracket, followed by details of where those lines occur. For example, lines 17-34 of 'The Story of Simon Pierreauford' occur on the recto of χ 3 of AMs and on the recto of leaf 2 of AMs2, but lines 17-37 occur on p. 14 of P and QW. Thus, the line is printed:

17-34] χ 3, recto AMs | χ 2, recto AMs2 || 17-37] p. 14 P QW

The apparatus that follows this section deals with textual variants and is split according to the line numbers of the main reading text (which is the first published version of the poem). Here, though, the line numbers run down the left side of the page.

After the reading text's line number, the relevant word and, in some instances, the punctuation from the reading text is given, followed by a square bracket. Thus, for example, the beginning of the apparatus would be:

2 you]

This signals that in line 2 'you' is unpunctuated.

Following the square bracket are the variants in pre-publication material and/or subsequent publications. Unless specified after the square bracket, the same variant appears in *all* other versions of the poem.

When the variant appears only in certain versions, only the places where it does appear are listed. For example, in line 10 of 'Love in Watchfulness on the Sheep Downs', the reading text and the version in *Poems for Pictures* (PP) both have 'Oh,'. In *Collected Poems*, 1913 (CP13), and *Collected Poems*, 1936 (CP36), 'Oh,' has changed to 'But'. Thus, the apparatus is:

10 Oh,] But CP13, CP36

When several variants occur in the same line, the relevant words are split by a single vertical line. For example, in line 47 of the 'The Questions at the Well', there are variants in the second autograph manuscript (AMs2) for both 'And' and 'soon,'. Thus, the apparatus is:

47 And | soon,'] 'And | soon.' AMs2

When several variants occur in different versions, the versions are split by a double vertical stroke. For example, in line 16 of ‘The Questions at the Well’, the reading text has ‘churned sea-swirl’. In **AMs2**, the variant is ‘waters’ whirl’. In the printer’s proofs (**P**), the variant is ‘water’s whirl’. Thus, the apparatus is:

16 churned sea-swirl] waters’ whirl **AMs2** || water’s whirl **P**

A combination of several variants occurring in the same line and in different versions appears thus:

31 bronzed | tan.] browned **AMs2** || browned **P** | tan **AMs2**

Autograph or typed deletions (where a letter or word has been crossed out and not replaced by anything) have been differentiated from corrections/revisions (where a letter or word has been written over or deleted and replaced by a new letter or word). Deletions appear between ‘<#>’. Corrections/revisions appear between ‘{#}’, within which the original letter or word is followed by ‘=’ and the correction/revision. For example, at the beginning of line 46 of ‘The Questions at the Well’ **AMs2**, Ford originally wrote: “‘Since [...]’ He then deleted the ‘n’ and over the ‘ce’ wrote ‘x’.” The beginning of the **AMs** line therefore became, “Six [...]”, which appears in all subsequent versions of the poem, but preceded by a double quotation mark. Thus, the apparatus presents these changes as:

46 “Six] ‘Si<n>{ce=x} **AMs2**

In his manuscripts, when writing a capital ‘A’ at the start of a line, Ford often arbitrarily alternated between ‘A’ and ‘a’, and within a line when writing ‘and’ he often wrote ‘&’. These have not been listed within the textual apparatus as individual variants. However, ‘a’ or ‘&’ have been printed thus within the apparatus when they occur at a crux. All holographs are in black ink unless otherwise stated.

THE QUESTIONS AT THE WELL

Textual Variants

Original Ms not extant. Probably written Mar.-Aug. 1892. In March 1892, Ford ‘went for a walking tour by himself in Sussex, to Rye, Appledore etc.’ (*Tea and Anarchy!*, p. 69), during which he probably visited or heard about Saint Leonard’s Well at Winchelsea (see ll. 95-99). It is also possible that Ford visited Winchelsea with Elsie, where her father was mayor and her family ‘had a second house’ (Saunders 1, p. 56). There are similarities between lines in this poem and those in an unpublished AMs account of a day spent with Elsie and her family, dated 23 July 1892 (see n. for ll. 17-19, below). There is perhaps also a connection between the poem’s concern with a lover going abroad and Ford’s trip to the continent, probably July-Aug. 1892.

For Ford on Germany 1880-90, see *A History*, pp. 67-93, and on Germany in the early 1890s, see *Return to Yesterday*, pp. 112-28. For further details of Ford’s courting of Elsie and his trip to the continent, see Mizener, pp. 18-19, and Saunders 1, pp. 48-50, 510, n. 9. For further details regarding the unpublished poems, see ‘Bibliography of Unpublished Poems’.

AMs, 1 χ , 1p, [1892], portrait, lined, no wm. Erroneously gathered as part of Part 3 of AMss ‘The Verses for Notes of Music’ (for details, see pp. 280-83).

Contains an early version of ll. 78-90.

AMs2, 13 $\chi\chi$, 13pp, [1892-93]. Part of AMssS (for details, see pp. 279-80).

Titled: I. | The Questions at the Well

P, pp. 1-12. Part of printer’s **Proofs** of QW (for details, see p. 283).

QW, pp. 1-12, part of ‘The Questions at the Well and Other Poems’. **First edition** (for details, see pp. 283-85). **Used for copy-text.**

No subsequent publications.

Lines per leaf/page:

1-12] χ_1 , recto **AMs2** | p. 1 **P QW**

13-30] χ_2 , recto **AMs2** || 13-32] p. 2 **P QW**

31-48] χ_3 , recto **AMs2** || 33-51] p. 3 **P QW**

49-66] χ_4 , recto **AMs2** || 52-70] p. 4 **P QW**

67-84] χ_5 , recto **AMs2** || 78-90] χ_1 , recto **AMs** || 71-90] p. 5 **P QW**

85-102] χ_6 , recto **AMs2** || 91-110] p. 6 **P QW**

103-20] χ_7 , recto **AMs2** || 111-29] p. 7 **P QW**

121-38] χ_8 , recto **AMs2** || 130-48] p. 8 **P QW**

139-56] χ_9 , recto **AMs2** || 149-68] p. 9 **P QW**

157-74] χ_{10} , recto **AMs2** || 169-88] p. 10 **P QW**

175-92] χ_{11} , recto **AMs2** || 189-207] p. 11 **P QW**

193-210] χ_{12} , recto **AMs2** || 208-14] p. 12 **P QW**

211-14] χ_{13} , recto **AMs2**

1 LO! | out,] Lo! | out **AMs2**

2 about,] about **AMs2**

6 white.] white, **AMs2**

10 prow] prow, **P**

11 bow,] {p=b}ow **AMs2** || bow. **P**

13 done.] done **AMs2**

15 background | the roofs] back-ground | the <red> roofs **AMs2**

16 churned sea-swirl] waters' whirl **AMs2** || water's whirl **P**

17 pair, | girl—] pair | girl – **AMs2**

18 fair—] fair – **AMs2**

19 sun-brownd skin and gold-brown hair,] sunbrownd skin and gold brown hair
AMs2

24 face,] face **AMs2**

26 space,] space **AMs2**

27 place;] place **AMs2**

29 down.] down **AMs2**

31 bronzed | tan.] brownd **AMs2 P** | tan **AMs2**

32 scan,] scan **AMs2**

37 tell,] tell **AMs2**

38 sea,] sea **AMs2**

39 degree;] degree **AMs2**

41 range,] range **AMs2**

44 Wind-borne] Wind·borne **AMs2**

46 “Six hours since] ‘Si<n>{ce=x} hours o’ since **AMs2**

47 And | soon,.”] ‘And | soon.’ **AMs2**

49 dawn | tide.] {noon=dawn} | tide **AMs2**

50 Beloved,] ‘Beloved **AMs2**

51 side.”] Also in pre-publication material; sense perhaps demands a question mark at the end of ll. 49-51. The possible error was first made by Ford and was not corrected by the printers.† See also n. for ll. 57 and 60, below.

54 own,] own. **AMs2**

55 tone,] tone **AMs2**

56 “How] ‘How **AMs2**

57 Since] ‘Since **AMs2**

57 alone?] alone **AMs2**; sense perhaps demands a question mark at the end of ll. 56-

57; the question mark in **P** and **QW** seems to have been introduced by the printers.†

See also n. for l. 51, above, and l. 60, below.

58 How | troublous, | years,] ‘How | troublous | years **AMs2**

59 And] ‘And **AMs2**

60 Have | brow.”] ‘Have | brow’ **AMs2**; sense perhaps demands a question mark at the end of ll. 58-60. It seems that the printers noticed the omission of a punctuation mark in **AMs2**, but (possibly) incorrectly corrected it with a full stop.† See also n. for ll. 51 and 57, above.

62 “Sweet | trow,] ‘Sweet | trow **AMs2**

63 To | thou.”] ‘To | thou.’ **AMs2**

65 shore] shore, **AMs2**

66 landing-place,] landing place **AMs2**

68 wave-born base,] waveworn base **AMs2**; in light of ‘waveworn’ in **AMs2** and what is arguably the possible semantic incoherency of ‘wave-born’, ‘wave-born’ might be a substantive error introduced by the printers.† ‘Wave-born[e]’, however, could make metaphoric sense, imagining the cliff apparently floating upon the sea, and possibly echoing Botticelli’s ‘The Birth of Venus’ (c. 1480) in which she stands on the waves in a scallop-shell (see also ‘Notes’, n. for l. 92, below). The white of the scallop-shell and its valleys and ridges are certainly similar to the white of the chalk cliffs on the Sussex and Kent coastline. See William Hyde’s opening illustration of *Cinque Ports*.

69 half way] Also in pre-publication material; there is inconsistency in P and QW where l. 90 has 'half-way'.

71 West—] West — **AMs2**

75 gallions] Also in pre-publication material; probably an error for 'galleons' (French *galions*; sailing ships used originally as warships, later for trade), although 'Gallions' is used by Marvell in 'On the Victory obtained by Blake over the Spaniards' (1681); 'galleon' occurs in 'The Old Lament', l. 6, but there is no extant pre-publication material to confirm Ford's spelling. It is unlikely to be an error for 'galliot' (small, single-masted galleys or boats used for cargo or fishing).†

78 Above it all,] <And over all> up {around the cliff=above it all} [l. 78 is the first line of the following stanza] **AMs** || Above it all **AMs2**

79 tall,] tall **AMs** **AMs2**

80 its] the **AMs**

81 Unheeding of weather or foe's onfall.] That never heeded the foe's onfall **AMs**

82 And] {But=And} **AMs**

83] In **AMs**, l. 83 is missing.

84 moment's rest.] moments rest **AMs**

84-85] In **AMs**, there is no stanza break.

In **AMs**, l. 86 onwards is substantially different from all later versions; for ease of comparison, its final lines (ll. 86-90) are reprinted here:

And the sea obeys the sun's behest	86
And turns to russet its sad grey crest	87
And the moon hangs pale in jealous wrath.	88
Whilst hand in hand they climb the path	89
In silent thought	90

86 crest,] crest **AMs2**

90 half-way | well.] halfway [it might be corrected and a hyphen occur over 'f'] | well

AMs2

91 "Love—let] 'Love - let **AMs2**

92 And | we | scallop-shell,] 'And | {you=we} | scallop shell **AMs2**

93 On | spell.]" 'On | spell.' **AMs2**

94 (For | sweet-voiced] For | sweet voiced **AMs2**

96 cried | rain,] {was=cried} | {land=rain} **AMs2**

99 again.)) again. **AMs2**

100 his.] his; in **QW**, the full stop seems to be an error, probably introduced by the printers: by occurring at the end of l. 100, ll. 101-05 become an incomplete sentence.

The 'And' at the beginning of l. 101 certainly suggests that ll. 101-05 are a continuation of l. 100. This is the first of several probable punctuation errors (see n. for ll. 133, 142, 144, 145, 174 and 182, below) that seem to have been introduced by the printers.†

103-10] In **P** and **QW**, the left margin has increased in size. In **AMs2**, the presentation of the lines is consistent with the other lines on the page. There are no obvious reasons for what seems to be an anomaly.†

104 The | dread,] "The | dread **AMs2**

105 And | sped.] "And | sped **AMs2**

106 But] "But **AMs2**

107 Till] "Till **AMs2**

108 sweet.] sweet **AMs2**

109 seat,] seat **AMs2**

110 Let | flies fleet,] "Let | {is=flies} fleet **AMs2**

111 Though] “Though AMs2

112 loth,] loth AMs2

113 love-flame burned] love flame gnaws AMs2

114 were] were, AMs2

115 glare,] glare AMs2

117 hair,] hair AMs2

118 halo] halo, AMs2

119 Saint | Well.] saint | Well AMs2

120 were—] were, AMs2

121 For | bear—] — For | bear — AMs2

122 athirst] athirst, AMs2

123 near] near, AMs2

124 restraint,] restraint AMs2

125 held] hold AMs2

128 cove,] cove AMs2

129 West | dove—] west | dove — AMs2

130 land,] land AMs2

131 hand,] hand AMs2

132 floatingly,] floatingly AMs2

133 o’er | sea] or | sea. AMs2; in P and QW, the omission of a punctuation mark at the end of the line seems to be an error, probably introduced by the printers. Other speeches within the poem follow convention and are introduced by a comma or a colon, or are separated from the previous line by a full stop. The omission impacts upon the reading and understanding of ll. 133-34.† See n. for l. 100, above.

134 love, how | me?"] love — how | me.' **AMs2** || me." **P**

135 spoke, but she,—] spoke –but she: **AMs2**

136 "The | tell,] 'The | tell **AMs2**

137 It | Leonard's well,] 'It | Leonards well **AMs2**

138 And | span,] 'And | span **AMs2**

140 sigh,] sigh **AMs2**

142 eyes.] eyes **AMs2**; in **P** and **QW**, the full stop, which interrupts the sentence, seems to be an error, probably introduced by the printers.† See n. for l. 100, above.

144 seem;] seem **AMs2**; in **P** and **QW**, the semi-colon, which interrupts the sentence, seems to be an error, probably introduced by the printers. A comma would clarify that the man is not saying that 'the months would seem' 'short' until she stops crying; the stanza break seems to imply the end of his speech.† See n. for l. 100, above.

144-145] In **AMs2**, there is no stanza break. Between the two lines, at their start, a short line has been drawn and in the left margin an arrow points to the line. This annotation presumably indicates that there should be a break.†

145 stream.] stream **AMs2**; in **P** and **QW**, the full stop, which interrupts the sentence, seems to be an error, probably introduced by the printers.† See n. for l. 100, above.

147 beneath | soft,] beneath, | soft **AMs2**

151 down-hurled,] down-hurled **AMs2**

152 twirled,] twirled **AMs2**

153 sword blades | world,] sword-blades | world **AMs2**

154 flakes,] flakes **AMs2**

155 stakes,] stakes **AMs2**

157 At last | stopped,] And so | stopped **AMs2**

158 As they heard it | side,] And seemed to | side **AMs2**
 159 half-musingly,] half musingly **AMs2**
 160 “This | mind,] ‘This | mind **AMs2** || mind **P**
 161 Yet | find,] ‘Yet | find **AMs2**
 162 But] ‘But **AMs2**
 163 “Dear] ‘Dear **AMs2**
 164 I | pit,] ‘I | pit **AMs2**
 165 And | sit] ‘And | sit, **AMs2**
 166 Who | merriness,] ‘Who | merriness **AMs2**
 167 And] ‘And **AMs2**
 168 He | hiss,] ‘He | hiss **AMs2**
 169 “And laughed, ‘Ho, ho, | this,] ‘And laughed – ‘Ho, Ho | this **AMs2**
 170 If | stood’st | precipice,] ““If | stoodst | precipice **AMs2**
 171 And] ““And **AMs2**
 172 To | best,] ““To | best **AMs2**
 173 And] ““And **AMs2**
 174 Of | earth.] ““Of | earth **AMs2**; in **P** and **QW**, the full stop, which interrupts the
 sentence, seems to be an error, probably introduced by the printers.† See n. for l. 100,
 above.
 175 birth,] birth **AMs2**
 176 And | worth,] ““And | worth **AMs2**
 177 And] ““And **AMs2**
 178 And] ““And **AMs2**
 179 Into | below,] ““Into | below **AMs2**

180 Which | choose?"] “Which | choose?” **AMs2**

181 “And | lose,] ‘And | lose **AMs2**

182 In | moment, | hues.] ‘In | moment | hues **AMs2**; in **P** and **QW**, the full stop, which interrupts the sentence, seems to be an error, probably introduced by the printers.† See n. for l. 100, above.

183 And | mews,] ‘And | mews **AMs2**

184 And] ‘And **AMs2**

185 But | seem,] ‘But | seem **AMs2**

186 For] ‘For **AMs2**

187 “Not | twain.”] ‘Not | twain.’ **AMs2**

189 “Dear love, the | plain.] ‘Dear love - the | plain **AMs2**

190 We | earth,] ‘We | earth **AMs2**

191 Nor] ‘Nor **AMs2**

192 To | moan.] ‘To | moan **AMs2**

193 “But | own,] ‘But | own **AMs2**

194 Lo! | should’st | done:] ‘Lo! | shouldst | done **AMs2**

195 Let] ‘Let **AMs2**

196 We | wreck—] ‘We | wreck- **AMs2**

197 But] ‘But **AMs2**

198 And | thee.] ‘And | thee **AMs2**

199 “So | be,] ‘So | be **AMs2**

200 But | ecstasy,] ‘But | ecstasy **AMs2**

201 And | unceasingly,] ‘And | unceasingly **AMs2**

202 Clinging] ‘Clinging **AMs2**

203 The] ‘The **AMs2**

204 To | Eternity.”] ‘To | Eternity.’

.] X X X X **AMs2**

205 town,] town **AMs2**

207 prayer,] prayer **AMs2**

208 brown-garbed] brown garbed **AMs2**

209 hood,] hood – **AMs2**

.] No suspension dots **AMs2**

212 tell,] tell **AMs2**

213 scallop-shell] scallop shell **AMs2**

214 Saint Leonard’s] saint Leonards **AMs2**

Notes

The references to Saint Leonard’s Well (l. 95), Edward III (l. 35) and the man’s implication that he is going to fight in a war (ll. 104-05) set the poem near Winchelsea, Sussex, 1337-77. The ‘twin headlands’ (l. 1) no longer exist due to the sea receding between Hastings and what is now Camber. In the fourteenth century, it was possible to sail to a harbour in the mouth of the River Brede, below ‘New Winchelsea’ (‘Old Winchelsea’ was wrecked by several storms in the 1280s) which was built on the low summit of a cliff-edged hill. Winchelsea was attacked seven times by the French in the fourteenth and fifteenth centuries. For further details, see *Cinque Ports*, pp. 61-91 and 143, H. Lovegrove, *The Official Guide to the Antient Town of Winchelsea*, rev. C. C. Croggon and A. G. F. Sandeman (1994), Kenneth Clark, *Winchelsea: The Story of an Historic Town*, rev. ed. (1988; Rye: Anthony

Neville, 1990), and John Cammidge, 'The Battle of Winchelsea', *Sussex County Magazine* (Sep. 1935), pp. 551-55.

In its subject matter, metre, rigid (although uncommon) rhyme scheme and occasional archaisms and inverted phrases (all of which Ford would later write against in his non-fiction), the poem is very much of the nineteenth century and it seems to be influenced by Wordsworth, Coleridge, Keats, Tennyson, Swinburne and D. G. Rossetti. There is, however, no obvious intertextuality and, although one might note a pervasive Romantic/Victorian Gothicism (saints, lovers, external chaos, an air of sinister potential corruption surrounding an enclosed erotic space etc.), it is not possible to state with certainty exactly where in the poem those writers impinge. Furthermore, there are several metaphors and images that, if not original in what they are illustrating, suggest that the teenage Ford was not beholden to his forefathers and was attempting to find his own voice. They also suggest that he was already aware of how subtle echoes, used to great effect in his later poems and novels, can help structure a work and add resonance when needed: for example, in 'the flowing tide is a whirling war / Of waters white' (ll. 5-6), the war metaphor not only imaginatively captures the ferocity and danger of the sea upon which the lovers are borne, it also connects to the man's inner turmoil about departing and going across the sea to fight in one of the wars between England and France during the reign of Edward III (the man's uncertain future is thus impacting upon the couple's present, making it also 'troublous') and to the poem's other references to violence and disturbance. The peacefulness offered by the 'waters sweet' of his lover's lips is therefore emphasised with necessary effect.

1] 'LO!': see 'Hope', l. 200, and 'Travellers' Tales', l. 1.

17-19] In an unpublished AMs account of a day spent with Elsie and her family, dated 23 July 1892, Ford describes sitting next to Elsie in a boat, 'waterborne and gliding', and in the epilogue poem, 'On Taplow Lock the Sun Shines Down', writes of her 'burnished brown' 'locks'. For details of the AMs, see 'On Taplow Lock the Sun Shines Down' in 'Bibliography of Unpublished Poems'. See also n. for l. 29, below, 'In Contempt of Palmistry', pp. 236-37, n. for ll. 9 and 14-15, and 'River Song', pp. 261-62, n. for l. 1.

25] 'case': event, occurrence.

29] In 'On Taplow Lock the Sun Shines Down', Ford writes of Elsie's 'long brown lashes'. See n. for ll. 17-19, above.

35] 'Edward': Edward III (1312-77); reigned 1327-77; started the Hundred Years' War, the series of wars between the kings of England and France (1337-1453). On ll. 104-05, the man implies that he is going to fight in one of the wars. For Ford on Edward III at Winchelsea, see *Cinque Ports*, pp. 70-71.

43] Ford later wrote a poem echoing this line: 'From Inland'.

51] See 'A Sequence', part V, ll. 8-10.

53] 'her downcast eyes': see 'A Song of Seed's Fate', l. 17.

56] 'to the grave have gone': see 'Hammock Song', l. 13.

58] 'troublous': full of difficulty or agitation.

62] 'trow': think or believe.

67-68] See 'A Little Comfort', l. 27.

80] Winchelsea (see n. for l. 1, above).

81] ‘onfall’: also in pre-publication material; presumably a neologism, perhaps deriving from ‘fall on’ (‘To make a decent or attack upon; to rush upon, assault’ (SOED)), with echoes of ‘onslaught’.

86] ‘seamew’: common gull; ‘sea-mew’ in ‘Sea Jealousy’, l. 11.

92] ‘scallop-shell’: a pilgrim’s badge (see the opening of Sir Walter Raleigh’s ‘The Passionate Man’s Pilgrimage’ and the final canto of Byron’s *Childe Harold’s Pilgrimage*); the wave-borne scallop-shell in Botticelli’s ‘The Birth of Venus’ (c.1485) is an image perhaps echoed in the description of the ‘wave-born base’ of the headland (see ‘Textual Variants’, n. for l. 68, above).

95] ‘Saint Leonard’: founder of the monastery of Noblac, now the town of Saint-Léonard, near Limoges; patron saint of prisoners. He is usually represented holding chains or broken fetters in his hand. His day is 6 November (*Brewer’s*). Until c.1500, beyond the original walls of Winchelsea stood St. Leonard’s Church. See also n. for l. 167, below. In ‘Faith’, ll. 47-49, a ‘maiden’ refers to a journey from Church being ‘like a pilgrimage / In a mediæval age’.

95-99] See *Cinque Ports*, p. 83, and *Return to Yesterday*, p. 17: ‘In the face of the cliff that Winchelsea turns to Rye there is a spring forming a dip—St. Leonard’s Well, or the Wishing Well. The saying is that once you have drunk of those dark waters you will never rest until you drink again. I have seen—indeed I have induced them to it—Henry James, Stephen Crane and W. H. Hudson drink there from the hollows of their hands. So did Conrad. They are all dead now’; quoted in Iain Finlayson, *Writers in Romney Marsh* (London: Severn House, 1986), p. 15. St. Leonard’s Well can still be visited and is mentioned in Winchelsea’s promotional literature.

99] On being unable to rest, see ‘The Wind’s Quest’. On death as ‘rest’, see ‘Hope’, l.

193, 'In Memoriam', l. 14, and 'The Story of Simon Pierreauford', l. 155. On journeying and needing rest, see 'Enough' and 'Song-Dialogue'. On a lover being a person's 'rest', see 'Du bist die Ruh'.

109-14] Perhaps parody a poem by Ford's uncle, Oliver Madox Brown's 'Lady, We are Growing Tired!': 'Lo! our faltering breath, / Once with new-born love inspired, / Holds the love we once desired, as weary unto death. // Lady, Love is very fleet, / All too fleet for sorrow: / But if we part in time, my sweet, / We'll overtake Love's flying feet, — / If we part to-day, my love, we'll find new love tomorrow'.

110] 'fleet': quickly.

134-36] Possible echoes of King Lear's question to his daughters – 'Which of you shall we say doth love us most [...]?' – and Cordelia's reply: 'I cannot heave / My heart into my mouth' (1.1. 51, 91-2).

143] 'loverwise': also in pre-publication material; presumably a neologism, perhaps meaning: 'in the manner of a lover'.

144] The man is now contradicting what he said on l. 111.

149] 'lusty': vigorous.

'lay': a 'short lyric or narrative poem meant to be sung' (SOED).

152] 'pikemen': soldiers armed with pikes or pikestaffs.

165] See *The Good Soldier*, p. 136: 'Leonora was lashing, like a cold fiend, into the unfortunate Edward'.

167] See *The Good Soldier*, p. 38: 'Her eyes were enormously distended; her face was exactly that of a person looking into the pit of hell and seeing horrors there.' Also Revelation 9. 1-2 and 20. 1: 'And the fifth angel sounded, and I saw a star fall from heaven unto the earth: and to him was given the key of the bottomless pit. And he

opened the bottomless pit [...]'; 'And I saw an angel come down from heaven, having the key of the bottomless pit and a great chain in his hand'. Saint Leonard is usually represented holding chains or broken fetters in his hand (see n. for l. 95, above).

179] See *The Panel*, p. 96, and *The Young Lovell*, p. 6: 'She'd just gone right out of my existence. I never heard from her, I never heard of her. Just gone! Dropped down an infernal deep well'; "'Ye shall drown in my castle well when I have this business redded up," he said, but he wished he had slain her with his sword, for she was a very evil creature and it was not well in him to let her corrupt the souls of his poor.'

183] 'screech-owl': a barn owl, 'from its discordant cry, supposed to be of ill omen' (SOED).

193-204] On suicide, see 'Hope', ll. 53-193, and 'Moonlit Midnight', ll. 9-10. For other references to and analyses of Ford's interest in suicide, see Saunders 1, p. 630, and 2, p. 693.

208] For a description of monks and their monastery, see *The Young Lovell*, pp. 108-14.

211-14] A Gothic and postmodern trope: the motif of the transcribed text (often of one that was supposedly lost) viz Hugh Walpole's *The Castle of Otranto* (1764), the Romantic 'fragment' and the sense of textual instability in, for example, the writing of Samuel Beckett and John Barth; see also 'Hope', p. 217, n. for l. 199.

Bibliography of Writing on the Poem

Saunders 1, p. 57.

Of interest might also be writing relating to *The Questions at the Well*. See 'Bibliography of Writing on the Collection', pp. 289-90.

THE STORY OF SIMON PIERREAUFORD

Textual Variants

Original Ms not extant. Possibly written around the time of Ford's visit to Paris in Nov. 1892, during which he converted to Catholicism (see *Return to Yesterday*, pp. 103-06, *Last Pre-Raphaelite*, pp. 50-51, Mizener, pp. 19-20, and Saunders 1, pp. 53-54). However, it is possible that Ford visited Paris before this trip: in *Return to Yesterday*, p. 112, he says: 'Before I was twenty [before 17 Dec. 1893] I had spent three winters in Paris and two summers in Germany. In Paris I studied agriculture, or rather kitchen gardening—at the Sorbonne [...]. I remember sitting for hours of a morning outside the *Café des Deux Magots* in the Place St. Germain des Près.' (Regarding this account, Mizener, p. 528, n. 21, states that Ford 'exaggerates the length of his stays but perhaps not the number of his visits.') It is possible, therefore, that Ford visited Paris in 1890 and 1891. In *A History*, pp. 182-83, Ford says: 'When I was a boy in Paris of the early nineties, acquiring what knowledge I could from the classes of the Sorbonne, there was a brilliant, shabby journalist who hung in cafés around the table of the international students on the Boulevard St. Michel [...].' The journalist and Simon Pierreauford share similar characteristics; 'the early nineties' offers the possibility that this trip was before Nov.-Dec. 1892.

AMs, 14χχ, 14pp, [1892], np, FMF/C ('The Story of Simon Pierreauford'. B22, f16).

Binding: 1χ, 1p, landscape folded in half, lined, no wm. In Ford's hand on the cover: 'The Story of Simon Pierreford.' [Note variant spelling.]

Enclosures: 13χχ, 13pp, portrait, lined, no wm.

χχ1 (binding) and 12-14 (enclosures) are blue-lined paper, the same as χ1 (binding)

of 'The Land of Hopes' AMs (see pp. 167-68). $\chi\chi$ 2-11 (enclosures) are grey-lined paper, the same as $\chi\chi$ 2-10 (enclosures) of 'The Land of Hopes' AMs (see pp. 167-68). χ 2 is headed, 'The Story of Simon Pierreford', but Simon is called 'Pierreauford' in the main text.

AMs2, 13 $\chi\chi$, 13pp, [1892-93]. Part of **AMssS** (for details, see pp. 279-80).

Titled: The Story of Simon Pierreauford

P, pp. 13-23. Part of printer's **Proofs** of **QW** (for details, see p. 283).

QW, pp. 13-23, part of 'The Questions at the Well and Other Poems'. **First edition** (for details, see pp. 283-85). **Used for copy-text.**

LA; ll. 1-16, untitled, [author: 'Fenil Haig'], *Living Age*, 190 (11 Nov. 1893), p. 322.

Ll. 2, 3, 5, 8, 10, 11, 13, 16 indented one em and punctuation marks have been added, most notably two semi-colons. Given the left justification and relatively light punctuation of the lines in the previous four versions, and Ford's minimal use of semi-colons in his poetry, the variants seem to have been introduced by the periodical.

Harvey, p. 139, misquotes l. 1.

Lines per leaf/page:

1-16] χ 2, recto **AMs** | χ 1, recto **AMs2** | p. 13 **P QW** | p. 322 **LA**

17-34] χ 3, recto **AMs** | χ 2, recto **AMs2** || 17-37] p. 14 **P QW**

35-52] χ 4, recto **AMs** | χ 3, recto **AMs2** || 38-58] p. 15 **P QW**

53-68] χ 5, recto **AMs** | χ 4, recto **AMs2** || 59-78] p. 16 **P QW**

69-86] χ 6, recto **AMs** | χ 5, recto **AMs2** || 79-98] p. 17 **P QW**

87-104] χ 7, recto **AMs** | χ 6, recto **AMs2** || 99-118] p. 18 **P QW**

105-22] χ 8, recto **AMs** | χ 7, recto **AMs2** || 119-36] p. 19 **P QW**

123-36] χ_9 , recto **AMs** | χ_8 , recto **AMs2** || 137-56] p. 20 **P QW**

137-52] χ_{10} , recto **AMs** | χ_9 , recto **AMs2** || 157-76] p. 21 **P QW**

153-66] χ_{11} , recto **AMs** | χ_{10} , recto **AMs2** || 177-96] p. 22 **P QW**

167-82] χ_{12} , recto **AMs** | χ_{11} , recto **AMs2** || 197-212] p. 23 **P QW**

183-96] χ_{13} , recto **AMs** | χ_{12} , recto **AMs2**

197-212] χ_{14} , recto **AMs** | χ_{13} , recto **AMs2**

I.] In **AMs** and **AMs2**, there is no numeral.

1 DOWN | Nord,] Down | Nord **AMs AMs2**

2 street,] street **AMs**

3 tram-lines meet,] tramways meet **AMs**; in **AMs2**, Ford followed l. 2 with l. 4, then, realising the error, drew a line between the two and wrote the following in the margin:

Where the double tram-lines meet,

4 *Bonhomme* | *Pierreauford*] *Bonhomme* **AMs2** | *Pierreauford*, **LA**

5 wife Lisette] wife, Lisette, **LA**

6 Café, he and she.] Café.— He and she **AMs** || Café, he and she **AMs2** || café, he and she; **LA**

7 carelessly,] carelessly **AMs AMs2**

8 martinet.] martinet – **AMs**

9 rest] rest, **LA**

10 for ever | door] forever | door, **LA**

11 four] four, **LA**

12 well-known guest.] well-known guest **AMs** || well-known guest. **AMs2** || well-known guest; **LA**

- 13 She, | stops,] She AMs2 | stops AMs AMs2
- 14 waste,] waste – AMs2
- 15 haste,] haste AMs || haste – AMs2
- 16 Wipes | table-tops.] Or wipes AMs | table-tops AMs || table-tops. AMs2
- 17 day.] day AMs AMs2
- 18 thrust,] thrust AMs AMs2
- 19 Rested while] Rested, whilst AMs AMs2
- 20 away.] away AMs AMs2
- 21 Then, the | out—] Then – the AMs2 | out, AMs AMs2
- 22 All] All, AMs
- 23 bill—] bill AMs
- 24 Then the | about.] – Then – the | about: AMs || about [although there is a dot
beneath the ‘u’ which might be a misplaced full stop] AMs2
- 25 joy, | nags] joy AMs AMs2 | nags, AMs
- 26 mill-stream] mill-stream AMs || mill stream AMs2
- 27 gallantries,] galantries, AMs || gallantries AMs2
- 29 wastefulness.] wastefulness AMs AMs2
- 30 wags,] wags AMs AMs2
- 31 shamefacedly,] shamefacedly AMs AMs2
- 33 thread,] thread AMs AMs2
- 34 Murmurs | apology.] Mumbles | apology AMs
- 35 bed.] bed AMs2
- 36 But] But, AMs
- 38 Lives | never-ending] Lived AMs AMs2 P | never ending AMs AMs2

39 he does not fret,] {he says Kismet=he does not fret} AMs

40 "'Tis | fate," | says, "Kismet!"] "'Tis AMs AMs2 | fate' – AMs || fate' AMs2 | says
 – 'Kismet' AMs || says, 'Kismet!' AMs2

44 place,] place AMs2

45 apace,] apace AMs2

46 quean.] quean AMs2; in AMs, P and QW, the full stop, which interrupts the sentence, seems to be an error. AMs2 was probably used by the printers when producing P, therefore the full stop in P and QW seems to have been introduced by the printers. This is the first of several probable punctuation errors (see n. for ll. 48, 74, 78, 107, 129 and 209, below) introduced by the printers.†

47 disappeared,] disappeared AMs AMs2

48 see.] see AMs AMs2; in P and QW, the full stop, which interrupts the sentence, seems to be an error, probably introduced by the printers.† See n. for l. 46, above.

49 And, indeed, | be] And indeed AMs || And indeed, AMs2 | be? AMs

51 want for] lack in AMs

52 That indeed | feared?] That, indeed, AMs | feared. AMs AMs2

53 he,] he AMs2

55 new-caught murderer,] new-caught murdere{s=r}, AMs || new caught murderer AMs2

58 paper kiosk.] paper·kios{t=k} – AMs || paper kiosk AMs2

60 bad.] bad AMs AMs2

61 sheet] sheet, AMs

61 Wherein] In which AMs

63 blood,] blood AMs2

64 seat.] seat **AMs AMs2**

65 True, the | deep,] True the **AMs** || True – the **AMs2** | deep **AMs AMs2**

66 roar,] roar **AMs2**

67 surf-thunder | shore,] surf-thunder | shore **AMs2**

68 asleep.] asleep **AMs2**

69 woke] woke, **AMs**

70 cold.] cold **AMs AMs2**

71 “*Mon dieu!* How | scold,]” ‘*Mon Dieu!*<’> how **AMs** || ‘*Mon Dieu!* How **AMs2** |
scold!’ **AMs** || scold **AMs2**

72 he, looking | home.] he – looking **AMs** | home, **AMs** || home **AMs2**

73 Reading, still quite sleepily,] Stretched himself uneasily: **AMs**

74 blaze.] blaze **AMs AMs2**; in **P** and **QW**, the full stop seems to be an error, probably introduced by the printers: what Simon reads, ‘*Café vins et Bières Anglaises*’ (l. 75), should not be separated from ll. 73-74. The introduction in **AMs2**, **P** and **QW** of ‘Reading, still quite sleepily’ (l. 73) compounds the ambiguity when the full stop is present. **AMs**’s ‘Stretched himself uneasily’ (l. 73) helps avoid confusion.† See n. for l. 46, above.

75 “*Café | Anglaises*”] ‘*Café*, **AMs** || ‘*Café* **AMs2** | *Anglaises*’ **AMs** || *Anglaises*’ **AMs2**

76 In | see] His | see, **AMs**

78 side.] side **AMs AMs2**; in **P** and **QW**, the full stop, which interrupts the sentence, seems to be an error, probably introduced by the printers.† See n. for l. 46, above.

80 jest.] jest **AMs AMs2**

82 gendarme.] gendarme **AMs AMs2**

83 "*Tiens!* | awhile," he cried,] '*Tiens!* | awhile,' he cried **AMs AMs2**

84 "For] 'For **AMs AMs2**

85 When | slack] 'When **AMs AMs2** | slack: [the colon is smudged and has possibly been deleted] **AMs**

86 And her tongue unoccupied."] 'And her {mind=tongue} unoccupied.' **AMs** || 'And her tongue unoccupied.' **AMs2**

87 stayed | look,] staid **AMs2 P** | look **AMs2**

88 gaslight's flare] gaslights flare<s> [Ford originally wrote, 'gaslight', but made it plural when revising 'flares'; the 's' of 'gaslights' is squeezed between the two words] **AMs**; in **AMs2**, **P** and **QW**, the introduction of the apostrophe seems to be an error: 'the gaslight's flare / Sideways in the gusts of air' does not make sense. The line should presumably read, 'Noting how the gaslight flares', or, 'Noting how the gaslights flare' (as in the revised line in **AMs**). For further details, see n. for l. 90, below.

89 air,] air **AMs2** || air. **P**

90 its] Crux; also in pre-publication material. The singular employed here means that there is one gaslight (l. 88). However, this contradicts **AMs**'s 'gaslights flare' (l. 88). It seems that Ford revised l. 88 of **AMs** at some point after he had written 'its' and forgot to alter 'its' to 'their'. When producing **AMs2**, he must have misread **AMs** and thought that 'gaslights' had an apostrophe. (The misspelling of 'stayed' (l. 87) in **AMs2** offers the possibility that Ford was not concentrating at this point in the transcription.) It is impossible to deduce what Ford intended and since changing 'its' to 'their' would mean introducing a new word into all versions of the poem, future editors will perhaps defer to the unrevised **AMs** and have: 'Noting how the gaslight

flares / Sideways in the gusts of air, / How its merged reflection shook [...].’†

shook,] shook AMs AMs2

91 mud.] mud – AMs2

94 Just | warm.] As if AMs AMs2 P | warm – AMs

95 door—] door, AMs || door AMs2

97 “Ha—what | want?”] ‘Ha - what AMs AMs2 | want?’ AMs || want’ AMs2

98 teeth.] teeth AMs AMs2

99 “If] ‘Unless AMs || ‘If AMs2

100 By | termagant—] ‘By AMs AMs2 | termagant AMs

101 ’Twill be | advertisement,] ’{T=Q}uite AMs || ‘– Quite AMs2 || Quite P | advertisement AMs AMs2

102 But] ‘But AMs AMs2

103 If | me.”] ‘If | me.’ AMs AMs2

104 road | went,] street AMs | went. AMs AMs2

105 salute,] salute AMs

106 “*Bonjour*, Monsieur, | is ill?”] ‘Bon jour, Monsieur AMs || ‘Bonjour, [possibly: ‘Bonjour,] Monsieur, [possibly: Monsiéur,] AMs2 | is ill?’ AMs || is ill.’ AMs2 || si ill?” P

107 still.] still – AMs2; in AMs, P and QW, the full stop, which interrupts the sentence, seems to be an error. AMs2 was probably used by the printers when producing P, therefore the full stop in P and QW seems to have been introduced by the printers. The dash in AMs2 creates a pause.† See n. for l. 46, above.

108 And | head.] But AMs | head: AMs || head AMs2

109 “Sir, | you,] ‘Sir, AMs || ‘Sir – AMs2 | you AMs2

110 But] ‘But **AMs AMs2**

111 Is— | fit,] ‘Is, **AMs** || ‘Is – **AMs2** | fit **AMs AMs2**

112 And | Church’s | grace,] ‘And **AMs AMs2** | Church{e=s} **AMs2** | grace **AMs AMs2**

113 Spite of all that | do,] ‘And, despite all **AMs** || ‘Spite of all that **AMs2** | do **AMs2**

114 Died | minutes’ space.”] ‘Died | minute’s space.’ **AMs AMs2** || minute’s space.”

P

115 “She is dead! Impossible!] ‘She is dead – Impossible! **AMs** || ‘She is dead - Impossible – **AMs2**

116 Not | die.] ‘Not | die **AMs AMs2**

117 If | dead, why I—then I—] ‘If **AMs AMs2** | dead – then I – then I **AMs** || dead why I – then I— **AMs2**

118 Why, I | well.”] ‘Why, I **AMs** || ‘Why, I **AMs2** | well’ **AMs** || well.’ **AMs2**

119 streamed cold] streamed {with=cold} **AMs**

120 seemed] felt **AMs**

121 great death-dread,] great, death-dread – **AMs** || great Death·dread **AMs2**

122 seat.] seat **AMs2**

123 In his head a] {Then a sudden=In his head a} **AMs**

124 swim,] swim **AMs AMs2**

125 dim,] dim **AMs**

In **AMs**, after l. 126, the following has been deleted: And nothing more he said

II.] II **AMs**

128 Past,] Past **AMs AMs2**

129 of life.] of Life **AMs** | of {of=Life} **AMs2**; in **P** and **QW**, the full stop seems to

be an error, probably introduced by the printers: l. 129 relates to l. 130: ‘the lusty joy of life’ (l. 129) that has gone has gone ‘With the scolding of his wife [...]’ (l. 130). The lack of a full stop at the end of l. 130 seems also to be an error.† See n. for l. 46, above, and l. 130, below.

130 wife] wife. **AMs**; in **AMs2**, **P** and **QW**, the omission of a full stop seems to be an error, first introduced by Ford: ‘All the world was overcast’ (l. 131) either relates to ‘With the scolding of his wife’ (l. 130) or to ‘By the coming cloud of Death’ (l. 132), it cannot relate to both lines. In light of ll. 127-29, which tell of Simon’s despair at being a widower, and the fact that ‘By the coming cloud of Death’ as an isolated sentence does not make sense, it seems that there should be a full stop after ‘wife’ and that l. 131 relates to l. 132.†

132 Death.] Death **AMs**

134 plane-leaves plastering down,] plastering plane leaves down **AMs** || plane leave plastering down **AMs2**

135 swirling | town,] swi{t=r}ling **AMs2** | town **AMs**

136 filled all his mind] filled {up=all} his mind. **AMs**; in **AMs2**, **P** and **QW**, the omission of a full stop seems to be an error, first introduced by Ford: without a full stop, it is unclear what ‘one thought’ fills Simon’s mind. The full stop is needed so that the reader knows that the ‘one thought’ is mentioned in the previous stanza, not in the following stanza.†

137 wind-swept winter snow,] winter, windswept snow **AMs** || windswept winter snow. **AMs2**

138 note.] note **AMs** **AMs2**

140 Creeping, stealing | land,] Creeping, creeping **AMs** || Creeping,

{stelling=stealing} AMs2 | land AMs AMs2
 141 by | throat,] at AMs | throat AMs2
 142 Him | cries | woe.] death | wail | woe AMs
 144 away,] away AMs2
 148 trade.] trade AMs || trade – AMs2
 149 to,] to – AMs || to AMs2
 150 foe,] foe AMs AMs2
 152 That Death would | flail.] Lest Death fell AMs | flail AMs2
 153 Ere | trees,] But ere AMs AMs2 | trees – AMs || trees AMs2
 156 uncertainties.] uncertainties.— AMs || uncertainties AMs2
 157 “See, your | old,]” ‘See – your AMs AMs2 | old!’ AMs || old’ AMs2
 158 niece] niece, AMs
 159 him,] him AMs AMs2
 160 whim.] whim AMs2
 161 peace,] peace – AMs || peace AMs2
 162 Wait | cold.] “Wait | cold AMs AMs2
 163 “In] ‘In AMs AMs2
 164 That | have,] ‘That | have AMs AMs2
 165 When | grave,] ‘When | grave AMs AMs2
 166 Are | own.] ‘Are AMs AMs2 | own!’ AMs || own. AMs2
 167 “But] ‘But AMs AMs2
 168 To | room.] ‘To AMs AMs2 | room – AMs || room AMs2
 169 Right] ‘Right AMs AMs2
 170 It | weather-proof.] ‘It | weather proof.’ AMs AMs2

171 Then | gloom.] {But=Then} AMs | gloom AMs AMs2
 172 “Roof | time,] ‘Roof AMs AMs2 | time.<’> AMs || time AMs2
 173 “I | end,] ‘I AMs AMs2 | end AMs2
 174 You have not yet reached your prime.] ‘{That is what the bells all chime=You
 have not yet reached your prime} AMs || ‘You have not yet reached your prime AMs2
 175 What] ‘What AMs AMs2
 176 You | mend.] ‘You | mend AMs AMs2
 177 “Wait | gone,] ‘Wait AMs AMs2 | gone’ AMs || gone.’
 179 day] day, AMs
 180 cheek,] cheek AMs AMs2
 181 shaky grew] rickety AMs
 182 upon.] upon AMs AMs2
 183 So | on,] And AMs | on AMs AMs2
 184 men] men, AMs
 185 died—and] died – and AMs AMs2
 188 man’s | hoary] mans [there is possibly a small apostrophe merging with the top of
 the ‘s’] AMs | {heavy=hoary} AMs2
 189 heavy | day,] havy AMs2 | day AMs AMs2
 190 away.] away AMs AMs2
 192 Moaning—“It | time.”] Moaning ‘– It AMs || Moaning – ‘It AMs2 | time.’ AMs
 AMs2
 193 less,] less AMs AMs2
 194 pantomime.] pantomime AMs AMs2
 195 “It must | time,] ‘This will AMs || ‘It must AMs2 | time.’ AMs || time’ AMs2

196 he, | weariness.] he | weariness **AMs AMs2**

197 But | alone] But, | alone, **AMs**

198 As a | a-nigh,] As {the=a} **AMs** | anigh **AMs AMs2** || anigh, **P**

199 earth | rime.] Earth | rime **AMs AMs2**

200 “Year | time,”] ‘Year **AMs AMs2** | time!’ **AMs** || time **AMs2**

201 he, | sky,] he **AMs2** | sky **AMs AMs2**

202 new moon, crescent, shone.] crescent new moon shone [a line has been drawn to indicate the transposition of ‘crescent’ to after ‘moon’; commas have not been added]

AMs || new-moon crescent, shone **AMs2**

203 Lo! upon] Lo! {through=upon} **AMs**

204 chime,] chime **AMs AMs2**

205 Time] time, **AMs**

206 moonlit,] moon lit, **AMs**

207 breath,] breath **AMs AMs2**

208 abroad,] abroad – **AMs** || abroad **AMs2**

209 Fell—a-gasping, hopeless, back.] Fell – a-gasping, hopeless back – **AMs** || Fell – agasping, hopeless back **AMs2**; in **P** and **QW**, the full stop, which interrupts the sentence, seems to be an error, probably introduced by the printers.† See n. for l. 46, above.

210 crack,] crack **AMs AMs2**

211 Dropped | white, world-weary] Drops | wan, world weary **AMs**

In **AMs**, at the end of the poem the following is written: End.

Notes

Set in Paris, 'The Story of Simon Pierreauford' has connections with the London poems of the late nineteenth century by John Davidson, Ernest Dowson, W. E. Henley, Lionel Johnson and Arthur Symons, and is quite different from Ford's early quasi-Romantic/high-Victorian mode. These poets saw in the city material for a poetry of urban life. As G. Robert Stange has written: 'It was only in the nineties that, for poets, painters, and novelists, London ceased to be regarded as a noxious drain or force of devastation'.¹ Ford's city is one where people are drained by the monotony and sweat of work ('the city panted on' (l. 183)) and by other people and it contains murder and mud, but when 'the traffic's rhythmic roar, / Like surf-thunder on the shore' (ll. 66-67) lulls Simon to sleep, the slumbering and the nature simile describing the traffic shows Ford also writing against the 'City of Dreadful Night' fashion of Davidson *et al* by illustrating solace within the urban environment and that poetry has the ability to render the complexity and contradictions of city life not merely as depressing but also as vital. This rendering is aided by the use of ambiguity (for example, through the combination of the serious with the humorous: see the doctor's inappropriate rhyming couplet: 'But the long and the short of it / Is—your wife has had a fit' (ll. 110-11)) and the strange relationship of Simon and Lisette that allows for the complicated nature of love. From *Soul of London* and *Hans Holbein* (1905) onwards, Ford's non-fiction returns to the subject of how literature can capture the 'gnat-swarm' of modern life; 'The Story of Simon Pierreauford' is the earliest example of Ford attempting to do so.

¹ G. Robert Stange, 'The Frightened Poets', in *The Victorian City: Images and Reality*, ed. H. J. Dyos and Michael Wolff, vol. 2 (London: Routledge and Kegan Paul, 1973), p. 489.

1] 'Gare du Nord': a main railway station, Paris.

3] See 'Finchley Road', l. 3.

4] '*Bonhomme*': this can mean simply 'fellow' or 'peasant' but it was also a name given to the Albigenses, 'the members of a heretic sect in Southern France in the 12th-13th centuries, identified with the Cathars. Their teaching was a form of Manichaeism, with an extremely strict moral and social code' (NODE). Regarding Ford's stay in Paris in 1892 and his being received into the Church on 7 November, Mizener, p. 20, notes: 'The kind of Catholicism that appealed most strongly to his imagination was the Albigensian variety that had flourished in Provence in the Middle Ages, and from the time of his poem, "On Heaven," written in 1913, to his final books about the Great Trade Route, he wrote enthusiastically about the Albigenses.' 'The Story of Simon Pierreau Ford' is the first work in which Ford refers to the Albigenses.

'Simon Pierreau Ford': this has several possible meanings. 'Pierreau Ford' might be an ephemeral joke if translated as 'Pier water ford'. However, 'Simon Pierreau Ford' can be translated as 'Simon Peter Ford', Ford replacing Paul (who also changed his name, from Saul) in the biblical triumvirate that mixes the saintly (Peter and Paul) with the sinful (Simon). The name might also be an early example of Ford's interest in the blurring of the biographical and the fictional, the real and the imaginary: 'Simon Pierre' is perhaps a pun on 'Simon Pure', which when used as an attribution means 'real, genuine, authentic' (SOED): 'Simon Pierreau Ford' might therefore suggest that the man in the poem is the 'real' Ford. 'Pierreau Ford', however, is perhaps also a compound of Pierrot and Ford. Pierrot was a typical character in French pantomime and on l. 194 it states that Simon 'talked by pantomime'. Simon is perhaps, therefore, half Ford and half fictional, half real and half imaginary. But perhaps by associating

himself with Pierrot, Ford offers a hint of self-parody.

6] 'Café': in 'On Heaven', Ford imagines him and his 'dear bride' sitting outside a café in a town near Lyons in heaven.

8] 'martinet': a 'rigid disciplinarian' (SOED).

23-26] After rectifying the bills, when 'the tables turn about' and Lisette 'has her joy' by nagging 'like a mill-stream', Ford humorously has Lisette ignore Wordsworth's advice in 'The Tables Turned' (1798), to 'quit your books' and find in 'Nature' 'Spontaneous wisdom breathed by health, / Truth breathed by cheerfulness.'

24] The meaning of this line seems to be rooted in the phrase, 'turn the tables' ('reverse one's position relative to someone else' (NODE)); Lisette, now in the evening 'at her ease' (l. 26), turns the tables on Simon, who was at his ease during the day, and 'nags' (l. 25) and 'Scolds' (l. 27) him to make him feel the anxiety it seems she feels during the day.

30] 'tanged': pointed, spiked; or sharp-tasting; or like the tongue of a serpent (furthering the poem's biblical and religious allusions) or the sting of an insect.

33] See 'Hope', l. 171.

37] 'Nemesis': the goddess of retribution, or, colloquially, 'fate'.

39] 'Like a Turk': in common usage this refers to someone who is sitting cross-legged, like a Turk who is in prayer; sense here captures Simon's placid resignation.

40] 'Kismet': destiny; fate (Turkish).

46] 'quean': 'A bold or ill-behaved woman'; it usually refers to a jade or harlot (SOED). The usage here is possibly ironic. It is also possible that it is a pun on Dutch 'kween', a barren cow, from which 'quean' partly derives: the poem later implies (ll. 163-64) that Simon and Lisette do not have any children.

66-68] See 'Omnipresence', ll. 10-12.

71] '*Mon dieu*': my god.

75] '*Café vins et Bières Anglaises*': Coffee wines and English Beers.

82] 'gendarme': a French police officer.

83] '*Tiens*': hold; wait.

100] 'termagant': a 'savage, violent, boisterous, overbearing, or quarrelsome person [...]. A woman of this character; a virago, shrew' (SOED).

110-11] It is possible that Lisette suffered a heart attack. Throughout his life, Ford and his close associates were concerned about his heart: in her diary entry for 9 March 1893, near the time the poem was written, Olive Garnett wrote: 'Ford's engagement is announced [...]. But his mother is anxious about him, about his heart' (*Tea and Anarchy!*, p. 159). The black humour of the doctor's rhyming couplet is echoed in the scene in *The Good Soldier* describing how Maisie Maiden's heart 'just stopped' and she fell into a 'great portmanteau' (p. 56).

112] 'without the Church's grace': without her last rites being administered, unshriven. It is possible, therefore, that she will go to hell.

124] See 'Faith', ll. 39-42, where the 'damned and dead' man's 'aching eyeballs swim.'

134] 'plane-leaves': leaves from the plane tree.

155] On death as 'rest', see 'Hope', l. 193, and 'In Memoriam', l. 14. On being unable to rest, see 'The Questions at the Well', l. 99, and 'The Wind's Quest'. On journeying and needing rest, see 'Enough' and 'Song-Dialogue'. On a lover being a person's 'rest', see 'Du bist die Ruh'.

155-56] Simon's desire to die 'Freed from dread uncertainties' is part of his

uncertainty about when 'Death would fell him with his flail' (l. 150). It also relates to the poem's interest in whether a person will be saved or damned, or if there is even an afterlife. The poem therefore has connections with the nineteenth-century poems of doubt by, for example, Tennyson, Arnold and Hardy. Although he converted to Catholicism, Ford's writing throughout his life returns to questions of truth and epistemological uncertainty. In the entry for 25 March 1892 (*Tea and Anarchy!*, p. 70), Olive Garnett wrote: 'Ford admitted that as a relief from the gospel of perfect indifference to everything, he sought refuge in bigoted pietism in the Brompton Oratory, not that he thought Catholicism was rational [...]; he balanced the two parts of his nature one against the other. Atheistic indifference on the one hand, bigoted pietism on the other.' Many of the tensions within the poem come from its denial of a balance between atheism and Catholicism, indifference and concern, and the irrational and rational.

156] See 'River Song', l. 18.

175-76] Slightly unclear due to their condensation: Simon's niece must neither replace nor mend what he owns and what must survive until he dies.

183] See 'Omnipresence', l. 10.

184] Possible echoes of Tennyson's 'Ulysses' (1842): 'a savage race, / That hoard, and sleep, and feed' (ll. 4-5).

185-87] Ambiguous: 'atom' can refer to the smallest, therefore invisible, particles of matter or an element but also to a particle of dust; 'gone' can in this context mean 'disappeared' (the people weep for the atom that has disappeared, leaving 'Eternity sublime') or 'helped' (the people weep for the atom that helped 'To make Eternity sublime') or 'made' (the people weep for the atom that made 'Eternity sublime'). The

lines are perhaps illuminated by taking into account Ford's 'Grey Matter'. This critiques science's reduction of the self and the world to definable elements, thus destroying belief in the transcendental: 'this dead-dawning century that lacks all faith, / All hope, all aim, and all the mystery / That comforteth'. If the meaning of this part of 'The Story of Simon Pierreau Ford' is similar to the ideas in 'Grey Matter', it seems that the people weep because the universe has been reduced to definable elements, to atoms, and is thus no longer sublime. Read thus, the lines are a criticism of Newton and of post-Newtonian physics and are connected in their view to Romantic thought (see Keats's 'Lamia', ll. 229-35) and to post-Darwinian Victorian angst.

194] 'by pantomime': by dumb show; by gestures and actions, without words.

197] It seems strange to state that Simon 'waked alone' 'one night', since as a widower it is already assumed that he always sleeps alone. It is possible that 'alone' was added for the sake of the half-rhyme with 'shone' (l. 202). However, the poem earlier states that Simon's niece 'now kept his house for him, / Humouring his every whim' (ll. 159-60) and that she complains that 'it is so far to climb / To your wretched little room' (ll. 167-68). In her domestic role and her nagging, the niece has replaced Lisette. Is it possible that these lines imply that Simon and his niece are having a sexual relationship? If so, this is the first allusion to incest in Ford's creative writing. For details of the theme in his other work, see Saunders 1, p. 622, and 2, p. 684.

199] 'rime': white frost.

Bibliography of Writing on the Poem

Anon [W. B. Yeats], 'Two Minor Lyrists', *Speaker*, 8 (26 Aug. 1893), p. 221; reprinted in W. B. Yeats, *Uncollected Prose*, ed. John P. Frayne, vol. 1

(London: Macmillan, 1970).

Of interest might also be writing relating to *The Questions at the Well*. See 'Bibliography of Writing on the Collection', pp. 289-90.

THE LAND OF HOPES

Textual Variants

Original Ms not extant. The poem's concern with salvation, damnation, death and uncertainty, its combination of the earthly and the transcendental, and the description of the 'fane' (l. 54) as a medieval Catholic cathedral, suggests that the poem was probably composed late 1891 - early 1892. In the entry for 25 March 1892 (*Tea and Anarchy!*, p. 70), Olive Garnett wrote: 'Ford admitted that as a relief from the gospel of perfect indifference to everything, he sought refuge in bigoted pietism in the Brompton Oratory [opened in 1884, a Catholic church with an ornate interior], not that he thought Catholicism was rational [...]; he balanced the two parts of his nature one against the other. Atheistic indifference on the one hand, bigoted pietism on the other.'

AMs, 10χχ, 10pp, [1892], np, FMF/C ('The Song of the Land of Hopes'. B22, f8).

Binding: 1χ, 1p, landscape folded in half, lined, no wm. In Ford's hand on the cover:

The Song of the Land of Hopes.

Enclosures: 9χχ, 9pp, portrait, lined, no wm.

χ1 (binding) is blue-lined paper, the same as the χχ1 (binding) and 12-14 (enclosures) of 'The Story of Simon Pierreauford' AMs (see pp. 148-49). χχ2-10 (enclosures) are grey-lined paper, the same as χχ2-11 (enclosures) of 'The Story of Simon Pierreauford' (see pp. 148-49).

On χ 2, the following is written:

Terra Sperum

Fur in see by west Spaynyngne
Is a lond ihote Cokaygne
þer nis lond under heuen riche, (under)
[Ll. 1-12 of poem; see below for variants]
over.

Of wel of goodnis hit iliche
þo3 paradis be miri & bri3t
Cokaygn is of fairir si3t

‘(under)’ and ‘over’ are instructions, perhaps to a future editor or printer: ‘(under)’ directs the reader to beneath ll. 1-12 of the poem; ‘over’ directs the reader to the continuing poem over the page. It seems that Ford wrote the title, ‘Terra Sperum’, and ll. 1-12 and afterwards decided to include the quotation, hence the division of the quotation and the instructions. ‘Terra Sperum’ (Latin) translates as: ‘Land of Hopes’; the quotation is from the opening of the medieval poem ‘The Land of Cokaygne’:

Fur in see bi west Spayngne
Is a lond ihote Cokaygne.
þer nis lond vnder heuenriche
Of wel, of godnis, hit iliche.
þo3 Paradis be miri & bri3t,
Cokaygn is of fairir si3t[.]

Ford gives another slightly different version in **AMs2** (see below).

AMs2, 10 $\chi\chi$, 10pp, [1892-93]. Part of **AMssS** (for details, see pp. 279-80).

On χ 1, the following is written:

Terra Sperum

“Fur in se by west Spanyngne
“Is a lond ihote Cokaygne
“þer nis lond under Heuen riche
“Of wel of goodnes hit iliche
“þo3 paradis be miri & bri3t
“Cokaygn is of fairir si3t.”
The Land of Cokain.

χ2 is headed: Terra Sperum.

It seems that Ford changed the title of the poem from ‘Terra Sperum’ to ‘The Land of Hopes’, used in **P** and **QW** (‘Song of the Land of Hopes’ in their contents pages), while **AMssS** was at the printers. For further details, see the discussion of the complex pre-publication history of **QW** in ‘The Individual Collections’, pp. 285-89.

P, pp. 26-31 [pp. 24-25 are missing]. Part of printer’s **Proofs** of **QW** (for details, see p. 283).

Titled in the contents page: ‘Song of the Land of Hopes’.

QW, pp. 24-31, part of ‘The Questions at the Well and Other Poems’. **First edition** (for details, see pp. 283-85). **Used for copy-text.**

No subsequent publications.

Lines per leaf/page:

As the details below show, the nine leaves that comprise the reading text of **AMs2** have been gathered in the wrong order.

1-12] χ2, recto **AMs** | χ3, recto **AMs2** || 1-18] p. 24 **QW**

13-30] χ3, recto **AMs** | χ2, recto **AMs2** || 19-38] p. 25 **QW**

31-48] χ4, recto **AMs** | χ9, recto **AMs2** || 39-56] p. 26 **P QW**

49-66] χ5, recto **AMs** | χ4, recto **AMs2** || 57-74] p. 27 **P QW**

67-84] χ6, recto **AMs** | χ5, recto **AMs2** || 75-92] p. 28 **P QW**

85-102] χ7, recto **AMs** | χ6, recto **AMs2** || 93-110] p. 29 **P QW**

103-20] χ8, recto **AMs** | χ7, recto **AMs2** || 111-30] p. 30 **P QW**

121-38] χ9, recto **AMs** | χ8, recto **AMs2** || 131-50] p. 31 **P QW**

139-50] χ10, recto **AMs** | χ10, recto **AMs2**

1 THERE'S | land—I] There's AMs AMs2 | land – I AMs || land, I AMs2

2 sedge-grown | sand,] sedge-grown | sand. AMs

3 stand] stand, AMs

4 (*Ah me*,] (Ah me AMs || (Ah me, AMs2

5 *Woe's me*,] Woe's me) AMs || Woe's me) AMs2; in P and QW, the comma after the closing bracket seems to be an error, probably introduced by the printers: a comma occurs after the closing bracket on l. 11 but not after any other closing bracket; there are no commas after any of the closing brackets in the pre-publication versions. This is the first of several probable punctuation errors (see n. for ll. 11, 69 and 86, below) that seem to have been introduced by the printers.†

6 hand.] hand — AMs2

7 life—aspiring life—] life – aspiring life AMs AMs2

8 Multi-coloured, moth-winged strife.] Multicoloured, mothwinged strife AMs || Multicoloured mothwinged strife AMs2

10 (*Woe's me*,] ({Ala=Wo}e's me AMs || (Woe's me AMs2

11 *Poor me*,] (Poor me) AMs AMs2; in P and QW, the comma after the closing bracket seems to be an error, probably introduced by the printers.† See n. for l. 5, above.

12 breath | rife.] {touch=breath} AMs | rife AMs2

13 wings—their | wings—] wings – their | wings AMs AMs2

16 (*Poor me*,] (Poor me AMs || (Poor me AMs2

17 *Pity me*,] (Pity me) AMs AMs2

18 throbbing] {bri=throbbing} AMs

19 desire—their | desire—] desire – their | desire AMs AMs2

20 Few attain; some circle higher,] Few<e> attain – {but rising=some circle} higher
AMs || Few attain – some circle higher AMs2

22 (*Ah me*,] (Ah me AMs || (Ah me AMs2

23 *Woe's me*)] Woe's me) AMs AMs2; for typographical consistency, the closing
bracket in QW should be in italics. This is the first of several probable typesetting
errors (see n. for ll. 58, 70, 71, 72-74 and 91-92, below) that seem to have been
introduced by the printers. There are no obvious reasons for what seem to be
anomalies.†

24 fire.] fire AMs2

25 again they're | again,] again – they're AMs || again,— they're AMs2 | again. AMs ||
again AMs2

26 remain] remain – AMs

28 (*Woe's me*,] (Woe's me, AMs || (Woe's me AMs2

29 *Poor me*)] Poor me) AMs AMs2

30 tired—their | strain.] tired – their AMs AMs2 | strain AMs

31 beat—] beat– [Above this line, at the top of the page, the following is written:
(Terra Sperum)] AMs || beat– AMs2

33 Surcease endless—all too fleet] From the life they deemed so sweet AMs ||
Surcease endless – all too fleet AMs2

34 (*Poor me*,] (Poor me AMs AMs2

35 *Pity me*)] Pity me) AMs || Pity me) AMs2

36 From the life they found so sweet.] Endless surcease—all too fleet. [To indicate that
the line should begin '[S]urcease [e]ndless', a '2' has been written below 'Endless', a

'1' has been written above 'surcease' and a continuous line has been drawn that runs above 'Endless' and below 'surcease'] AMs || From the life they found so sweet AMs2

37 But they creep—awhile | creep—] There they creep – awhile AMs || But {awhile=they} creep – awhile AMs2 | creep AMs AMs2

40 (*Ah me*,] (Ah me AMs AMs2

41 *Woe's me*)] (Woe's me) AMs AMs2

42 That] {Till=That} AMs

43 dire—oh—drear] dire, oh drear AMs || dire – oh drear AMs2

44 tire,] tire – AMs || tire AMs2

46 (*Woe's me*,] (Ah, me AMs || (*Woe's me* AMs2 || (*Woe's me*, P

47 *Poor me*)] (Woe's me) AMs || *Poor me*) AMs2

48 sun—the Heart's desire.] sun – their Heart's Desire AMs || sun – their Hearts Desire. AMs2

49 band—oh, | band—] band – oh | band AMs AMs2

52 (*Poor me*,] (Envy me AMs || (Poor me AMs2

53 *Pity me*)] (Why pity me?) AMs || (Pity me) AMs2

54 grand.] grand AMs AMs2

55 dread—most | is—] dread, most AMs || dread – most AMs2 | is AMs AMs2

57 Springing from] Brooding {of=o'er} AMs

58 (*Tremble ye*,] (Tremble ye AMs || (Tremble ye AMs2; for typographical consistency, the opening bracket in P and QW should be in italics.† See n. for l. 23, above.

59 *And pity me*)] (And pity me) AMs || (And pity me) AMs2

60 To | mysteries.] {And='Mid} | m{i=y}ster{y=ies} AMs || mysteries AMs2

61 fair—most | see—] fair – most AMs AMs2 | see – AMs || see AMs2

62 opal | columnry] opall | columry AMs2

64 (*Envy me*,] (Envy me AMs || (Envy me AMs2 || (*Envy me*, P

65 *Why pity me?*)] Why pity me) AMs AMs2 || *Why pity me?*) P

66 tracery.] tracery AMs || tracery, [although it is possible that the comma is a full stop with a tail added by the slip of Ford's pen] AMs2; in P and QW, the full stop, which interrupts the sentence, seems to be an error. It is possible that the printers read the unclear punctuation mark in AMs2 as being a full stop with an erroneous tail.†

67 roof—the | roof—] roof – the | roof AMs AMs2

68 proof,] proof AMs AMs2

69 aloof.] aloof AMs AMs2; the full stop in P and QW was probably introduced by the printers; the meaning of the stanza, however, is clearer with the additional punctuation: 'From the floor so far aloof' describes the 'roof' (l. 67), not the 'Clouds of incense' (l. 72).† See n. for l. 5, above.

70 (*Ah me*,] (Ah-me AMs || (Ah me AMs2; for typographical consistency, the opening bracket in P and QW should be in italics.† See n. for l. 23, above.

71 *If we could see*)] If we could see) AMs || If we could see) AMs2; for typographical consistency, the closing bracket in P and QW should be in italics and the line should be indented as l. 70.† See n. for l. 23, above.

72 Clouds | form a woof,] And clouds AMs AMs2 | are {the=a} woof AMs || form a woof AMs2

72-73] In AMs2, there is no stanza break. Between the two lines, from the beginning of 'woof' (l. 72) to near the edge of the right margin, a line has been drawn,

presumably to indicate that there should be a break.

72-74] In **P** and **QW**, the left margin has decreased in size. In **AMs** and **AMs2**, the presentation of the lines is consistent with the margin used for other lines on the page.† See n. for l. 23, above.

73 light—the | light—] light – the **AMs** **AMs2** | light **AMs** || light – **AMs2**

74 tight,] tight **AMs** **AMs2**

75 through] {down=through} [or] <down> [it is unclear whether Ford wrote ‘down through’ and then deleted ‘down’, or wrote ‘down’ and then deleted it, replacing it with ‘through’] **AMs**

76 (*Ah me*,] (Ah me **AMs** | (Ah-me **AMs2**

77 *What should we see?*)] (What should we see?) **AMs** | (What should we see?) **AMs2**

78 sight.] sight **AMs2**

79 beam—the moted beam—] beam – the streaming beam **AMs** **AMs2**

80 poured until | glow and] poured – until | {opal lurking=glow and} **AMs**

81 pillars seem] pillars, seem **AMs**

82 (*This we see*,] (This we see **AMs** **AMs2**

83 *All this we see*)] (All this we see) **AMs** || (All this we see) **AMs2**

84 Hell-fire | dream.] Hell fire **AMs** || Hell-fire **AMs2** | dream **AMs**

85 glance—the wall flames dance,] glance – the wall-flames dance **AMs** || glance – the wall flames dance **AMs2**

86 down-poured radiance,] downpoured radiance **AMs** || down poured radiance **AMs2**; in **P** and **QW**, the comma seems to be an error, probably introduced by the printers: by occurring at the end of the line it interrupts the sentence, confusing the meaning of ll. 86-87.† See n. for l. 5, above.

87 glance,] glance AMs AMs2

88 by,] by AMs AMs2

89 Disdainfully,] Disdainfully AMs AMs2

90 glorious flaming] glorious, flaming AMs

91 by—it | by—] by – it | by AMs AMs2

91-92] In P and QW, the left margin has increased in size. In AMs and AMs2, the presentation of the lines is consistent with the other lines on the page.† See n. for l. 23, above.

92 columnry] column{[?]=r}y [it is unclear over what letter Ford wrote 'r'; possibly an 'l'] AMs

93 lie.] lie AMs AMs2

94 (*What broods there?*)] (What broods there? AMs || (What broods there AMs2

95 *A figure fair?*)] A figure fair?) AMs || A figure fair? AMs2

96 meteorlike,] meteorlike AMs

97 air—the] air – the AMs || air the AMs2

98 rare] rare, AMs

99 Wreathing | everywhere.] Wreathing, AMs | everywhere AMs2

100 What see we?] (What see we, AMs

101 That mystery,] {What=That} mystery, AMs || That mystery AMs2

102 Like an angel nursing care?] Like an angel nursing care?) AMs

103 is—alone | is—] is – alone AMs AMs2 | is AMs || is. AMs2

106 (*Blue smoke wreath*] (Blue smoke wreath AMs || (Blue smoke wreath AMs2

107 *Float from beneath*] Float from beneath AMs AMs2

108 *Lest our eyes its beauty miss!)*] Lest our eyes its beauty miss!) AMs || Lest our

eyes its beauty miss!) AMs2

109 face—one | face,] face – one | face AMs AMs2

111 garment's | grace,] garments' AMs2 | grace AMs AMs2

112 down,] down AMs2

113 gown] gown, AMs

114 Of clinging | interlace] In its AMs AMs2 | interlace. AMs2

115 wings—great dove-hued] wings – great, dovehued AMs | wings – great dovehued
wings – AMs2

116 (Near | shoulders, | things,] Near AMs | shoulders | things AMs2

117 But | featherings,] (But AMs | featherings AMs AMs2

119 strong),] strong,) AMs || strong) AMs2

120 incense eddyings.] incense·eddyings AMs

121 eyes—the | eyes—] eyes – the | eyes AMs AMs2

124 From the fire] From the fire AMs || From the Fire AMs2

125 Of Heart's Desire] Of Heart's-Desire AMs

126 To slay | moth-winged] That slays AMs | mothwinged AMs AMs2

127 wait,] waits AMs AMs2

128 hates,] hates AMs AMs2

130 (*Rhythmé d chime*] (Rhythmed chime AMs || (Rhythmaed chime AMs2

131 *The chants of Time*)] The chants of Time) AMs || The chants of Time) AMs2

133 Land—desire-lit Land,"] Land – {d=D}esire-lit land" AMs || Land – desire-lit
Land" AMs2

134 thus the | grand,] thus, the | grand AMs

135 fire | hand,] Fire | hand AMs AMs2

- 136 For the fire] “For the fire AMs || “For the Fire AMs2
- 137 Of Heart’s Desire] “Of Hearts-{d=D}esiree AMs || “Of Heart’s Desire AMs2
- 138 I | deodand.] “I AMs AMs2 | deodand AMs2
- 139 doom—avenging doom—] doom – avenging doom AMs AMs2
- 140 For | brothers | tomb,] “For AMs AMs2 | brother’s | tomb – AMs || tomb AMs2
- 141 But] “But AMs AMs2
- 142 Shall] “Shall AMs AMs2
- 143 On | Land’s] “On AMs AMs2 | Lands AMs2
- 144 From mountain mist | sea-churned spume,] “From mountain’s {slope=mist} AMs
|| “From mountain mist AMs2 | sea-churned spume AMs || sea-churned spume. AMs2
- 145 deep—not | deep—] deep, not AMs || deep – not AMs2 | deep AMs || deep –
AMs2
- 146 Twilight | steep] “Twilight AMs AMs2 | steep; AMs || sleep AMs2
- 147 And | far-reaching] “And AMs AMs2 | far reaching AMs2
- 148 Shall] “Shall AMs AMs2
- 149 To] “To AMs AMs2
- 150 Where | weary-winged | snug | sleep.”] “Where AMs AMs2 | weary {ones=-
winged} AMs || weary winged AMs2 | {sleep=snug} AMs | sleep.’ AMs2 P

Notes

This is one of Ford’s more ambiguous poems. It seems to be part of the nineteenth-century strain of pseudo-medieval poems and to carry echoes of Coleridge, Keats, Tennyson and D. G. Rossetti. Rossetti’s ‘Troy Town’ is the most obvious influence on the poem’s uncommon form, with each stanza’s bracketed refrain and the

repetition of 'heart's desire'. 'The Land of Hopes' meditates on desire, faith, melancholy, and death, but its often grammatically tortuous lines, its impressionist rendering of an imagined world and the varied iconography pose problems of interpretation.

The epigraph in *AMs* and *AMs2*, the opening lines of the medieval poem 'The Land of Cokaygne', perhaps supplies a key to the poem's meaning: Cokaygne (also 'Cockaigne') was an imaginary land of idleness and bliss on earth. The subject of the divide between the everyday world and a world where desires are either satisfied or provoked runs through the history of English literature. Notable examples from the nineteenth century that Ford knew are Tennyson's 'The Lotus-Eaters' (1832; 1842) and Christina Rossetti's 'Goblin Market' (1862). Ford's poem discusses a land, 'a waste of sedge-grown hills and sand' (l. 2), that is 'close at hand' (l. 5) to the narrator. In it are winged beings, only a few of which attain their 'Heart's desire' (l. 19) and 'vanish in its fire' (l. 24). The 'multitudes' that 'remain' (l. 26) sink 'earthwards' (l. 32) and 'creep' in 'Dead-dust lying heap on heap' (ll. 37, 39), possibly echoing God's punishment of the serpent – 'thy belly shalt thou go on, and dust shalt thou eat' (Genesis 3. 14) – and of Adam and Eve: 'for dust thou *art*, and unto dust shalt thou return' (Genesis 3. 19). The 'lot' (l. 44) of those who crawl in the dust is, however, not as bad as those that 'feel the ire' of 'the Heart's desire' (ll. 45, 48). The poem at this point therefore begins to undermine the expectations it originally established: that achieving one's heart's desire is positive. But this is no simple reversal of positive and negative: being unable to attain your desires and crawling in heaps of 'Dead-dust' is obviously an unattractive option. The world described in the poem does not contain a Cokaygne. Furthermore, the poem suggests that the imagining of such a land is the

product of negative desires. The epigraph is, therefore, written against rather than supported.

From l. 50 onwards, the poem seems almost impenetrable: the grammatically confusing sentences and impressionist rendering of the 'fane' (l. 54) and angelic figure deny the reader the certainty of knowing exactly what the temple is, who and where the angelic figure is who is 'Conscient what the Future fates' (l. 129) 'When it shall rive its Janus gates' (l. 132), how it knows what it knows and why it will punish with 'avenging doom' for its 'brothers in the tomb' (ll. 139, 140).

There is also the ambiguity of who the narrator is, whom s/he is addressing and why s/he is telling the story. The narrator says that s/he knows a land that is 'close at hand' (l. 6) but in which 'you may never stand' (l. 3). Why is it close to the narrator? Is s/he soon to be dead and become one of the winged beings? But how does the narrator know about what happens to those in the land and is able to quote what the avenging angel says? 'In it you may never stand' (l. 3) is also ambiguous since it can mean: 'When you are in it, you (or one) might never stand', or, 'When you are in it, you (or one) will not be allowed to stand', or, 'You (or one) might never be in it', or, 'You (or one) will never be in it'. To whom the narrator is addressing and why he, she or they 'might never stand' is left open.

Given the poem's connections to Coleridge, Tennyson and D. G. Rossetti, it is possible that it is merely an exercise in pastiche. Perhaps clarity of meaning was not Ford's concern, rather the capturing of the idioms of his literary predecessors. However, the poem is so loaded with self-conscious literariness that it is possible that it is a parody, a knowing joke at the expense of the writers whom Ford would later openly criticise in his non-fiction. Perhaps the barren land that is 'close at hand' is a

humorous reference to their poetry collections?

1-2] Ironically echoes the opening of the medieval poem ‘The Land of Cokaygne’ (see ‘Textual Variants’, p. 168, for quotation) and Isaac Watts’s hymn, ‘A Prospect of Heaven Makes Death Easy’ (1707): ‘There is a land of pure delight’ (l. 1).

18] ‘bevyings’: also in pre-publication material; presumably a neologism, perhaps meaning: ‘companies’, with suggestions of femininity and being airborne; a ‘bevy’ is the ‘proper term for a company of maidens or ladies, of roes, of quails, or of larks’, but can more generally mean ‘a company’ (SOED).

21] ‘pinioned’: winged.

‘quire’: choir.

25] The second ‘again’ is perhaps semantically redundant but included for the sake of the rhyme.

33] ‘Surcease’: ‘The action, or an act, of bringing or coming to an end’; ‘To leave off, stop, cease from some action (finally or temporarily)’ (SOED); ‘Surcease endless’ in this context perhaps means ‘endless ending’. In AMs, Ford originally wrote ‘Endless surcease’.

38] ‘prismatic’: ‘of varied colours, bright-coloured, brilliant’ (SOED).

50] ‘amidmost’: ‘In the very middle’ (SOED).

54] ‘fane’: a temple. The description of the inside of the ‘fane’ suggests the appearance of a medieval Catholic cathedral.

56] ‘gneiss’: ‘A metamorphic rock, composed, like granite, of quartz, feldspar or orthoclase, and mica’ (SOED); hence possibly also referring to the glittering quality of such rock (see also n. for l. 63, below).

56-57] This description of the rock carries possible echoes of John Ruskin's painting, 'Study of Gneiss Rock at Glenfinlas' (1853).

60] 'firmamental': in the arch or vault of heaven, or in the sky.

63] 'chalcedony': 'A precious stone; a crypto-crystalline sub-species of quartz' (SOED); another rock with glittering qualities (see n. for l. 56, above).

66] 'wilderments': also in pre-publication material; presumably a neologism, perhaps meaning: 'bewildering displays'; a 'wilder' is a poetic term for something that perplexes, confuses (SOED).

'tracery': 'Any delicate interweaving of lines or threads, as in embroidery, carving, etc.' (SOED); possibly here an architectural metaphor as in the tracery of Gothic windows; see the overlapping and embracing angels of John Everett Millais's 'Design for a Gothic Window' (1853).

72] 'woof': also 'weft': 'The threads that cross from side to side of a web, at right angles to the warp threads with which they are interlaced' (SOED). See 'Spinning Song', l. 9.

72-74] For further weaving metaphors, see 'Hammock Song', l. 11, and 'Spinning Song'.

74] 'warp': 'The threads which are extended lengthwise in the loom, [usually] twisted harder than the weft or woof, with which these threads are crossed to form the web or piece' (SOED).

79] 'moted': also in P; 'streaming' in AMs and AMs2; presumably a neologism, perhaps meaning: 'dusty'; a 'mote' is a particle of dust, especially 'one of the specks seen floating in the sunbeam' (SOED).

Ambiguous: 'beam' might refer to a beam of wood or to one of the 'shafts of light' (l.

73). A 'beam' is also the 'wooden cylinder in a loom, on which the warp is wound before weaving' (SOED); this continues the weaving references and perhaps suggests that the light, 'the warp', surrounds a beam of wood. '[M]oted' (speckled with sawdust or with floating dust) supports 'beam' as both beam of wood and beam of light. There are also echoes here of Matthew 7. 3: 'And why beholdest thou the mote that is in thy brother's eye, but considerest not the beam that is in thine own eye?' Matthew 7 and Ford's poem centre on themes of division, doubleness, and ways of seeing; the double meaning and ambiguity of l. 79 furthers these themes and aids the impressionist description of the inside of the temple; see also n. for l. 132, below. In *AMs* and *AMs2*, the line is: 'Down the beam – the streaming beam'. This is less ambiguous, suggesting that the 'beam' is a continuous beam of light, and it relates to the light pouring down (l. 80); the revised line is more resonant, carrying as it does the biblical echo and furthering the poem's meditation on dust, transience, and death (see also n. for l. 102, below).

102] 'nursing': nurturing; holding; cradling.

'care': concern; interest; a '[b]urdened state of mind' (SOED). The 'mystery' (l. 101), the angelic figure described in the following stanzas, is perhaps 'nursing care' because it knows 'what the Future fates' (l. 129). There are possible echoes here of Keats's 'Ode on Melancholy' (1819): 'in the very temple of Delight / Veiled Melancholy has her sovran shrine' (ll. 25-26); Keats's and Ford's poems both contemplate melancholy, delight, transience, and death (see also n. for l. 79, above).

115-19] Perhaps suggests a seraph: 'Above it stood the seraphims: each had six wings; with twain he covered his face, and with twain he covered his feet, and with twain he did fly' (Isaiah 6. 2); seraphim appear only in Isaiah and they are associated

with fire (Hebrew *śārap* ('to burn') is the presumed root; see also Isaiah 6. 6-7).

129] 'fates': also in pre-publication material; used as verb here: presumably a neologism, meaning: 'holds as destiny'; 'will be'.

132] 'rive': open up, but usually with negative connotations of splitting, cleaving, breaking apart.

'Janus': 'An ancient Italian deity, regarded as having doors and entrances under his protection; represented with a face on the front and another on the back of his head' (SOED); now often used more generally to mean bipartite, double-sided, or double-faced. 'Janus gates' suggests a divided entrance, perhaps one side for the elect and one for the damned. There are possibly further echoes here of Matthew 7: 'Enter ye in at the strait gate: for wide *is* the gate, and broad *is* the way, that leadeth to destruction, and many there be which go in thereat: Because strait *is* the gate, and narrow *is* the way, which leadeth unto life, and few there be that find it' (7. 13-14) (see also n. for l. 79, above).

133-38] Ambiguous; a paraphrase might be: 'When the fire fades beneath my hand, we will go to the desire-lit land; I will be the deodand for the fire of Heart's Desire'.

138] 'deodand': 'A thing to be given to God' (SOED).

144] 'spume': the foam of the sea. See 'The Old Lament', l. 2.

147-50] The image of spreading wings for solace or protection carries biblical echoes; see Exodus 19. 4 and Psalms 17. 8 and 36. 7.

Bibliography of Writing on the Poem

None.

Of interest might be writing relating to *The Questions at the Well*. See 'Bibliography

of Writing on the Collection', pp. 289-90.

FAITH; HOPE

To help elucidate the complex pre-publication history of 'Faith' and 'Hope', the line numbers of 'Hope' continue on from the end of 'Faith' and the textual apparatus for both is gathered together here. See below for a disquisition regarding the titles.

Textual Variants

Original Mss not extant. Probably written 1892.

AMss(a-e), 9χχ, 9pp, [1892]. Erroneously gathered as part of Part 3 of **AMss** 'The Verses for Notes of Music' (for details, see pp. 280-83).

Comprises a miscellaneous collection of incomplete **AMss** of 'Faith' and 'Hope', what seem to be early versions of what would have been 'Charity in the Parlour', and an epilogue to 'Charity'.

Below are details of each **AMs**; the poems have been placed in order of composition (for details of their order in Part 3 of **AMss**, see pp. 280-83).

Binding: 1χ, 1p, landscape folded in half, lined, no wm. In Ford's hand on the cover:

Faith, Hope & Charity | A Double Trilogy | Of Park & Parlour.

Contains **AMss(a-d)**.

AMss(a), 1χ, 1p, [1892], portrait [landscape torn in half], lined, no wm.

Contains an early version of 'Hope in the Parlour', ll. 244-61. See the textual apparatus for variants.

AMss(b), 1χ, 1p, [1892], portrait [landscape torn in half], lined, no wm.

Contains an early version of part of what would have probably been 'Charity in the Parlour' (see **AMss(d)**, below). Ford apparently had difficulty concluding the poem

(see also **AMss(c)**, below).

‘And as for all these Socialists
‘{The=A} set of meddling, muddling fools
‘Who yelp & cry like starving hounds.
‘They want to <p> break all wholesome bounds
‘And do without the good old rules
‘And let each man do as he lists —

Who want to give {the starving poor=to every {boor=rough}}
<The righ> {[?]=The} right to help to make the laws
To let the men these fools elect
Govern us men of intellect —
And yet these busy body daws
As soon as their no longer poor
They {give=change} their tone soon enough

AMss(c), 1χ, 1p, [1892], portrait [landscape torn in half], lined, no wm.

Contains an early version of part of what would have probably been ‘Charity in the Parlour’ (see **AMss(d)**, below). Again, Ford apparently had difficulty concluding the poem (see **AMss(b)**, above). The deleted text of unrelated lines at the top of the page suggests that Ford considered it only as rough draft.

<They want to give to every rough
And every {country=country-} bumpkin boor,>

I knew a Socialist myself —
A man that’s just made up of fads.
Who talked of <poetry and> Art & suchlike stuff
And science, till one’s bored enough.
‘{And till he drives you nearly mad —=But most of them are crazy lads}
Who know of nothing else to do.

And as to the deserving poor
Of course it’s very hard on them —
But I am not a wealthy man
I give as much alms as I can —
If everyone would do as much

AMss(d), 4χχ, 4pp, [1892], portrait [landscape torn in half], lined, no wm.

Contains part or all of what would have probably been ‘Charity in the Parlour’.

Titled on χ1: III2.

‘III2’ suggests that the poem was intended to be the second part of the third poem in the trilogy, therefore: ‘Charity in the Parlour’.

In the top right corner in Ford’s hand: ‘Give alms & eat till you too die.’ | The maxims of the Lady [?] | 3,000 B.C.¹

χ1, recto:

Let us hurry shivering home
Where the fire gleams cheerfully
Let us draw the curtains close
Shutting out all Men of Woes
Let us gossip o’er our tea
{Of} How the High Church mimics Rome

Do not note the fearful wail
Moaning, moaning on the gale
‘Submerged, cut off from man & God are we
‘Submerged, submerged for ever & a day
‘Submerged, submerged & who shall dare to say
‘But not submerged to all Eternity
‘We are those, yes, we are those
‘Criminal and labourless,
‘Equally cut off from light,
‘Therefore equal in your sight.’
“Take one lump of sugar less
“Children – listen how it blows

χ2, recto:

“Seven lumps will make an ounce
“—For the pound sixteen times more
“And for ev’ry pound you save
‘Threepence farthing you shall have
‘You must give it to the poor
‘It will buy them nice warm gowns.”

This is how we inculcate
Reckoning and charity
Mixed with healthy self denial –

¹ If the quotation and author are not fictional and if ‘3,000 B.C.’ is correct, the date suggests that the maxim is from ancient Egypt, or at least purporting to be from ancient Egypt. In *March of Literature*, p. 27, Ford writes: ‘the civilization of Mena progressed for, say, 1,500 years until towards 2,000 years before the Christian era. Really great historic kings of Egypt begin to be traceable and with them a literature, that is to say, a record, of human thoughts or imagination begins to be born.’ The margin note on χ3 – ‘vide quotation cited | at head of section | old!’ – implies that Ford chose an ancient maxim for the poem’s epigraph to give authority to his argument and to emphasise the ignorance of breaking with ‘good old rules’.

And we please ourselves the while
Thinking: 'Ah how good are we
'And our management how great

'For every lump of sugar goes
'To keep a pauper from the grave
'The rich man may have guilty qualms
'But we poor ones we give in alms
'The Hundreth part of what we have
'Yet we're not wealthy Heaven knows

χ3, recto:

'We have to earn our daily bread
'Like any other starving wretch
'Who works just like an ox or ass —
'Our work is of a higher class
'We work as many hours on stretch
'We're glad enough to get to bed

{ 'And } < ' > If so many starve to death
'Tis through their own improvidence
'They all make early marriages
'Begetting monstrous families
'And they must starve in consequence
'Of keeping up the Shibboleth

'And as for all these Socialists —
'A set of muddling, meddling fools
'Who roar & yelp like starving hounds —
'They want to break {all} wholesome bounds,
'And overrun the {wholesome=good old x¹} rules
'And let each man do what he lists

χ4, recto:

'They'd give the right to every rough,
'And every country-bumpkin boor,
'To let the men these fools elect
'Govern us men of intellect —
'But when they are no longer poor
'They change their tone then soon enough.

'I've known a Socialist or two
'But they were all made up of fads,
'{Who=And} talked of Art & poetry
'And science — & that bores me —
'They're mostly such-like crazy lads

¹ 'x' indicates the margin note cited n. 1, above; the citation is written at the top of χ1.

'Who know of nothing else to do.

'And as to the deserving poor
'Of course it's hard on any such
'But I am not a wealthy man
'I give as much alms as I can —
'If every rich man did as much,
'They'd be less poverty, I'm sure.'

AMss(e), 2χχ, 2pp, [1892], portrait [landscape torn in half], lined, no wm.

Contains what seems to be an epilogue to 'Charity' and a conclusion to the trilogy.

χ1, recto:

L'Envoi!

The time is long since {dead &} gone
When all we worthy middle-classes,
Who now call such-like people asses,
Cry out – as once we should have done
'<The> Reformers are all things of evil
'The word's synonymous with 'Devil!'

Some of us even go as far
As to admit, on principle,
(It would not work, in practice, well)
All our equals are —
And that the {poor men=workers} of the nation
Are not intended for starvation

χ2, recto:

But all these {vulgar} shouters in the Park
Are not the men to compass <it>
(Their garments mostly do not fit)
Just to make themselves a mark
They really make our class, enlightened
Although we be – a little frightened

The problem should be worked out thus
All men contented they shall make —
So long they do not dare to take
A penny piece — from us.¹
Of course it's most convenient to forget
That many a prince or noble peer,
(Whose style & title we hold dear,)
Is <often> nothing but a drunken sot —

¹ Underlining probably indicates that a stanza break should be introduced between the lines.

Don't criticise their manners too severely
If <only> they {will=should seem to} talk at all sincerely

For details of Ford's encounters in the early 1890s with socialists and 'shouters in the Park' (probably Hyde Park, where the Rossettis sold their anarchist paper, *The Torch*), see *Return to Yesterday*, pp. 75-78 and 108-11, and Saunders 1, pp. 43-47; for details of *The Torch*, see 'The Wind's Quest', pp. 271-74.

AMs2, 18χχ, 18pp, [1892-93]. Part of **AMssS** (for details, see pp. 279-80).

Untitled; the poems are divided according to their sub-titles.

AMs3, 15χχ, 15pp, [1893], np, portrait, lined, no wm, FMF/C ('Faith and Hope'. B4, f10).

Tilted on χ1: Faith & Hope | Being part of a double— | -Trilogy | in | Park & Parlour.

This was probably given to the printers while they were working on **Proofs**. Although **AMs2** is part of **AMssS**, which was sent to the printers for the production **Proofs**, several leaves of **AMs3** are marked by an initial and three names: 'C' (the initial of Cairns); 'Watson | Thorn'; 'Thorn | Bain'. These names appear throughout the majority of **AMssS** and it is probable that they are the names of the compositors who produced **Proofs**. The leaves that comprise **AMs2**, however, have not been marked by a third party, suggesting that the compositors did not use them for **Proofs**. Furthermore, the title on χ1 of **AMs3** is closer to the title used in **Proofs**. For further details, see the discussion of the complex pre-publication history of **QW** in 'The Individual Collections', pp. 285-89).

'Hope in the Parlour' is missing from **AMs3**. Only a single leaf containing the opening lines is extant (see **AMs4**, below).

The top left corner of each leaf has been roughly hole-punched.

AMs4, 1χ, 1p, [1893], np, portrait, lined, no wm. Erroneously gathered as part of Part

2 of **AMss** 'The Verses for Notes of Music' (for details, see pp. 280-83).

Titled: Hope in the Parlour

In the top left corner of the leaf, 'Bain | Cochrane' has been written and a rough hole has been punched, which suggests that the leaf was originally linked with **AMs3** and was used by the printers.

Contains ll. 200-10.

P, pp. 32-46. Part of printer's **Proofs** of **QW** (for details, see p. 283).

The titles here are the first instance where each poem is titled individually as 'Faith' and 'Hope', under which are the sub-titles, and the poems are listed in the contents pages as 'Faith and Hope—Part of a Trilogy'.

QW, pp. 32-46, part of 'The Questions at the Well and Other Poems'. **First edition** (for details, see pp. 283-85). **Used for copy-text.**

No subsequent publications.

Ts with A revisions, 3χχ, 3pp, [1899-1901], np, portrait, plain, wm: 'Silver Linen', FMF/C ('Felo de Se'. B4, f12).

Titled on χ1: FELO DE SE. ('Felo de Se' is a legal term meaning 'a felon of himself; a self-murderer' (Anglo-Latin).) In Ford's hand at the top of χ1 is written in pencil: "Ballad of a Suicide"? A hole has been punched in the top left corner.

'Felo de Se' is a revised version of the 'Hope in the Park' section of 'Hope'. Another version, titled 'The Ballad of a Suicide', is detailed below (see **TccMs**). They seem to have been written when Ford was gathering poems for what became FN (for details, see pp. 294-97). 'Felo de Se' is listed in the contents pages of one of its variant states (**AMss/Tss/TccMss**), but the poem is missing. **Ts**'s type, paper, punched hole and A revisions suggest that it is probably the missing poem (see pp. 296-97).

χ3 is annotated with black ink and is an early version of χ2 (see below).

Since 'Felo de Se' is substantially different from 'Hope in the Park', it has been reprinted in full, below. For ease of comparison, the numbers in square brackets are the corresponding line numbers of 'Hope in the Park' (pp. 98-100).

χ1, recto:

Wan in the water the round moon swings	[134]
And all the world below is black;	[135]
The wind has stayed its whisperings	[136]
To the trees along the towing track.	[137]

The night is deadly chill & bright,	[146]
No night to linger on the bridge	[147]
But banded bubbles prinked with light	[148]
Float out beyond the ebon ridge	[149]

Of shadow from the moon; & straws	[150]
Combine to run a drifting race	[151]
So dream-like that one needs must pause,	[152]
And hush, there floats a dreaming face,	[153]

That dreaming on, goes drifting by	[154; 178]
As though it were a little cloud	[179]
Moonlit a{?=t}hwart the frozen sky,	[pen revision] [180]
More deadly quiet, deadly proud	[181]
No royal head did ever lie	
Within a royal shroud.	

χ2, recto:

The world he knew was harsh & chill,	[166]
A frost-bound earth, an iron sky,	
That broke his faith & bent his will,	[168;172-73]
Broke them & cast him out to lie	

(Where, but God willed it otherwise,
We too, ah all of us had lain,
Like straw trod down, the straw that lies
Threshed of its comfortable grain)

And drifting by & drifting down,	
Go forth to claim his loser' {d=s} meed,	[pen revision]
Of utter rest, his final crown	
Of river rush & river weed....	
Drift on; good night; god-speed.	

χ3, recto:

The world he knew was harsh & chill, [166]
A frost bound earth, a basalt sky,
That broke his faith & bent his will.. [168; 172-73]
Broke them & cast him out to die

{() Where, but Fate willed it otherwise [pen revision]
We too, ah all of us, had lain
Like straw trod down, the straws that lies
Threshed of its comfortable grain. {}} [pen revision]

<You'd say he smiled & sneered at us [182]
Who shiver still in Winter's thrall; [183]
He lost the Fight Laborious [184]
To gain the highest prize of all, [185]
To take his rest & lay his head [187-88]
As on a gliding bridal bed,> [pen deletion] [189]

And, drifting by & drifting down,
Go forth to claim his loser's meed,
His utter rest, his final crown
Of purple rush & river weed.
Drift on...Good night, god-speed.

TccMs with A revisions, 3χχ, 3pp, [1899-1901], portrait, plain, wm: 'Silver Linen',
FMF/P. Part of **TccMss(a)**, an incomplete Ts of FN (for details, see pp. 295-96). The
poem is also listed in the contents pages of **AMss/Tss/TccMss**, a collection of Mss
and Tss relating to FN (for details, see pp. 296-97).

Titled on χ1: The Ballad of a Suicide.

'The Ballad of a Suicide' is a revised version of the 'Hope in the Park' section of
'Hope'. Another version, titled 'Felo de Se', is detailed above (see Ts). They seem to
have been written when Ford was gathering poems for what became FN (for details,
see pp. 294-97).

The poem is reprinted in full, below. The numbers in square brackets are the
corresponding line numbers of 'Hope in the Park' (pp. 98-100),

χ1, recto:

Wan in the water the round moon swings [134]

And all the world below is black;		[135]
The wind has stayed its whisperings		[136]
To the trees along the towing track.		
The night is deadly <u>bright & chill</u> ,	[pen revision ¹]	[146]
No time for lingering on the bridge,		[147]
Yet little bubbles pinked with light		[148]
O' starry sky{,} from out the ridge	[pen revision]	[149]
Of shadow from the moon, & straws		[150]
{c=C}ombine to run a drifting race	[typed revision]	[151]
So dreamlike that one needs must pause.		[152]
And there.... there <PPPP> drifts a dreaming face,	[typed deletion]	[153]
A-dreaming dreams beneath the moon,		[154]
A-glimmer white, the shadows deep		[155]
On pallid features roughly hewn,		[156]
Now placid, passing on in sleep,		[157]
And drifting on & drifting by		[178]
As tho' it were a little cloud		[179]
One saw upon an iron sky;		[180]
More deadly quiet, deadly proud		[181]
No royal head did ever lie		
Within a regal shroud.		
χ2, recto:		
The world he knew was harsh & chill,		[166]
A fr{p=o}st-bound earth, an iron sky	[pen revision]	
That broke his faith, that broke his will,		[168; 172]
Broke them & cast him out to lie,		
Where, but God willed it otherwise,		
We too, ah all of{,} had lain,	[pen revision]	
Like straw trod down, the straw that lies		
Threshed of its comfortable grain.		
He knew despair, before the end		
Had{"}{r=R}uin{"}} writ across his face,	[typed revision]	
And then his true-love called: "Dear friend		[176]
Why linger in this weary place?		[177]
I wait & I shall dry your tears.		
I love you. All the while you strove		[164]
So vainly thro' the vanished years		
I waited. Here I offer love		
"And surcease from the ills that swarm,		

¹ The underline loops over '&'; the revision probably indicates the reversal of 'bright' and 'chill', as in l. 146 of 'Hope in the Park'.

Oblivion that comforteth".		
He lieth now within her arm		[188]
{Of her, the Hope of Rest in Death;}	[pen revision]	[193]
And takes his rest & lays his head		
Upon a bridal bed.		[189]

χ3, recto:
 And drifting on & drifting by
 Goes forth to claim his bridal meed
 Of loser's ease; his loser's crown
 Of river rushes; river weed.
 Drift on...Good night, Godspeed.

Wan in the water the round moon swings		[194]
And all the world below is black,		[195]
But the young, new wind is quivering		[196]
In the trees along the towing track.		[197]
For this new young wind ne{' }er heard before	[pen revision]	[198]
This tale that was staled [<i>sic</i>] to the moon of yore.		[199]

Lines per leaf/page:

1-14] χ1, recto **AMs2** | χ2, recto **AMs3** | p. 32 **P QW**

15-28] χ2, recto **AMs2** | χ3, recto **AMs3** || 15-35] p. 33 **P QW**

29-42] χ3, recto **AMs2** | χ4, recto **AMs3** || 36-53] p. 34 **P QW**

43-51] χ4, recto **AMs2** | χ5, recto **AMs3** || 54-73] p. 35 **P QW**

52-69] χ5, recto **AMs2** | χ6, recto **AMs3** || 74-94] p. 36 **P QW**

70-87] χ6, recto **AMs2** | χ7, recto **AMs3** || 95-114] p. 37 **P QW**

88-105] χ7, recto **AMs2** | χ8, recto **AMs3** || 115-33] p. 38 **P QW**

106-23] χ8, recto **AMs2** | χ9, recto **AMs3** || 134-45] p. 39 **P QW**

124-33] χ9, recto **AMs2** | χ10, recto **AMs3** || 146-63] p. 40 **P QW**

134-45] χ10, recto **AMs2** | χ11, recto **AMs3** || 164-81] p. 41 **P QW**

146-61] χ11, recto **AMs2** | χ12, recto **AMs3** || 182-99] p. 42 **P QW**

162-77] χ12, recto **AMs2** | χ13, recto **AMs3** || 200-17] p. 43 **P QW**

178-93] χ13, recto **AMs2** | χ14, recto **AMs3** || 218-37] p. 44 **P QW**

194-99] χ14, recto **AMs2** | χ15, recto **AMs3** || 238-58] p. 45 **P QW**

200-10] χ15, recto **AMs2** | χ1, recto **AMs4** || 259-65] p. 46 **P QW**

211-29] χ16, recto **AMs2**

230-47] χ17, recto **AMs2**

244-61] χ2, recto **AMss(a)** || 248-65] χ18, recto **AMs2**

I.] I | 1. **AMs2** || I. 1. **AMs3**

Faith in the Park] Faith in the Park **AMs2 AMs3**

1 WHY | face,] Why | face **AMs2 AMs3**

3 wind-swept, fog-clogged space?] windswept, fog clogged space,? [the line originally ended with a comma] **AMs2** || windswept, fog clogged space? **AMs3**

4 Does he pray to God for grace?] Does he pray to God for grace? [it is possible that the line originally ended with a comma] **AMs2**

5 despair,] despair **AMs2 AMs3**

6 To bear, and bear, and bear, and bear,] To bear, and bear and bear and bear **AMs2** ||
To bear and bear and bear and bear **AMs3**

7 prayer.] prayer? **AMs2**

8 seat,] seat **AMs3**

9 net,] meet **AMs2**

10 dripping, | wet,] dripping **AMs2 AMs3** || wet **AMs3**

11 Yet the good man finds prayer sweet.] Yet the good man finds prayer sweet. **AMs2**

12 good—that | food.] good. – {F=T}hat **AMs2** || good – That **AMs3** | food! [it is possible that the line originally ended with a comma] **AMs2** || food **AMs3**

13 No food, no food, there is no food] {Foo=No} food, {foo=no} food, {{foo=no}}

food, {foo=no}=there is no} food, AMs2 || No food, No food, there is no food AMs3
 14 For him in all this solitude.] For him {In=in} {this great,=all this} <dripping>
 solitude! [The original line began 'In'; 'For him' is written in the left margin] AMs2
 15 Rouse] {Touching=Rouse} AMs2
 16 stand,] stand AMs3
 17 And, | bland,] And AMs2 AMs3 | bland AMs3
 18 Land,] Land AMs2 AMs3
 19 Him | Crucified,] {h=H}im AMs2 | Crucified AMs3
 20 Who died, who died, who died, died, died,] Who died who died, who died, died,
 {?=d}ied AMs2 || Who died, who died, who died, died, died AMs3
 21 wide.] wide AMs3
 22 platitudes,] platitudes AMs2
 24 beatitudes.] beatitudes — AMs2 || beatitudes AMs3
 25 lo! | broods,] lo, AMs2 AMs3 | broods AMs2
 26 Answers hot: "Me | forgot,] Answers, hot, 'Me, AMs2 || Answer's hot: 'Me AMs3
 | forgot AMs2
 27 It | God, | lot] 'It AMs2 AMs3 | God AMs2 | lot, AMs3
 28 To | rot.] 'To AMs2 AMs3 | rot.' AMs2
 29 "Yes, | blasphemy,] 'Yes— AMs2 || 'Yes, | blasphemy AMs3
 30 I | eternally,] 'I | eternally AMs2 AMs3
 31 What | *could* | me?] 'What | could AMs2 AMs3 | me.— AMs2 || me. AMs3
 32 In] 'In AMs2 AMs3
 33 Many | down,] 'Many | down AMs2 AMs3
 34 And we | we | we drown,] 'And {I=we} AMs2 || 'And we AMs3 | {I=we} | {I=we}

drown AMs2 || we drown AMs3

35 That | known.] ‘That, AMs2 || ‘That AMs3 | known AMs2 AMs3

36 “How] ‘How AMs2 AMs3

37 Who] ‘Who AMs2 AMs3

38 Hunger | grim,] ‘Hunger | grim AMs2 AMs3

39 And | swim.] ‘And AMs2 AMs3 | swim, AMs2 || swim AMs3

40 My | fled from Him | bled,] ‘My AMs2 AMs3 | dead for {h=H}im AMs2 || dead,
for Him AMs3 || dead for Him P | bled – AMs2 || bled., AMs3

41 I | bread.] ‘I AMs2 AMs3 | bread – AMs2

42 Could | dead?”] ‘Could | dead.’ AMs2 AMs3

II.] I. (2) AMs2 || I<I>(2). AMs3

Faith in the Parlour.] Faith in the Parlour. [the line beneath ‘the’ is broken by a small
vertical line] AMs2 || Faith in the Parlour AMs3

43 AT | seat,] At | seats AMs2 AMs3

44 travelled,] travelled. AMs2 || travelled AMs3

45 And | fog-filled] {Through=And} | fog filled AMs2 || fog-filled AMs3

46 unravelled.] {have=un-}ravelled AMs2 || unravelled AMs3

47 “It] ‘It AMs2 AMs3

48 In | mediæval age,”] ‘In | mediaeval age’ AMs2 AMs3

49 maiden.] maiden AMs2

50 “Wasn’t | Harry’s] ‘Wasn’t AMs2 AMs3 | {William’s=Harry’s} AMs2

51 Heavy | laden?] ‘Heavy AMs2 AMs3 | laden AMs3. In P and QW, l. 51 represents
a probable typesetting error in that it does not follow the margin used for the majority
of the other indented lines; for typographical consistency, the line should be indented

as l. 49. This is the first of several probable typesetting errors (see n. for ll. 53, 74, 93, 130 and 133, and for the suspension dots between ll. 181-82 and 193-94, below) that seem to have been introduced by the printers. There are no obvious reasons for what seem to be anomalies.†

51-52] In **P**, there is no stanza break.

52 “He] ‘He **AMs2 AMs3**

53 And | carry,] ‘And | carry **AMs2 AMs3**; for typographical consistency, the line in **P** and **QW** should be indented as l. 55.† See n. for l. 51, above.

54 And] ‘And **AMs2**

55 To | Harry] ‘To **AMs2 AMs3** | Harry, **AMs3**

56 Like | nest.”] ‘Like | nest.’ **AMs2 AMs3**

57 “Well, and | rest?”] ‘Well –and **AMs2** | rest?’ **AMs2 AMs3**

58 mother.] mother **AMs2 AMs3**

59 “They | cabs—we | best,] ‘They **AMs2 AMs3** | a cab – we **AMs2** | best **AMs2 AMs3**

60 But | other,] ‘But **AMs2 AMs3** | other.<’> **AMs2**

61 “Tom | I—but | home.] ‘Tom | I – but | home **AMs2 AMs3**

62 We | sopping.] ‘We **AMs2 AMs3** | sopping **AMs2** || sopping — **AMs3**

63 Listen—there | others come—] ‘Listen – there **AMs2 AMs3** | other’s come **AMs2** || others come **AMs3**

64 That’s | stopping.”] ‘That’s | stopping.’ **AMs2 AMs3**

65 Then, | more,] <’>Then **AMs2** || Then **AMs3** | more **AMs2 AMs3**

67 dinner.] dinner, **AMs2**

68 First | Vicar,] {With=First} | Vicar **AMs2**

69 sermon spinner;] sermon·spinner. AMs2 || sermon spinner AMs3

70 father, | staid;] father AMs2 | staid AMs2 AMs3

71 stripling haughty,] stripling, very haughty– AMs2 || stripling haughty AMs3

72 maid,] maid AMs3

73 Golden-haired and naughty,] Bashful – golden haired and naughty, AMs2 ||
Golden-haired and naughty AMs3

74 in to | “Good-night.”] in,to [the comma has presumably been added to indicate that
the words should be separated] | ‘Good Night’ AMs2 || ‘Good night’ AMs3; for
typographical consistency, the line in P and QW should follow the margin of l. 72.†
See n. for l. 51, above.

75 light—] light.— AMs2 || light — AMs3

77 To | Vicar, | affright,] — To | vicar AMs2 || vicar, AMs3 | affright — AMs2 ||
affright– AMs3

78 holy!] holy. AMs2

79 When | dinner-time] {Till=When} | dinner time AMs2 || dinner·time AMs3

80 Churches.] Churches AMs2 AMs3

82 shake | perches—] {knock=shake} | perches AMs2 || perches. AMs3

83 Vicar’s | “High.”] vicar’s | ‘High’. AMs2 AMs3

88 “We | bear,] ‘We | bear AMs2 AMs3

89 Either | mental,] ‘Either | mental AMs2 AMs3

90 We | must | prayer,] ‘We AMs2 AMs3 | can | prayer; AMs2 || prayer AMs3

91 Present | incidental.] ‘For present AMs2 || ‘Present AMs3 | incidental AMs2

92 We | Divine—] ‘We | Divine — AMs2 AMs3

93 Really | fine—] ‘Really | fine AMs2 AMs3; for typographical consistency, the line

in **P** and **QW** should follow the margin of l. 92.† See n. for l. 51, above.

94 Such] ‘Such **AMs2 AMs3**

95 A | grateful wine,] ‘A **AMs2 AMs3** | pleasant wine **AMs2** || grateful wine **AMs3**

96 No shoddy.”] ‘No shoddy.’ **AMs2 AMs3**

97 lips.] lips **AMs3**

98 mother’s] mothers **AMs3**

100 yawning.] yawning **AMs2 AMs3**; in **P** and **QW**, the full stop, which interrupts the sentence, seems to be an error, probably introduced by the printers.† See also n. for l. 118, below.

103 her.] her— **AMs3**

104 years—] years **AMs2** || years – **AMs3**

105 daughter—] daughter, **AMs2** || daughter – **AMs3**

106 With | Rome!] <‘>With **AMs3** | Rome. **AMs2**

108 “I | *never* | come,”] ‘I **AMs2 AMs3** | never **AMs2** || never **AMs3** | come.’ **AMs2 AMs3**

109 her.] her **AMs2**

110 “Well, | rate,] ‘Well, **AMs2** || ‘Well **AMs3** | rate – **AMs2**

111 Since] ‘Since **AMs2 AMs3**

112 You] ‘You **AMs2 AMs3**

113 Say | last verse | eight.] ‘Say **AMs2 AMs3** | {first=last} verse | eight — **AMs2** || eight **AMs3**

114 Were | lonely?”] ‘Were | lonely?’ **AMs2 AMs3**

115 “No—I wasn’t—not | all.] ‘No, I wasn’t not **AMs2** || ‘No - I wasn’t - not **AMs3** | all **AMs2 AMs3**

116 I | fender.”] ‘I AMs2 AMs3 | fender AMs2 || fender.’ AMs3

118 slender.] slender– AMs2 AMs3; in P and QW, the full stop, which interrupts the sentence, seems to be an error, probably introduced by the printers; the dash in AMs2 and AMs3 creates a pause.† See also n. for l. 100, above.

120 a-down] a-down, AMs2 || a-down AMs3

121 A-praying,] A-praying – AMs3

122 Whereon] {And all=Whereon} AMs2

123] In P and QW, there is an extra blank line between the stanzas, probably inserted by the printers.†

124 “Oh] “Oh, AMs2

125 *Sicut maris stella*] “Velut maris stella AMs2 || “Sicut maris stella AMs3

126 Brighter] “Brighter AMs2 AMs3

127 *Parens et puella*.] “Parens et puella AMs2 || “Parens et puella. AMs3

127-28] In AMs3, there is a line break.

128 thee—Oh, | hear thou me] thee, oh, AMs2 || thee - oh AMs3 | pray for me AMs2; in all states, the quotation mark at the beginning of the line is superfluous. When writing quotations in his early Mss, Ford often used unnecessary quotation marks at the beginning of lines (see, for example, n. for l. 126, above). The printers usually omitted them, but failed to do so here.†

129 And | poverty.] “And | poverty AMs2 AMs3

130 *Tam pia*,] “Tam pia AMs2 || Tam pia AMs3; for typographical consistency, the line in P and QW should be indented as l. 127.† See n. for l. 51, above.

131 Lady, | me,] “Lady, | me AMs2 AMs3

132 That] “That AMs2 AMs3

133 *Maria.*”] “Maria!” AMs2 || ‘Maria.’ AMs3; for typographical consistency, the line in P and QW should be indented as l. 127.† See n. for l. 51, above.

HOPE

I.] II 1. AMs2 || II (<1>) AMs3

Hope in the Park.] Hope in the Park AMs2 || Hope in the Park AMs3

134 WAN] Wan AMs2 AMs3

135 black,] black AMs2 AMs3

137 towing-track.] towing track. AMs2

138 supreme—] supreme AMs2 AMs3

139 lost—] lost, AMs2 || lost – AMs3

140 frost.] frost AMs2

143 sky,] sky AMs2 AMs3

144 current’s] currents AMs2

145 eternally.] eternally AMs2

146 cold,] cold AMs2 AMs3

147 bridge,] bridge AMs2 AMs3

148 banded] {bub=banded} AMs2

149 ridge.] ridge AMs2

151 race,] race AMs2 AMs3

152 pause;] pause — AMs2 || pause AMs3

153 sleep-fraught face.] sleep fraught face AMs2

155 deep,] deep AMs2 AMs3

156 features, | hewn,] features | hewn AMs2 AMs3

157 placid,] placid,· [the dot was probably a slip of the pen] AMs2

157-58] In **AMs2**, between the two lines the following has been written: X X X || In

AMs3, the following has been written: X

158 him | Park,] {himd=him} **AMs3** | Park **AMs2** **AMs3**

159 sight,] sight **AMs2**

160 dark,] dark **AMs2** **AMs3**

161 brought | night.] {was=brought} | night **AMs2**

162 long,] long., **AMs2** || long **AMs3**

163 strove,] strove **AMs2** **AMs3**

164 wrong,] wrong **AMs2** **AMs3**

165 loved] loved, **AMs3**

166 pitiless,] pitiless **AMs2** **AMs3**

167 all he | him—] {from him=all he} **AMs2** | him **AMs2** **AMs3**

168 food, | faith, | happiness—] faith, | food, **AMs2** | happiness — **AMs2** **AMs3**

169 grim.] grim **AMs2**

170 It threw him though he strove his | best,] {He strove in silence to the=It threw him though he strove his} [The deleted words are from l. 174, the first line of the following stanza; the corrected error suggests that Ford skipped ahead in the Ms he was transcribing and then realised the mistake] **AMs3** | best **AMs2** **AMs3**

171 hair—once black—] hair once black **AMs2** || hair, once black **AMs3**

172 chest,] chest **AMs2** **AMs3**

173 back.] back **AMs2**

174 end] end — **AMs2**

175 then, | for shame, | face,] then | {he hid his face=for shame} **AMs2** || for shame **AMs3** | face **AMs2** **AMs3**

176 then | called, “Dear friend!] then, AMs3 | called: ‘Dear friend, AMs2 || called,
‘Dear friend! AMs3

177 Why | place?”] ‘Why AMs2 AMs3 | place!’ AMs2 || place AMs3

.] X X X X AMs2 AMs3

179 though it were] In AMs2, ‘it’ has been inserted between ‘though’ and ‘were’.

180 Moonlit, athwart | sky—] Moonlit {against=athwart} | sky AMs2 || sky – AMs3

181 looks, and oh, | proud!] looks – and oh! AMs2 || looks and oh, AMs3 | proud
AMs2

.] X X AMs2 || XX AMs3; in P and QW, there is one
more suspension dot than the seven printed between ll. 177-78 and 193-94.† See n. for
l. 51, above.

182 sneers,] sneers AMs3

183 in | thrall,] i{m=n} [the second ‘n’ of the ‘m’ has been deleted] AMs2 | thrall
AMs2 AMs3

184 Fight Laborious] {f=F}ight-laborious [it is unclear whether the ‘l’ has been
altered to ‘L’] AMs2

185 all.] all AMs3

186 warm—] warm AMs2 || warm– AMs3

187 head,] head AMs2 AMs3

188 true-love’s] true·love’s AMs3

189 bed.] bed AMs3

190 strove,] strove AMs3

191 And now he dares not] {He does not dare to=And now he dares not} AMs2

192 love,] love AMs3

193 bride—the | Death.] bride – the **AMs2 AMs3** | Death **AMs2**

.] No suspension dots **AMs2 AMs3** || In **P**, there is an extra suspension dot; for typographical consistency, the suspension dots in **QW** should begin one space to the left and each suspension dot should be one space closer together, such as the suspension dots between ll. 177-78.† See n. for l. 51, above.

195 black—] black– **AMs2**

196 shuddering] {shivering=shuddering} **AMs2**

197 towing-track,] towing-track. **AMs2** || towing-track **AMs3**

198 heard] saw **AMs2**

II] II2. **AMs2** || II(2). **AMs4** || II. **P**; for typographical consistency, the numeral in **QW** should be followed by a full stop. The full stop after the ‘II’ in **P** suggests that the omission in **QW** was certainly an error introduced by the printers.

Hope in the Parlour.] Hope in the Parlour **AMs2** || Hope in the Parlour **AMs4**

200 LO!] Lo! **AMs2 AMs4**

201 arrive,] arrive – **AMs2** || arrive **AMs4**; for the sake of clarity, a punctuation mark should occur after ‘arrive’, so that is clear that ‘they sit and wait / Till the guests arrive’, not: ‘Till the guests arrive / They are drest in state’. Since the printers seem to have used **AMs4** when producing **P**, it was probably them who introduced the comma after ‘arrive’.†

205 breast?] breast **AMs4**

207 hope to] fain would **AMs2**

208 life;] life **AMs2 AMs4**

211 astride,] astride **AMs2**; it is conventional for a punctuation mark to occur at the end of such a line, so that the husband’s thought is correctly introduced. It is possible

that the printers introduced the comma after ‘astride’. Since no revised Ms (**AMs3** ends at l. 199 and **AMs4** at l. 210) or Ts is extant, it is not possible to speculate further whether Ford intended the text to be printed thus.

212 “I | God”— | thinks,] <An> ‘I | God,’ | thinks **AMs2**; it is conventional for a punctuation mark to occur at the end of such a line, so that the husband’s thought is correctly introduced. See n. for l. 211, above.

213 “Whatever | betide,] ‘Whatever | betide **AMs2**

214 These | links.] “My | links — **AMs2**

215 I] ‘I **AMs2**

216 Of | night.] ‘Of | night **AMs2**

217 When | there,] ‘When | there **AMs2**

218 It | fright,] ‘It | fright.— **AMs2**

219 For] ‘For **AMs2**

220 Might | light—] ‘Might | light. **AMs2**

221 Then | be!”] ‘Then | be.’ **AMs2**

222 thrust,] thrust **AMs2**

223 chair.] chair **AMs2**

224 “I] ‘I **AMs2**

225 This | hair.] ‘This | hair **AMs2**

226 I | away,] ‘I | away **AMs2**

227 The | slow,] ‘The | slow — **AMs2**

228 I] ‘I **AMs2**

229 Discover | go,] ‘Discover | go **AMs2**; in **P** and **QW**, the comma, which interrupts the sentence, seems to be an error, probably introduced by the printers. This is the first

of several probable punctuation errors in ‘Hope’ (see n. for ll. 231, 250, 252, 253, 257, 259 and 264, below) that were probably introduced by the printers. Since no revised Ms (AMs3 ends at l. 199 and AMs4 at l. 210) or Ts is extant, it is impossible to speculate further whether Ford intended the text to be printed thus.

230 To get] ‘To get — AMs2

231 The | owe,] ‘The | owe AMs2; in P and QW, the comma, which interrupts the sentence, seems to be an error, probably introduced by the printers.† See n. for l. 229, above.

232 To | debt.”] ‘To | debt.’ AMs2

233 The] <‘>The AMs2

234 drawing prize,] ‘Drawing-Prize’ AMs2

236 love-light | eyes;] love light | eyes. AMs2

238 lore—] lore AMs2

239 glow,] glow AMs2

240 poor,] poor AMs2

242 store—] store — AMs2

244 the while,] one hand AMss(a)

245 mantelpiece,] mantel · piece AMss(a) || mantel piece AMs2

246 And notes, with happy smile,] And smiles well pleased to note AMss(a) || And notes, with happy smile AMs2

247 child’s | increase.] child’s AMss(a) || child’s AMs2 | increase .— AMss(a) || increase AMs2

248 gold] gold, AMss(a)

249 rare to | buy,] it must | buy. AMss(a) || buy.— AMs2

250 sold,] sold **AMss(a)** **AMs2**; in **P** and **QW**, the comma, which interrupts the sentence, seems to be an error, probably introduced by the printers.† See n. for l. 229, above.

251 high,] high.— **AMss(a)** || high. **AMs2**

252 now,] now **AMss(a)** **AMs2**; in **P** and **QW**, the comma, which interrupts the sentence, seems to be an error, probably introduced by the printers.† See n. for l. 229, above.

253 hour is drawn a-nigh,] ordeal draweth nigh **AMss(a)** || hour is drawn a nigh **AMs2**; in **P** and **QW**, the comma, which interrupts the sentence, seems to be an error, probably introduced by the printers.† See n. for l. 229, above.

254 That sees | show.] To set **AMss(a)** | show **AMss(a)** **AMs2**

254-55] In **AMss(a)**, there is no stanza break. A horizontal line has been drawn immediately to their right, presumably to indicate that there should be a break.

255 match,] match — **AMss(a)** || match **AMs2**; sense demands a punctuation mark after ‘match’ to introduce the following lines; the comma in **P** and **QW** was probably introduced by the printers. Since no revised **Ms** (**AMs3** ends at l. 199 and **AMs4** at l. 210) or **Ts** is extant, it is impossible to speculate further whether Ford intended the text to be printed thus.

257 child | catch,] heir **AMss(a)** | catch **AMss(a)** **AMs2**; in **P** and **QW**, the comma, which interrupts the sentence, seems to be an error, probably introduced by the printers.† See n. for l. 229, above.

258 make | wife.] be | wife .— **AMss(a)**

In **AMss(a)**, l. 259 onwards are substantially different from all later versions; for ease of comparison, its final three lines are reprinted here:

So there they sit & wait	259
Like spiders for their {prey=flies}	260
Though spider's use no bait	261

258-59] In **AMs2**, there is a stanza break and the following has been written between the two lines: X X X

259 above,] above **AMs2**; in **P** and **QW**, the comma seems to be an error, probably introduced by the printers: sense demands that there is no punctuation splitting ll. 259-60.† See n. for l. 229, above.

260 food,] food **AMs2**

261 faith—or love—] faith or love. **AMs2**

262 men* | brood,] men | brood x See St Luke V.10. **AMs2**

263 wait,] wait – **AMs2**

264 blood,] blood **AMs2**; in **P** and **QW**, the comma seems to be an error, probably introduced by the printers: sense demands that there is no punctuation splitting ll. 264-65.† See n. for l. 229, above.

265 bait.] {bate=bait} **AMs2**

Notes

‘Faith’ and ‘Hope’ contain many themes that recur throughout Ford’s creative writing: religious belief, salvation and damnation, free will, material and sexual desires, the burden of consciousness and the desire for nescience, suicide, poverty and wealth, hypocrisy, ignorance, facades, and social responsibilities. There are several lines where one senses Ford the moral author intruding into the poems (in ‘String off the platitudes’ (l. 22), for example, or in the description of the vicar who is a ‘bore / And sermon spinner’ (ll. 68-69)), but overall Ford displaces his voice through dramatic

form. His later non-fiction repeatedly stresses that authors should avoid moralising.

It seems that Ford originally intended to have a complete trilogy of 'Faith', 'Hope' and 'Charity'. An early collection of AMss is titled 'Faith, Hope and Charity' and there are fragments of what seem to be 'Charity in the Parlour' (see AMss(a-e), above). There are no extant Mss of 'Charity in the Park'. It is only possible to speculate on Ford's reasons for not including 'Charity' in the printed versions. The drafts of 'Charity in the Parlour' seem to reveal dissatisfaction with what he was writing: based on perhaps the realisation that the monologue, with its swipes at socialists and social injustice, was at odds with the style and tone set by 'Faith' and 'Hope'. The fact that Ford continued to use 'Trilogy' in the title could suggest that he also realised that the lack of 'Charity' might be more resonant than a poem about the lack of charity: the reader is provoked into pondering its absence.

An isolated figure contemplating suicide by drowning appears in 'Moonlit Midnight'.

Faith in the Park: the scene is returned to in 'Hope in the Park', p. 98.

5] 'grim despair': possible echo of George Dyer's 'Ode III. On Peace' (1792): 'Hence, avault, each sullen care, / Wrinkled grief, and grim despair' (ll. 1-2); 'Ode III. On Peace' is echoed in 'At the Fairing'.

7] 'pour himself in prayer': various possible, simultaneous meanings: devote himself to prayer; dissolve into prayer; pour himself into prayer i.e. with loss of self, total absorption; wash himself with prayer (with connotations of baptising for purification or regeneration). Arnold uses 'pour himself' in 'The Buried Life' (1852) but without the religious connotations: 'How he would pour himself in every strife, / And well-

nigh change his own identity' (ll. 33-34); see also n. for ll. 202-05, below.

25] 'Face-hid': also in pre-publication material; presumably a neologism, meaning: 'With hidden face'.

26] 'Me, God forgot': possible echo of Browning's 'A Blot in the 'Scutcheon' (1843): 'God forgot me' (Act 1, scene 3). In the same scene of Browning's drama occurs the song 'There's a woman like a dew-drop', which Ford set to music (see Stang and Smith, pp. 198-99).

27-34] Echoes here of the Calvinist despair at being damned expressed by William Cowper in his poems 'Hatred and Vengeance, My Eternal Portion' (sometimes titled 'Lines Written During a Period of Insanity'; 1774) and 'The Castaway' (1799). In 'Faith in the Parlour', the family and the vicar are critical of those who belong to the 'Low Church' (see n. for l. 81, below), such as Calvinists.

30] See *The Good Soldier*, p. 125: 'she talked back, in short, explosive sentences, like one of the damned. Precisely like one of the damned. Well, if a pretty period in hell on this earth can spare her any period of pain in Eternity—where there are not any periods—I guess Leonora will escape Hell fire.'

36-37] Ambiguous: either the man cannot think about God because his thoughts are dominated by his physical hunger, rather than by his spiritual hunger, or he cannot think about God because God only listens to 'Cherubim'. In the context of the poem, 'Cherubim' could be a reference to one of the types of angels in the Bible, often used by God as sentinels (Genesis 3. 24 and 37. 7-9) or to act out His will (Ezekiel 10. 7), who in hymns are described as singing in choirs to God (see 'Holy God, We Praise Thy Name' and 'Ye Watchers and Ye Holy Ones'); but 'Cherubim' could also be a metaphor for the angelic on earth to whom God listens because they, unlike the

‘damned’ (l. 42) man, are of the elect.

38] Coleridge’s ‘Faith, Hope, and Charity’ (1815) ends: ‘And whoso loves no earthly song, / But does for heavenly music long, / Faith, Hope, and Charity for him, / Shall sing like wingéd Cherubim.’ Ford’s ‘Faith’ and ‘Hope’ revise this view, suggesting that a longing for ‘heavenly music’ (a longing for death) might be caused by God’s lack of charity and/or the lack of charity in contemporary society; ‘Faith, Hope, and Charity’ are not a harmonious triumvirate upon which the individual can rely.

39] See ‘The Story of Simon Pierreauford’, ll. 121-24, where ‘the great death-dread’ makes the ‘gaslights swim’.

40-42] There are ironic echoes here of Christ at the Last Supper: ‘I am the bread of life: he that cometh to me shall never hunger’; ‘Whoso eateth my flesh, and drinketh my blood, hath eternal life’ (John 6. 35, 54). The theme of hunger and emptiness (both physical and spiritual) continues in ‘Faith in the Parlour’, most explicitly in ll. 84-96, where the vicar also refers, seemingly unintentionally, to the sacraments (ll. 94-95; see n. for l. 94, below).

Faith in the Parlour: the scene is returned to in ‘Hope in the Parlour’, p. 100.

47-49] See ‘The Questions at the Well’, in which a ‘maiden’ and her lover in 1337-77 are travelling to her home and drink from the well of the pilgrim Saint Leonard.

56] Odd simile: there is no logical reason why ‘a chicken in its nest’ would be covered with cloth; the analogy perhaps suggests either that Uncle Harry covered in fifty ‘overalls’ would look similar to a sitting chicken whose body and legs are being enveloped by its nest or that the girl is attempting (and failing) to be funny.

71] ‘stripling’: a young man.

‘haughty’: arrogant, self-important. In *AMs2*, Ford wrote: ‘stripling, very haughty’;

this avoids the inversion of adjective and noun and clarifies the meaning.

74] 'Tripping': walking, running or dancing with quick, light steps (SOED). The maid also deals 'out her kisses light' (l. 75).

'Good-night': the evening setting means that the family have been at evensong.

81] 'Low Church': Low-Churchmen; members 'of the Church of England holding opinions which give a low place to the authority and claims of the Episcopate and the priesthood, to the inherent grace of the sacraments, and to the matters of [ecclesiastical] organization, thus differing little from the opinions held by the Protestant Nonconformists' (SOED).

82] 'High Ones': High-Churchmen; members 'of the Church of England holding opinions which give a high place to the authority and claims of the Episcopate and the priesthood, the saving grace of the sacraments, and, generally, to those points of doctrine, discipline, and ritual by which the Anglican Church is distinguished from the Calvinistic and the Protestant Nonconformist churches' (SOED).

83] 'very "High"': the vicar is a devout High-Churchman (see n. for l. 82, above).

84] Parallel image with the 'floating' bubbles, straws and man, ll. 148-57. Here it is a stream of idle chatter; there an image of absurdity.

94] The vicar seems unintentionally to echo the words of Christ at the Last Supper: 'this is my body' (Mark 14. 22), when Christ was, however, referring to the bread, not (as here) to the wine; this fatuous High-Churchman seems impervious to the irony of his exclamation; thus the poem stresses his ignorance. See also n. for ll. 41-43, above, and l. 264, below. On Ford's implicit use of 'This is my body' in *The Good Soldier*, see Carol Jacobs, *Telling Time* (Baltimore: Johns Hopkins University Press, 1992), pp. 75-94; part of this chapter is reprinted as 'The Passion for Talk' in *The Good*

Soldier, pp. 337-44.

95] 'grateful': agreeable. The vicar's enjoyment of the wine ironically subverts his advocacy of Christian stoicism.

96] 'No shoddy': Nothing of inferior quality; illustrates the family's financial comfort to further the contrast between them and the man in the park, and to point up the hypocrisy of this complacent Christianity.

106] 'Rome': Roman Catholicism; although the family and the vicar are High Church and therefore share similar opinions to those of the Catholic Church (Henry VIII severed connections with Rome in 1534 but reaffirmed the traditional Catholic doctrines in his Act of the Six Articles), there are differences between High Anglicanism and Roman Catholicism (notably the Pope as head of the latter and its doctrine of papal infallibility); hence the daughter keeping her attraction to the latter 'hidden'.

112-13] This opens questions concerning how 'devout' (l. 104) the elder daughter is.

115-16] The girl's reply suggests that she was lonely but is not prepared to admit it.

117-21] The image perhaps echoes the second painting of Augustus Egg's 'Past and Present' (1858), a trilogy telling the story of an upper-middle-class family being broken by the wife's adultery. The theme of adultery (recurrent in Ford's writing) is developed in 'Hope in the Parlour' where it is implied that the husband might be having an affair.

124-33] The prayer is based on the first stanza of a thirteenth-century religious lyric, 'Of One That is So Fair and Bright': 'Of on þat is so fayr and briȝt / *velud maris stella* / Briȝter þan þe day-is liȝt, / *parens et puella* / Ic crie to þe, þou se to me, / Leuedy, preye þi sone for me / *tam pia* / þat ic mote come to þe, / *maria*.' Ford's Latin is

correct in all respects.

125] '*Sicut maris stella*': Like the star of the sea. Ford originally wrote: 'Velut maris stella' (AMs). *Velut* and *sicut* both mean 'like' or 'just as'; the revision was perhaps made for the sake of alliteration. The thirteenth-century lyric has 'velud maris stella' (see n. for ll. 124-33, above); *velud* is a medieval variant of the classical *velut* and there is no difference in meaning. The image of Mary as *stella maris* is common in Marian hymns; *Ave Maria* hymns are an integral part of Roman Catholic liturgy. In Ford's poem 'Peace', which was originally part of a letter to Stella Bowen (10 Dec. 1918), Ford plays on her first name: 'And, Thou of the Stars! beneath the moving stars' (see *Ford/Bowen*, pp. 48-49).

127] '*Parens et puella*': (Both) parent and girl. Ford's unconventional use of *parens* instead of the more familiar *mater* ('mother'), and *puella* instead of *virgo* ('maiden'; 'virgin'), to describe Mary emphasises her duality and, when translated, the unpoetic, prosaic terms humanise her. Several later poems by Ford similarly suggest a tension between the earthly and the spiritual and between reverence and irreverence (see 'Süssmund's Address to an Unknown God', 'On Heaven' and 'Buckshee'). Ford was perhaps influenced by John Everett Millais's unidealised and radical depiction of Mary and Christ in 'Christ in the House of His Parents' (1849).

130] '*Tam pia*': So holy; the adjective in Latin has many overtones, for example, devout, pious, dutiful, and obedient to the divinity.

133] '*Maria*': Mary.

Hope in the Park: the scene returns to that in 'Faith in the Park', p. 94.

136] See 'The Wind's Quest', ll. 1-2.

144] 'owns': acknowledges.

‘thrall’: subjection.

148-57] Parallel image with the talk that ‘drifts by’, l. 84.

153] In a letter to Elsie, 12 May 1893, quoted in Saunders 1, p. 57, Ford wrote:

‘Would it not be the greatest of all bliss for us to lie in each other’s arms with nothing to look at from our bed of the stream of death, save the bubbles that pass overhead.’

The image is echoed in the second monologue of ‘From the Soil’: ‘Something lay hidden, some sinister thing / Lay looking up at us as if it looked / Upwards thro’ quiet waters’. The image perhaps echoes Millais’s ‘Ophelia’ (1851-52). See also ‘Moonlit Midnight’, ll. 10-12.

160] This is the first indication that the man chose to attempt suicide (the poem leaves it open whether or not he is dead; see l. 191). On suicide, see ‘Moonlit Midnight’, ll. 9-10, and ‘The Questions at the Well’, ll. 193-204. For other references to and analyses of Ford’s interest in suicide, see Saunders 1, p. 630, and 2, p. 693.

167-68] In contrast to the man’s loss of ‘happiness’ because the world ‘wrested all he had from him’, the family in ‘Hope in the Parlour’ ‘hope to wrest / From life’ ‘joys’ (ll. 207-08).

171] See ‘The Story of Simon Pierreauford’, l. 33.

175] This answers the question posed in ‘Faith in the Park’, l. 1.

191-93] Ambiguous but seems to suggest that if the man were to ‘draw his breath’ he would revive his ‘Hope of Rest in Death’; he wants death, not hope.

193] In ‘Faith in the Park’, the man says that he is ‘damned eternally’ (l. 30), suggesting that after death he will go to hell. ‘Hope of Rest in Death’ does not necessarily contradict this: the man *hopes* for peace when he dies, but he might not be granted it, especially if he commits the sin of suicide. His desire for ‘Rest in Death’

perhaps ironically alludes to the Catholic prayer that the dead be granted *refrigerii sedem, quietis beatitudinem, et luminis claritatem* ('a place of cool refreshment, the blessing calm, and radiant light'). The 'Hope of Rest in Death', as opposed to the hope of total physical and mental annihilation, occurs throughout English literature from the Old English poem *The Wanderer* onwards. On 'Death as Ease', see Christopher Ricks, *Beckett's Dying Words* (1993; Oxford: Oxford University Press, 2001), pp. 9-15.

On death as 'rest', see 'In Memoriam', l. 14, and 'The Story of Simon Pierreauford', l. 155. On being unable to rest, see 'The Questions at the Well', l. 99, and 'The Wind's Quest'. On journeying and needing rest, see 'Enough' and 'Song-Dialogue'. On a lover being a person's 'rest', see 'Du bist die Ruh'.

199] 'us all': perhaps a tautology, the 'all' being redundant but used for the sake of the metre. The use of a reported tale of unknown authorship generates questions about the authority of the text and is part of Ford's interest in authorial and textual unreliability and epistemological uncertainty; see also 'The Questions at the Well', p. 147, n. for ll. 211-14).

Hope in the Parlour: the scene returns to that in 'Faith in the Parlour', p. 95.

200] 'LO!': see 'The Questions at the Well', l. 1, and 'Travellers' Tales', l. 1.

202] 'drest': archaic form of 'dressed'.

'in state': with pomp, ceremony; commonly used with reference to monarchy and high levels of government (NODE). In the context of the poem, 'drest in state' seems to have negative connotations, suggesting that the family's ostentatious public display hides their private desires. 'Hope in the Parlour' is the first example of Ford writing about people who attempt 'to keep up appearances' (*The Good Soldier*, p. 14).

202-05] The ideas contained here, of appearances, concealed thoughts and the individual isolated from others, parallel those in Arnold's 'The Buried Life' (see also n. for l. 7, above).

207-08] In contrast to the family's 'hope to wrest / From life' 'joys', the man in 'Hope in the Park' has lost 'happiness' because the world 'wrested all he had from him' (ll. 167-68).

214] 'links': cufflinks.

215-20] The poem leaves it open where the husband was and what he was doing; the husband's fear that Thompson 'Might bring it all to light' (l. 220) perhaps suggests that Thompson would not implicate himself by revealing where the husband was, which implies that the husband was in a public place with someone (a mistress?).

234] An unpublished AMs poem dated 22 July 1895 is titled, 'On the occasion of my sister gaining six prizes'. See 'Bibliography of Unpublished Poems'.

262] 'Fishers of men': this phrase occurs twice in the Bible, in Matthew 4. 19 and Mark 1. 17. Ford's reference, 'See St Luke v. 10', is incorrect (see final note, below).

264] 'flesh and blood': further ironic echoes of the Eucharist (see n. for ll. 41-43 and 94, above): the family's 'flesh and blood' do not join them communally, like the partakers of the bread and the 'cup' at the Last Supper (1 Corinthians 16-17), but separates them from each other and from the poor (the man in the park). The poem's conclusion again emphasises familial and social divisions and the lack of that faith, charity and community represented by the Last Supper (see Christopher Rowland, 'Eucharist as Liberation from the Present', in *The Sense of the Sacramental: Movement and Measure in Art and Music, Place and Time*, ed. David Brown and Ann Loades (London: SPCK, 1995), pp. 200-15)).

‘See St Luke v. 10’: this reference for ‘Fishers of men’ (l. 262) is incorrect; Luke 5. 10 reads: ‘And so *was* also James, and John, son of Zebedee, which were partners with Simon. And Jesus said unto Simon, Fear not; from henceforth thou shalt catch men.’ It is impossible to ascertain whether Ford misremembered where the quotation occurs in the Bible or whether the reference is intentionally erroneous.

Bibliography of Writing on the Poem

Saunders 1, p. 57.

Of interest might also be writing relating to *The Questions at the Well*. See ‘Bibliography of Writing on the Collection’, pp. 289-90.

SONG-DIALOGUE

Textual Variants

Original Ms probably not extant (see AMs, below). Probably written 1892.

AMs, 1 χ , 1p, [1892], portrait [landscape folded in half], lined, no wm. Gathered as part of Part 3 of AMss ‘The Verses for Notes of Music’ (for details, see pp. 280-83).

Titled: A Dialogue

Contains ll. 1-16.

The leaf has been folded in half to create four portrait pages: p. 1, recto (numbered in ink: 1), contains ‘Song-Dialogue’; p. 2, verso, is blank; p. 3, recto, is blank; p. 4, verso, contains ‘L’Envoi Dedicatory’, an unpublished AMs poem (see ‘Bibliography of Unpublished Poems’) that Ford probably planned to publish in QW (which is dedicated ‘To Miss Elsie Martindale’).

The ‘1’ on p. 1 suggests that there was a second, now lost, leaf containing ll. 17-24.

Down the right margin, 'Hope', 'Love', 'H.' and 'L.' are written (see the textual variants, below).

It is possible that **AMs** is the first version of 'Song-Dialogue'. Although the text of the poem is clean, containing no deletions or revisions, the marginal notes suggest that Ford was working out a coherent structure for the poem. Furthermore, the paper on which the poem is written is the same cheap notebook paper used for a collection of incomplete **AMss** and rough drafts (for details, see **AMss** 'Verses for Notes of Music', pp. 280-83).

AMsS, 1 χ , 2pp, [1892-93], np, portrait [landscape folded in half], plain, wm: 'JOHN DICKINSON & CO | SUPERFINE', FMF/C ('Hope'. B9, f10).

Titled: Hope.

Signed: Ford. H. M. Hueffer

The leaf has been folded in half to create four portrait pages: p. 1, recto (numbered in ink: 1), contains ll. 1-16; p. 2, verso, is blank; p. 3, recto, is blank; p. 4, verso (numbered in ink: 2), contains ll. 17-24. The folding of the plain landscape leaf and the writing of the text on pp. 1 and 4 is the same method used for several letters to Elsie written early 1893. Whether Ford planned to send, or did send, Elsie the poem is unknown.

AMs2, 1 χ , 1p, nd. See 'The Wind's Quest', **P**, pp. 272-74.

P, pp. 49-50. Part of printer's **Proofs** of **QW** (for details, see p. 283).

QW, pp. 49-50, part of 'The Verses for Notes of Music'. **First edition** (for details, see pp. 283-85). **Used for copy-text.**

Regarding subsequent publications of 'Song-Dialogue', Harvey, p. 5, does not note all textual variants.

PP, p. 49 (for details, see pp. 291-94).

Titled: Song Dialogue

CP13, p. 167, part of 'Poems for Pictures' (for details, see pp. 302-11).

Titled: Song Dialogue

Ll. 4-24: no indentation.

CP36, p. 233, part of 'Poems for Pictures' (for details, see pp. 311-20).

Titled: Song Dialogue

No indentation.

Posthumous publication:

SP97, pp. 1-2, part of *The Questions at the Well*.

Titled: Song Dialogue

Lines per leaf/page:

1-16] χ 1, recto **AMs AMsS** || 1-12] p. 49 **P QW** || 1-24] p. 49 **PP** | p. 167 **CP13** | p.

233 **CP36**

17-24] χ 1, verso **AMsS** || 13-24] p. 50 **P QW**

In **AMsS**, the first stanza is headed: I

1 "IS | so, my | dear?" "Is **AMs** || 'Is **AMsS CP36** || 'IS **PP** || the 'I' continues down to l. 3 **CP13** | so my **AMsS** | dear?' **AMs AMsS PP CP36**. In **AMs** margin: Hope

2 "*Even so!*?" "Even so!" **AMs CP13** || Even {S=s}o! **AMsS** || 'Even so!' **PP CP36**.

In **AMs** margin: Love; l. 2 indented 6mm (because of the 'I' in l. 1; see n. for l. 1, above) **CP13**

3 "Too | bear?" "Too | bear?" **AMsS PP CP36**. In **AMs** margin: Hope; l. 3 indented

6mm (because of the 'I' in l. 1; see n. for l. 1, above) **CP13**

4 "*Too much woe!*") "Too much woe" **AMs** || Too much woe! **AMsS** || 'Too much woe!' **PP CP36** || "Too much woe!" **CP13**. In **AMs** margin: Love; in **P** and **QW**, l. 4 represents a probable typesetting error in that it does not use the 4mm indentation used for ll. 2, 10 and 12. This is the first of several probable typesetting errors (see n. for ll. 9-12, 18 and 20, below) that seem to have been introduced by the printers. There are no obvious reasons for what seem to be anomalies.†

5 "Wait | while,] 'Wait **PP CP36** | while **AMs**. In **AMs** margin: H

6 We | whole,] "We | whole **AMs**

7 Do | weep, but | smile,] "Do **AMs** | weep but **AMs AMsS** | smile **AMs**

8 We | goal.]" "We **AMs** | goal.' **PP CP36**

8-9] In **AMsS**, there is no stanza break. A horizontal ink line was drawn between ll. 8-9, then over that the following: II. The 'II' over the line offers the possibility that Ford decided to number the stanzas after he had written the poem.

9 "Is | dark—the | night?]" 'Is **AMsS PP CP36** | dark the **AMs** || dark, the **AMsS** || dark – the **CP36** | night?' **AMsS PP CP36**. In **AMs** margin: H.

9-12] In **P** and **QW**, the left margin has decreased in size; the 4mm indentation of ll. 10 and 12 is consistent with the size of the indentation used for l. 2.† See n. for l. 4, above.

10 "*Very dark!*") "Very dark." **AMs** || Very dark! **AMsS** || 'Very dark!' **PP CP36** || "Very dark!" **CP13**. In **AMs** margin: L.

11 "Not | light?]" 'Not | light?' **AMsS PP CP36**. In **AMs** margin: H.

12 "*Not a spark!*") "Not a spark!" **AMs CP13** || Not a spark! **AMsS** || 'Not a spark!' **PP CP36**. In **AMs** margin: L.

- 13 “Yet] ‘Yet **AMsS PP CP36**. In **AMs** margin: H.
- 14 We | on;] “We | on **AMs** || on, **AMsS**
- 15 Night | day] “Night **AMs** | day, **AMsS**
- 16 And | won.”] “And **AMs** | won.’ **AMsS PP CP36**
- 16-17] In **AMsS**, the third stanza is headed: III
- 17 “*Will the dawn come soon?*”] Will the dawn come soon? **AMsS** || ‘Will the dawn come soon?’ **PP CP36** || “Will the dawn come soon?” **CP13**
- 18 “In | hour;] ‘In **PP CP36** | hour – **AMsS**; for typographical consistency, the line in **P** and **QW** should be indented 4mm (see ll. 2, 10 and 12). It is possible that the inconsistency occurred because ll. 13-24 in **P** and **QW** were printed on a new page, perhaps causing the printers to forget what size of indentation was used previously.†
- See n. for l. 4, above.
- 19 See! | sinking] see, | setting **AMsS**
- 20] Not indented **CP13 CP36**; for typographical consistency, the line in **P** and **QW** should be indented 4mm (see ll. 2, 10 and 12).† See n. for l. 18, above.
- 21 Saffron grey | West] Saffron-grey **AMsS** | west **PP CP13 CP36**
- 22 before | sun] to meet | Sun **AMsS**
- 23 rest] rest — **AMsS**
- 24 day’s | begun.”] Day’s **AMsS** | begun.’ **AMsS PP CP36**

Notes

As Smith observes, p. 290, ‘Song-Dialogue’ was probably influenced by Christina’s Rossetti’s stichomythic poem ‘Up-Hill’. But where Rossetti’s protagonists journey at day and are given a sense of place and community by references to an ‘up-hill’ road

and an inn (heaven) containing other travellers, Ford's couple travel in isolation at night in an unknown land to an unstated place. Ford inverts the traditional association of 'rest' with night, includes ambiguous speeches that provoke questions about the couple and leaves it unclear in parts which of the couple is speaking. 'Song-Dialogue' is about rootlessness, uncertainty and the problem of seeing clearly; the poem disorients, confuses and presents an unclear picture of the world.

Smith is rather dismissive of the poem, stating that 'the whole piece is bad, weakened fatally by the blank simple-mindedness of the second speaker, this only marginally worse than the heartiness of the first' (p. 290). He does not explain why 'blank simple-mindedness' and 'heartiness' are weaknesses, implicitly dismisses the dialogue as verisimilitude and ignores the ambiguity surrounding the speakers. Smith also implies that 'Song-Dialogue' was first published in PP (p. 289), presumably because his text was taken from CP36, in which the poem is listed under 'Poems for Pictures'.

1, 3] Perhaps slightly patronising questions (or are at least inappropriate) and seem to conflict with the comfort and reassurance given in ll. 5-8.

3] See n. for l. 1, above.

9, 11] Strange questions: if the speaker here is also the speaker of ll. 18-24 (it is possible that the speaker is not; see n. for l. 17, below), he or she is surely able to see that it is dark. The speaker perhaps continues the patronising or inappropriate questioning begun in ll. 1 and 3.

11] See n. for l. 9, above.

14-15] See 'A Little Comfort', ll. 19-20.

17] If the italics here indicate who is speaking, they suggest that the line is spoken by the weeping speaker of the italicised exclamations in ll. 2, 4, 10 and 12. This accords with the structure of each stanza, where the final speech of each stanza is a statement of assurance and seems to be spoken by the person who comforts the weeping speaker in the first stanza. However, the question '*Will the dawn come soon?*' is similar in subject and uncertainty to 'Is it dark—the night? (l. 9), and both questions occur at the start of a stanza. This suggests that the italics should not necessarily be taken as an indication of speaker, rather as an implication of tone of voice. '*Will the dawn come soon?*' might, therefore, be spoken by the assuring speaker in previous stanzas and the third stanza's speech of assurance might be spoken by the weeping speaker. This perhaps suggests that both speakers shift, like the poem, between certainty and uncertainty, calm and anxiety. In PP CP13 and CP36, italics are not used in any of the stanzas. Without italics, it is still not possible to state with certainty who speaks which lines: if interpretation is based on each stanza opening with the same speaker, then '*Will the dawn come soon?*' is spoken by the weeping speaker's partner; if interpretation is based on each stanza ending with the same speaker, then '*Will the dawn come soon?*' is spoken by the weeping speaker.

21] 'Saffron': orange-yellow. The oxymoronic 'Saffron grey' captures the contradictory colours of the sky as dawn approaches.

23] On journeying and needing rest, see 'Enough'. On being unable to rest, see 'The Questions at the Well', l. 99, and 'The Wind's Quest'. On death as 'rest', see 'Hope', l. 193, 'In Memoriam', l. 14, and 'The Story of Simon Pierreauford', l. 155. On a lover being a person's 'rest', see 'Du bist die Ruh'.

23-24] The conclusion inverts the traditional association of 'rest' with night.

Bibliography of Writing on the Poem

Smith, pp. 289-91.

Of interest might also be writing relating to *The Questions at the Well*. See 'Bibliography of Writing on the Collection', pp. 289-90.

HAMMOCK SONG

Textual Variants

Original Ms not extant. Probably written July-Sep. 1892. There are similarities between the form and content of this poem and that of 'On Taplow Lock the Sun Shines Down', an unpublished poem that forms the epilogue of an AMs account of a day spent with Elsie and her family, dated 23 July 1892. There are also similarities with an unpublished ALS to Elsie, dated in pencil 'Sept 1892', presumably by Elsie, in which Ford writes: 'I have so great an esteem, I might almost say, affection, for your mother that it gives me real pain to deceive her as I am doing'. Ford and Elsie had not yet announced: 'we love each other' (ll. 2, 18). See 'Bibliography of Unpublished Poems'.

AMs, 2xx, 2pp, [1892-93], portrait, lined, no wm. Gathered as part of Part 1 of AMss 'The Verses for Notes of Music' (for details, see pp. 280-83).

Titled: Hammock Song.

P, p. 51. Part of printer's **Proofs** of QW (for details, see p. 283).

QW, p. 51, part of 'The Verses for Notes of Music'. **First edition** (for details, see pp. 283-85). **Used for copy-text.**

No subsequent publications.

Lines per leaf/page:

1-12] χ 1, recto **AMs** || 1-18] p. 51 **P QW**

13-18] χ 2, recto **AMs**

1 **WHY** | **world**] **Why** | **World** **AMs**

2 dear?] dear **AMs**; sense demands a question mark at the end of the line; the question mark in **P** and **QW** is the first of three question marks (see n. for ll. 4 and 16, below) that seem to have been introduced by the printers.†

4 hear?] hear **AMs**; sense demands a question mark at the end of the line.† See n. for l. 2, above.

6 above,] above **AMs**; in **P** and **QW**, the comma at the end of the line is a possible error, probably introduced by the printers: throughout **AMs**, it is rare for a punctuation mark to occur at the end of a line (there is a full stop at the end of the final stanza). The abandonment of the conventions of punctuation offers the possibility that the poem was composed on and/or transcribed from a musical score sheet, or that when Ford wrote the poem he wrote it as if writing lyrics on a score sheet: in the extant sheets of Ford's compositions for voice and piano, the line-ends of the lyrics are indicated by spaces, not punctuation marks, but Ford does use full stops to indicate the end of a verse (see Stang and Smith). The lack of question marks (see n. for ll. 2 and 4, above, and l. 16, below) and Ford's inconsistent use of punctuation throughout his poetry *Mss* does, however, offer the possibility that the lack of end-line punctuation in 'Hammock Song' was perhaps oversight on Ford's part. Since no *Ts* or score sheet is extant, it is impossible to speculate further whether Ford intended the

text to be printed thus. See also 'In Tenebris', p. 263, n. for l. 1, and 'A Song of Seed's Fate', p. 238, n. for l. 2.

8 love.] love AMs; in **P** and **QW**, the full stop, which interrupts the sentence, seems to be an error, probably introduced by the printers.† See n. for l. 6, above.

10 Eternity,] Eternity AMs

11 Fate | weaves,] fate | weaves AMs; in **P** and **QW**, the comma, which interrupts the sentence, seems to be an error, probably introduced by the printers.† See n. for l. 6, above.

12 tree.] tree AMs; in **P** and **QW**, the full stop, which interrupts the sentence, seems to be an error, probably introduced by the printers.† See n. for l. 6, above.

14 year,] year AMs

16 hear?] hear AMs; sense demands a question mark at the end of the line.† See n. for l. 2, above.

18 How] How AMs || *How* P

Notes

'Hammock Song' recalls the metaphysical love poems of Donne and Lovelace: its argument that opens with a question concerning 'That we love each other' (l. 2) and ends, after the use of an original conceit (the hammock and the leaves), with an unexpected answer that is more profound than the implicit reply to the original question: 'For they can never know / How we love each other' (ll. 17-18); there is the combination of the micro (the hammock and the leaves) and the macro (the hammock as destiny and the leaves as humanity on 'the tree of Eternity'). The narrator is both celebratory and defiant but reveals a knowledge of fragility and transience that

destabilises his position: the narrator and his lover are also one of the leaves who ‘to their grave will go’ (l. 13).

2, 18] ‘dear’ here complicates sense by acting both as noun and archaic adverb: a conventional address to a loved one, and a modification of that love. Thus in ll. 2 and 18, ‘dear’ can be read as ‘dearly/so dearly’.

5-8] On love and gardens, see ‘Modern Love’ and ‘A Song of Seed’s Fate’.

11] In classical mythology, there are three Fates who control birth, life and death; Lachesis (from Greek *lakhe*sis, ‘destiny’) is the weaver who spins life’s thread. See ‘Spinning Song’, l. 8. Ford uses weaving as a metaphor in ‘The Land of Hopes’, ll. 72-74.

13] ‘to their grave will go’: see ‘The Questions at the Well’, l. 56.

18] See n. for l. 2, above.

Bibliography of Writing on the Poem

None.

Of interest might be writing relating to *The Questions at the Well*. See ‘Bibliography of Writing on the Collection’, pp. 289-90.

AN OCTOBER BURDEN

Textual Variants

Original Ms not extant. Probably written Oct. 1892.

P, χ 1, 1p. This is an annotated proof copy leaf gathered as part of Part 1 of AMss ‘The Verses for Notes of Music’ (for details, see pp. 280-83).

No printed page number.

P2, p. 52. Part of printer's **Proofs** of **QW** (for details, see p. 283).

QW, p. 52, part of 'The Verses for Notes of Music'. **First edition** (for details, see pp. 283-85). **Used for copy-text.**

No subsequent publications.

Lines per leaf/page:

1-16] χ1, recto **P** | p. 52 **P2 QW**

1 LEAN] Lean [the 'ean' of 'Lean' has been underlined twice in pen, probably by the printers, presumably to indicate that it should be capitalised] **P**

2 eyes, and] eyes and **P**; it is uncertain why there is a comma in **P2** and **QW**, when l. 2 in **P** has not been revised to indicate its inclusion. During the production of **P2**, it is unlikely that Ford introduced revisions. This is the first of several probable punctuation errors (see n. for ll. 7, 9 and 15, below) that seem to have been introduced by the printers. Since no Mss or Tss are extant, it is impossible to speculate further whether Ford intended the text to be printed thus.

7 me] me, **P**; it is uncertain why there is no comma in **P2** and **QW**, when l. 7 in **P** has not been revised to indicate its omission. See n. for l. 2, above.

9 together,] together **P**; it is uncertain why there is a comma in **P2** and **QW**, when l. 9 in **P** has not been revised to indicate its inclusion. See n. for l. 2, above.

11 your] yo<n>r [the 'n' has been deleted in pen and in the left margin 'u' has been written] **P**

15 together,] together— **P**; it is uncertain why there is a comma in **P2** and **QW**, when

l. 15 in **P** has not been revised to indicate that the dash be revised. See n. for l. 2, above.

Notes

The image of a couple sitting side by side and embracing during windy autumnal weather carries echoes of Browning's 'Porphyria's Lover' (1836). Ford's poem can similarly be read as contemplating desire, control, a lover's anxieties and a relationship's inequality. Browning and Ford use external chaos to suggest inner turmoil and repetition to create ambiguity: 'An October Burden' can be read as a simple love poem or as a negative meditation on love and love poetry.

The themes of love, passion, anxiety, the lack of reciprocity within a relationship and the desire to be shut away from the world (and yet perhaps also want to be part of it) are recurrent in Ford's creative writing.

'Burden': the refrain or chorus of a song; a load; 'a duty or misfortune that causes hardship, anxiety, or grief; a nuisance' (NODE). Being part of 'The Verses for Notes of Music' section of QW, the title 'An October Burden' suggests that the poem should be read as being a song, or part of a song. The negative meaning of 'Burden' as 'a nuisance' might refer to the 'windy weather' and/or the sense of anxiety (ll. 4, 10 and 16), but it might also refer to the poem's narrator – the narrator might believe that he or she is a burden to his or her lover – or to the narrator's lover: the lover perhaps needs repeated confirmation that he or she is loved by the narrator. If the latter reference is correct, then 'Burden' might also refer to the poem, it being written under sufferance.

2] 'space': an interval of time. The obvious reading of ll. 2-3 is that the narrator wants his or her lover to kiss him or her for a while. There are, however, two negative readings: if the narrator's lover kisses the narrator, the narrator will reward the lover with some personal 'space' (this reading reinforces the interpretation of 'Burden' as referring negatively to the needy narrator); the narrator will allow the lover to kiss him or her for a while (this reading reinforces the interpretation of 'Burden' as referring negatively to the needy lover).

6] 'unresistingly': without opposition, especially from the body; 'unresistingly' seems to refer to the lover (suggesting that he or she might not want to be drawn 'closer still' (l. 7) to the narrator), but it might also refer to the narrator (suggesting that it is an act of will on the narrator's part to bring his lover 'closer still').

9] 'Love-lulled': also in pre-publication material; presumably a neologism, perhaps meaning: 'soothed by love'; it might also mean: 'deluded into a sense of security by love'.

13] If the poem is interpreted as being critical of the narrator, l. 13 might be read as being ironic (the poem 'speaks' of 'Love'), the narrator unintentionally exposing him- or herself as a flawed lover; if the poem is interpreted as being critical of the lover, l. 13 might be read as a subtle demand by the narrator for his lover to stop talking about their relationship.

16] 'What if': What does it matter that.

Bibliography of Writing on the Poem

None.

Of interest might be writing relating to *The Questions at the Well*. See ‘Bibliography of Writing on the Collection’, pp. 289-90.

IN CONTEMPT OF PALMISTRY

Textual Variants

Original Ms not extant. Probably written 1892.

AMs, 2χχ, 2pp, [1892-93], portrait, lined, no wm. Gathered as part of Part 1 of AMss ‘The Verses for Notes of Music’ (for details, see pp. 280-83).

Titled: In Contempt of Palmistry. | Being a Dialogue between a Lover | and the Lines.
[‘In’ and the ‘em’ of ‘Contempt’ have been underlined twice, presumably the indicate that the line should be placed in capital letters.]

P, pp. 53-54. Part of printer’s **Proofs** of QW (for details, see p. 283).

QW, pp. 53-54, part of ‘The Verses for Notes of Music’. **First edition** (for details, see pp. 283-85). **Used for copy-text.**

No subsequent publications.

Lines per leaf/page:

1-13] χ1, recto AMs | p. 53 P QW

14-24] χ2, recto AMs | p. 54 P QW

1 *He*—Lines | foretell] He — Lines AMs; in P and QW, the printing of ‘foretell’ on a separate line was presumably forced on the compositors by the narrowness of the page.† See also n. for l. 5, below, and ‘A Song of Seed’s Fate’, pp. 238-39, n. for l. 3.

3 *They—'Tis of great avail to foresee alarm]* They – 'Tis of great avail to foresee alarm **AMs**

4 *That Fate's curtains veil.]* That Fate's curtains veil. **AMs**

5 *He—Here's | Ah! what | dread]* He. Here's | Ah what **AMs**; in **P** and **QW**, for the printing of 'dread' on a separate line, see n. for l. 1, above.

7 *They—This much you may read, by the Palmist's Art,]* They. This much may you read by the {p=P}almist's Art **AMs**

8 *She will one day wed.]* She will one day wed. **AMs**

9 *He—Will | my]* He Will | my **AMs**

10 *They—That we cannot say.]* They That we cannot say. **AMs**

11 *He—Nay, then, | life,]* He Nay then, | life **AMs**; in **P** and **QW**, the comma seems to be an error, probably introduced by the printers to clarify the meaning of ll. 11-12. It is possible that Ford intended the break at the end of l. 11 to suggest a comma.†

12 all,] all **AMs**; in **P** and **QW**, the comma seems to be an error, probably introduced by the printers to clarify the meaning of ll. 11-13: without the comma, 'you may / Be' refers on first reading to 'lines of life, / Heart and all'; the comma helps clarify that 'you may / Be' refers to 'washèd clean away'.†

13 Be, | care, washèd | away,] Be | care–washe'd | away. **AMs** || away **P**; in **P** and **QW**, the commas after 'Be' and 'care' seem to be errors, probably introduced by the printers: by separating from the sentence the relative clause 'for aught I care', it is emphasised; it is possible that the printers thought the dash in **AMs** after 'care' made the line unclear. The comma after 'away' in **QW** seems also to be error introduced by the printers: during the production of **QW**, it is unlikely that Ford suggested a revision.†

16 *They—Nay, we've told no lies!]* Nay, we've told no lies! **AMs**; in **P** and **QW**, 'They—' seems to have been introduced by the printers to standardise presentation and thus to clarify who speaks l. 16; the underlining of l. 16 in **AMs** suggests that Ford imagined the line to be spoken by 'They'.† See also n. for l. 17, below.

17 *He—Still | not very]* Still | not so very **AMs**; in **P** and **QW**, 'He—' seems to have been introduced by the printers to standardise presentation and thus to clarify who speaks ll. 17-24; the lack of underlining of ll. 17-24 in **AMs** suggests that Ford imagined the lines to be spoken by 'He' (see n. for l. 16, above); the omission of 'so' and the unitalicised 'very' seems to be an error, probably introduced by the printers: the omission of 'so' alters the trochaic feet at the end of the line, removing the stress from the first syllable of 'very' and from 'wise', and the lack of italics weakens the force of 'very'.†

19 you—this] you - this **AMs**

21 Thus to] Here I **AMs**

Notes

'In Contempt of Palmistry' is a surreal poem that engages with three key themes in Ford's creative writing: love, uncertainty, and knowledge. The image of a man asking his lover's hand for assurance about their future is both poignant and absurd, the tension between the two confusing interpretation. As in many of Ford's poems about love, the relationship and at least one of the couple are both praised and called into question.

The poem's form is a variation of the *débat*, a dialogue poem often debating love, politics, morality or religion, that was popular in the twelfth and thirteenth

centuries. A notable example is the thirteenth-century *The Owl and the Nightingale*; a notable later example is Marvell's 'A Dialogue between The Resolved Soul, and Created Pleasure' (c.1640). A dialogue between a person and an animated part of the body is new in literary history.

5] 'the Line of Heart': the heart line: 'the upper of the two horizontal lines that cross the palm of the hand, linked to a person's physical health and ability to form emotional relationships' (NODE). A strong and/or long heart line suggests lasting physical health and an ability to form strong emotional relationships; a weak and/or short heart line suggests the opposite. The man seems to imply (ll. 5-6) that his lover has a short heart line. On hearts and problematic relationships, see *The Good Soldier*.

7] 'Art': ironically spoken by 'They', who suggest that palmistry is not a science whose conclusions are based on verifiable proof.

9] In an unpublished AMs account of a day spent with Elsie and her family, dated 23 July 1892, Ford writes: 'then for the first time ventured I to ask her when the greatest of all joys should come to me — when she would be my wife — But she sighed only in answer, casting her eyes down - and saying my wife she would be - but when - she would not - could not tell [...].' For details of the AMs, see 'On Taplow Lock the Sun Shines Down' in 'Bibliography of Unpublished Poems'. See also n. for ll. 14-15, below, 'The Questions at the Well', p. 144, n. for ll. 17-19 and 29, and 'River Song', pp. 261-62, n. for l. 1.

11] 'life': the life line: the line on the palm at the base of the ball of the thumb that indicates how long a person will live.

14-15] In 'On Taplow Lock the Sun Shines Down', Ford writes: 'Sweet Elsie answers

with her eyes — / (Such eyes can never be forsworn) / Her love for me, even when she dies / And rest with Saints in Paradise / Shall ne'er grow cold.' See n. for l. 9, above.

Bibliography of Writing on the Poem

None.

Of interest might be writing relating to *The Questions at the Well*. See 'Bibliography of Writing on the Collection', pp. 289-90.

A SONG OF SEED'S FATE

Textual Variants

Original Ms not extant. Probably written 1891-92.

AMs, 1χ, 1p, [1892-93], portrait [landscape folded in half], lined, no wm. Gathered as part of Part 3 of AMss 'The Verses for Notes of Music' (for details, see pp. 280-83).

Titled: A Song of Seed's Fate.

Contains ll. 1-2 and part of l. 3.

The leaf has been folded in half to create four portrait pages: p. 1, recto, contains 'What is that golden thing up there!', a fragment of an unpublished AMs poem (see 'Bibliography of Unpublished Poems'); p. 2, verso, is blank; p. 3, recto, is blank; p. 4, verso, contains 'A Song of Seed's Fate'.

AMs2, 2χχ, 2pp, [1892-93], portrait, lined, no wm. Gathered as part of Part 1 of AMss 'The Verses for Notes of Music' (for details, see pp. 280-83).

Titled: A Song of Seed's Fate

P, pp. 55-56. Part of printer's **Proofs** of QW (for details, see p. 283).

QW, pp. 55-56, part of 'The Verses for Notes of Music'. **First edition** (for details, see pp. 283-85). **Used for copy-text.**

No subsequent publications.

Lines per leaf/page:

1-3] χ 1, verso **AMs** || 1-14] χ 1, recto **AMs2** || 1-12] p. 55 **P QW**

15-28] χ 2, recto **AMs2** || 13-28] p. 56 **P QW**

1 THE | seeds] The **AMs** || The [The 'he' of 'The' has been underlined twice, probably by the printers, presumably to indicate that it should be capitalised] **AMs2** | seeds, **AMs**

2 morn, in the morn, in the dim, grey morn,] morn in the dim grey morn **AMs** || morn, In the morn, in the dim grey morn **AMs2**; in **P** and **QW**, the comma at the end of the line is a possible error, probably introduced by the printers: throughout **AMs2**, it is rare for a punctuation mark to occur at the end of a line (the third and fourth stanzas contain several punctuation marks and there is a full stop at the end of each stanza). On the abandonment of punctuation conventions and musical scores, see 'Hammock Song', pp. 227-28, n. for l. 6.

3 wind-chilled Spring, in | winter-touched Spring,] wind-chilled spring, In **AMs** || wind chilled Spring, in **AMs2** | winter touched ['touched' is written by Ford at the edge of the page; it seems that Ford abandoned transcribing the poem at this point because he did not allow enough space to complete the line] **AMs** || winter-touched Spring ['Spring' is squeezed in at the end of the line] **AMs2**; in **P** and **QW**, the printing of 'touched Spring,' on a separate line was presumably forced on the

compositors by the narrowness of the page.† See also n. for ll. 7, 8, 10, 12, 15, 17, 23 and 24, below, and ‘In Contempt of Palmistry’, p. 234, n. for l. 1.

5 corn?] corn **AMs2**; sense demands a question mark at the end of ll. 4-5; the question mark in **P** and **QW** seems to have been introduced by the printers.†

6 seeds,] seeds **AMs2**

7 weeds.] In **P** and **QW**, for the printing of ‘weeds.’ on a separate line, see n. for l. 3, above.

8 pink-flowered | bough] pink flowered **AMs2**; in **P** and **QW**, for the printing of ‘bough’ on a separate line, see n. for l. 3, above.

10 wing;] wing **AMs2**; in **P** and **QW**, for the printing of ‘wing;’ on a separate line, see n. for l. 3, above; in **P** and **QW**, the semi-colon, which interrupts the sentence, seems to be an error, probably introduced by the printers.† See n. for l. 2, above, and l. 13, below.

12 moon-pierced | thorn.] moon pierced | thorn **AMs2**; in **P** and **QW**, for the printing of ‘thorn.’ on a separate line, see n. for l. 3, above.

13 bough;] bough **AMs2**; sense seems to demand that a semi-colon or full stop ends the line: l. 14 is a separate clause; the semi-colon in **P** and **QW** was probably introduced by the printers.† See n. for ll. 2 and 10, above.

15 Love | life,] {l=L}ove **AMs2**; in **P** and **QW**, for the printing of ‘life,’ on a separate line, see n. for l. 3, above.

16 blood-red heart.] blood red heart **AMs2**; in **P** and **QW**, the full stop, which interrupts the sentence, seems to be an error, probably introduced by the printers.† See n. for l. 2, above.

17 eyes,] eyes **AMs2**; in **P** and **QW**, for the printing of ‘eyes,’ on a separate line, see

n. for l. 3, above; for typographical consistency, ‘eyes’ should be indented as ‘life’ (l. 15).

18 love-laced] love · laced **AMs2**

19 mart,] mart **AMs2**; sense seems to demand that a semi-colon or full stop ends the line: ll. 20-21 is a separate clause; the comma in **P** and **QW** was probably introduced by the printers.† See n. for l. 2, above.

20 Life,] Life **AMs2**

22 seeds—] seeds — **AMs2**

23 thorn, what | shall be borne,] thorn what | shall be borne [due to lack of space at the end of line, ‘borne’ is written above ‘ll be’] **AMs2**; in **P** and **QW**, for the printing of ‘shall be borne,’ on a separate line, see n. for l. 3, above; for typographical consistency, ‘shall be borne,’ should be indented as ‘life’ (l. 15).

24 Spring and | flower-showered Spring] spring - and [it is possible that the hyphen is a slip of the pen] | flower showered spring [it is possible that the ‘s’ of ‘spring’ is capitalised] **AMs2**; in **P** and **QW**, for the printing of ‘Spring’ on a separate line, see n. for l. 3, above; for typographical consistency, ‘Spring’ should be indented as ‘life’ (l. 15).

25 wing.] Also in pre-publication material; sense demands a question mark at the end of ll. 23-25.†

26 corn,] corn **AMs2**

Notes

Combining several images and tropes that recur throughout Ford’s early poetry (the labourer, the seasons, the wind, the heart, and eyes), ‘A Song of Seed’s Fate’ is a

tender lyric that sings the praise of the narrator's lover. But, again, a knowledge of uncertainty is present: the corn might be 'choked by weeds' (l. 7), the young nightingale 'may be dead in a month from now' (l. 14) and the sower might 'gain scant gold for his seeds' (l. 27). Such statements suggest that the narrator's lover's love is untainted, permanent and enriching, but they also sow seeds of doubt about the future of that love.

The use of repetition and refrains is common in songs and ballads; the repetition here adds a nursery rhyme quality, reminiscent of Blake's *Songs of Innocence and Experience* (1794), that emphasises the youth and innocence of the couple's love but conflicts with the poem's negative statements. See also Ford's poems for children in *Christina's*: 'If I Lived in the Moon', 'The Poor Children's Song', and 'The Three Friends'.

1, 6, 22] Possible echo of Matthew 13. 3: 'a sower went forth to sow'. On sowing, see 'Gray'.

6] See n. for l. 1, above.

7] Possible echo of Matthew 13. 7: 'And some fell among thorns; and thorns sprung up, and choked them'.

8] 'nightingale': see 'Conceits', l. 4, and 'Tandaradei', l. 7; the nightingale is a common subject in English poetry: see, for example, Marvell's 'The Mower to the Glo-Worms' (1681), Coleridge's 'To the Nightingale' (1796), Keats's 'Ode to a Nightingale' (1820), and Arnold's 'Philomela' (1853). As with his use of the nightingale in 'Conceits', Ford revises the traditional image of the bird as a symbol of beauty, creativity, and immortality, by having the nightingale too young to fly or sing

(ll. 10-11) and including the prosaic and pessimistic line: 'But it may be dead in a month from now' (l. 14).

13] 'wee brown thing': see 'Tandaradei', l. 26.

13-14] See 'A Sequence', part VI, l. 2.

15] On love and gardens, see 'Hammock Song' and 'Modern Love'.

17] 'her eyes, down-cast eyes': see 'The Questions at the Well', l. 53.

19] 'mart': market.

19-20] Possible echoes of Christina Rossetti's 'Goblin Market' (1862).

22] See n. for l. 1, above.

25] 'aye': ever.

Bibliography of Writing on the Poem

None.

Of interest might be writing relating to *The Questions at the Well*. See 'Bibliography of Writing on the Collection', pp. 289-90.

A LITTLE COMFORT

Textual Variants

Original Ms not extant. Probably written 1890-91.

AMs, 2χχ, 2pp, [1892-93], portrait, lined, no wm. Gathered as part of Part 1 of AMss

'The Verses for Notes of Music' (for details, see pp. 280-83).

Titled: A Little Comfort | For a child.

P, pp. 57-58. Part of printer's **Proofs** of QW (for details, see p. 283).

QW, pp. 57-58, part of 'The Verses for Notes of Music'. **First edition** (for details, see

pp. 283-85). **Used for copy-text.**

No subsequent publications.

Lines per leaf/page:

1-15] χ 1, recto **AMs** | p. 57 **P QW**

16-32] χ 2, recto **AMs** | p. 58 **P QW**

1 HE | His] He | {h=H}e **AMs**

5 sheep?] sheep. **AMs**; sense demands a question mark at the end of ll. 2-5; the question mark in **P** and **QW** seems to have been introduced by the printers.†

6 road | rough] {way=road} | {long=rough} **AMs**

7 Dead:] Dead **AMs**; in **P** and **QW**, the semi-colon, which interrupts the sentence, seems to be an error, probably introduced by the printers. This is the first of several probable punctuation errors (see n. for ll. 10, 18 and 22, below) that seem to have been introduced by the printers.†

10 dread.] dread, **AMs**; in **P** and **QW**, the full stop, which interrupts the sentence, seems to be an error, probably introduced by the printers.† See n. for l. 7, above.

11 He] {h=H}e **AMs**

14 us] Also in pre-publication material; sense seems to demand a comma here: the comma after 'might' introduces 'like us' as a separate clause.†

17 strength] streng{h=t}h **AMs**

18 His | borne.] {h=H}is | borne, **AMs**; in **P** and **QW**, the full stop, which interrupts the sentence, seems to be an error, probably introduced by the printers.† See n. for l. 7, above.

20 night—] night — AMs

22 desire.] desire; AMs; in P and QW, the full stop, which interrupts the incremental list of external and internal burdens, seems to be an error, probably introduced by the printers.† See n. for l. 7, above.

23 howled,] howled AMs

30 best,] best AMs

Notes

A biographical reading of the poem might suggest that the ‘child’ of the dedication is Juliet Hueffer, Ford’s younger sister, and that the ‘lamb’ which has died is Emma Madox Brown, Ford Madox Brown’s wife: Emma died on 11 Oct. 1890, when Juliet was ten years old; in response to Emma’s death, Ford wrote ‘In Memoriam: E. M. B.’, which ends: ‘Guide us up from the shore, / Weary and travel sore, / Unto our rest’ (see p. 109); around the time of the composition of ‘A Little Comfort’, Ford wrote an unpublished story for Juliet, ‘Princess Goldenhair’ (1889), and *The Brown Owl* (1891), and dedicated to her *The Feather* (1892) (see Saunders 1, p. 43).

‘A Little Comfort’ is an apt title for a poem that offers scant solace to a child in mourning. The first stanza is perhaps some comfort, suggesting, as Feste does to the grieving Olivia in *Twelfth Night* (1. 5. 65-66), that we should not ‘weep’ for someone who is in heaven. But then the poem shifts abruptly to a bleak meditation on the ‘rough [road] that we must tread’ (l. 6) to get to a heaven that is described grimly as ‘the City of the Dead’ (l. 7). In the final stanza, the narrator attempts to offer positive images to counter the dreary inevitability of ‘the path’ which ‘is long and

steep' (l. 27) but does so by saying that God 'even loves the wickedest' (l. 29), implying that the child might be sinful.

The tension between the mundane and the metaphysical, between the positive and the negative, the repeated references to weeping and the unoriginal imagery (the 'rough' 'road', the 'dark' 'way', the 'little lamb', the 'weary' travellers, the tired 'feet', the 'steep' 'path'): all contribute to the confusion of how to respond to the poem. It is possible that it is unintentionally clichéd. But why choose a title that admits limitations, that suggests the vapidness of the comfort offered? Is there perhaps a sly knowingness here that accords with Ford's propensity to write interrogative (self-destructive?) texts and to satirise sermon spinners (see 'Faith', l. 69)?

The form, simple Christian iconography and concern with childhood and knowledge echo Blake's *Songs of Innocence and Experience* (1794).

The AABBA rhyme scheme is also used in 'The Wind's Quest'.

3] 'lamb': Christ is 'the Lamb'; 'lamb' in Bible refers to any humble and devout Christian. See Blake's 'The Lamb', *Songs of Innocence and Experience*.

7] 'City of the Dead': heaven: 'the city of God, the holy place' (Psalm 46. 4). See 'Travellers' Tales', l. 4.

19-20] See 'In Memoriam', l. 13, and 'Song-Dialogue', ll. 14-15.

19-25] The image of 'forlorn' travellers with 'fleeces fouled' being dragged 'downwards to the mire' echoes John Bunyan's *The Pilgrim's Progress* (1678): 'The name of the Slough was Despond. Here therefore they wallowed for a time, being grievously dedaubed with the dirt, and Christian, because of the burden on his back, began to sink in the mire.'

23] ‘wolves have howled’: possible echo of Blake’s ‘Night’ and ‘The Little Girl Found’, *Songs of Innocence and Experience*: ‘When wolves and tygers howl for prey’ (l. 25); ‘the wolvish howl’ (l. 51).

27] See ‘The Questions at the Well’, ll. 67-68.

27-28] See ‘In Memoriam’, ll. 27-28.

28] ‘Hill of Rest’: heaven: ‘Who shall ascend into the hill of the LORD?’ (Psalm 24. 3). See also Christina Rossetti’s ‘Up-Hill’, a probable influence on ‘A Little Comfort’ and ‘Song-Dialogue’.

Bibliography of Writing on the Poem

None.

Of interest might be writing relating to *The Questions at the Well*. See ‘Bibliography of Writing on the Collection’, pp. 289-90.

SPINNING SONG

Textual Variants

Original Ms not extant. Probably written 1892.

AMs, 2xx, 2pp, [1892-93], portrait, lined, no wm. Gathered as part of Part 1 of AMss ‘The Verses for Notes of Music’ (for details, see pp. 280-83).

Titled: Spinning Song.

P, p. 59. Part of printer’s **Proofs** of QW (for details, see p. 283).

QW, p. 59, part of ‘The Verses for Notes of Music’. **First edition** (for details, see pp. 283-85). **Used for copy-text.**

No subsequent publications.

Lines per leaf/page:

1-12] χ 1, recto AMs || 1-18] p. 59 P QW

13-18] χ 2, recto AMs

1 HUM, a-hum, a-hum, a-hum,] Hum, a-hum, a-hum, a-hum AMs

3 Come,] Come AMs

4 See, | alone,] See | alone AMs

5 Drone, a-drone, a-drone] Drone, a · drone, a drone AMs

7 her flax, her flax,] her flax, her flax AMs

8 Fate;] Fate AMs; in P and QW, the semi-colon, which interrupts the sentence, seems to be an error, probably introduced by the printers.†

14 I,] I AMs

15 all, ah all, ah all.] all, all, all, all, all. AMs P

17 ah dear, ah dear, ah dear,] ah dear, ah dear, ah dear AMs P

Notes

As in ‘Hammock Song’, Ford uses Lachesis the weaving Fate (see n. for l. 8, below) to contemplate a lover’s relationship and its future, suggesting that Lachesis will spin the lovers closely together for eternity. However, with the narrator’s urgent request for the woman to ‘Come’ after she acknowledges the ‘wheel’ (l. 2) of the ‘Weaver’ who ‘will not wait’ (l. 12), it is possible to detect the influence of Donne’s bawdy poems ‘The Flea’ (1633) and ‘Elegie: To His Mistress Going to Bed’ (1669) and Marvell’s *carpe diem* poem, ‘To His Coy Mistress’ (1681). ‘Spinning Song’ can thus be read as

argument in favour of extra-marital sex because the lovers are mortal and will not be together for eternity (see n. for ll. 3, 10, 17 and 18, below).

The ABACCB rhyme scheme is also used in 'Moonlit Midnight'.

'Spinning Song': in Franz Schubert's 'Gretchen am Spinrade' ('Gretchen at the Spinning Wheel'; 1814), a song based on Goethe's *Faust*, Gretchen sings of her yearning for her beloved; act 2 of Richard Wagner's *Der Fliegende Holländer* (*The Flying Dutchman*; 1843) opens with several girls spinning and singing (chorus: 'Spin, spin, fair maiden').

3] 'Come': approach, move towards; know carnally (see Genesis 38. 16: 'I pray thee, let me come in unto thee; (for he knew not that she *was* his daughter in law.); experience sexual orgasm. The line possibly echoes Donne's 'Elegie: To His Mistress Going to Bed': 'Come, Madame, come, all rest my powers defie' (l. 1).

6] 'weal': 'happiness, prosperity (often contrasted with *woe*)' (SOED).

7] 'flax': the fibres of the flax plant woven into linen, cultivated also for its seed (linseed).

8] In classical mythology, there are three Fates who control birth, life and death; Lachesis (from Greek *lakhe*sis, 'destiny') is the weaver who spins life's thread. See 'Hammock Song', l. 11. Ford uses weaving as a metaphor in 'The Land of Hopes', ll. 72-74.

9] 'woof': also 'weft': 'The threads that cross from side to side of a web, at right angles to the warp threads with which they are interlaced' (SOED). See 'The Land of Hopes', l. 72.

'wax': grow, increase.

10] ‘distaff-ful’: also in pre-publication material; presumably a neologism, meaning: ‘full distaff’; a distaff is a ‘cleft staff about 3 feet long, on which, in the ancient mode of spinning, wool or flax was wound’ (SOED). See *Twelfth Night*, 1. 3. 96-99: ‘it hangs like flax on a distaff, and I hope to see a housewife take thee between her legs and spin it off.’

‘done’: finished. The ‘flax’ is finite, therefore ‘Men’ who ‘are flax’ (l. 7) are also finite (mortal).

14] ‘Threadlets’: also in pre-publication material; presumably a neologism, meaning: ‘small threads’.

17] ‘ah’: this exclamation, usually expressing regret, might also convey longing here. See also n. for l. 18, below.

18] ‘Near eternally’: close together for eternity. It is possible, however, to interpret ‘Near’ as not describing the closeness of the lovers but as an adjective meaning ‘nearly’ that qualifies ‘eternally’: the lovers will not be spun together for eternity, hence perhaps the possible expression of regret in ‘ah dear’ (see n. for l. 17, above).

Bibliography of Writing on the Poem

None.

Of interest might be writing relating to *The Questions at the Well*. See ‘Bibliography of Writing on the Collection’, pp. 289-90.

IN MEMORIAM

Textual Variants

Original Ms not extant. Probably written 12 Oct. 1890. 'E. M. B.', Emma Madox Brown (née Hill), died 11 Oct. 1890. Emma married Ford Madox Brown in 1853 and was his second wife.

AMs, 1χ, 1p, '12/9/90', np, portrait (landscape folded in half), plain, wm: 'HIERATICA | (a vegetable parchment) | I S & Co', SH/H.

Titled: In Memoriam

There is no subtitle.

The date appears to be incorrect, probably mistaking '12/9/90' for '12/10/90' (Emma died in October), and suggesting that Ford wrote the poem the day after Emma died.

Mizener, pp. 17 and 528, n. 15, says that Ford's 'mother preserved a poem dated September 12, 1890, called "In Memoriam"' and that the poem 'is in the Soskice [Stow Hill] Papers.' Mizener's quotation of the first three lines suggests that he was quoting from AMs; he seems not to have realised that the poem was subsequently published, with the subtitle, in QW, hence perhaps his not noting that the date is erroneous. It is uncertain whether Ford sent AMs to his mother, Catherine Hueffer (née Madox Brown). Mizener's conclusion derives perhaps from the fact that the Soskice/Stow Hill archive contains several letters from Ford to Catherine; AMs is held in a separate folder. The folding of the plain landscape leaf and the writing of the text on p.1 is, however, a method Ford often used for letters, so it is possible that he did send it.

AMs2, 1χ, 2pp, [1892-93], portrait, lined, no wm. Gathered as part of Part 1 of AMss 'The Verses for Notes of Music' (for details, see pp. 280-83).

Titled: In Memoriam. | E. M. B.

P. 2 contains a deleted fragment, titled as p. 1:

Since you are gone & we are left
Since for you the veil is reft
From all Eternity
Linger a moment more
G

It seems that when transcribing the poem Ford went from the third line of the first stanza to the fourth line of the second stanza (l. 11). Realising the error, he deleted the text and began a new transcription overleaf.

P, p. 60. Part of printer's **Proofs** of **QW** (for details, see p. 283).

QW, p. 60, part of 'The Verses for Notes of Music'. **First edition** (for details, see pp. 283-85). **Used for copy-text.**

No subsequent publications.

Lines per leaf/page:

1-14] χ 1, recto **AMs AMs2** | p. 60 **P QW**

In Memoriam: no full stop **P QW**

In **AMs**, the first stanza is headed: I.

1 SINCE | left,] Since **AMs AMs2** | left – **AMs** || left **AMs2**

3 all | Eternity,] dark | Eternity – **AMs** || Eternity **AMs2**

4 we—] we, **AMs** || we **AMs2**

6 may not be] cannot be **AMs**

7 memory.] memory **AMs2**

7-8] In **AMs**, the second stanza is headed: II.

8 Tide,] Tide **AMs2**

11 more,] more **AMs2**

12 shore,] shore **AMs2**

13 travel sore,] travelsore, <unto our res> **AMs2**

Notes

This brief and tender poem captures Ford's feeling of loss at the death of Emma Madox Brown. It is interesting to note, however, that its themes recur throughout his early poetry: parting and absence; yearning 'for what may not be' (l. 6); life as an arduous journey; the inability to see clearly; and the (implied) desire for 'rest'/death (l. 14). It is possible that Emma's death contributed to Ford's repeated meditations on these themes; on Ford's response to the deaths in the early 1890s of Emma, Madox Brown, Lucy Rossetti and Christina Rossetti, see Saunders 1, p. 66.

'E. M. B.': the use of the deceased's initials after the title echoes Tennyson's *In Memoriam A. H. H.* (1850). In 1937, Ford wrote 'In Memoriam the Brothers James' [William (1842-1910) and Henry (1843-1916)], published as part of an article by Marie Slater, 'Boston's Treadmill Catches Author Ford', *Boston Herald* (9 May 1937), p. 1; no subsequent publications; not listed in Harvey.

2] 'reft': 'Robbed, bereft of something' (SOED).

8] 'Time and Tide': a common alliterative reduplication dating from the fourteenth century. See 'A Sequence', part V, l. 17.

12] See 'The Questions at the Well', ll. 65-68.

12-14] See 'A Little Comfort', ll. 19-20 and 27-28.

14] On death as 'rest', see 'Hope', l. 193, and 'The Story of Simon Pierreau Ford', l. 155. On being unable to rest, see 'The Questions at the Well', l. 99, and 'The Wind's

Quest'. On journeying and needing rest, see 'Enough' and 'Song-Dialogue'. On a lover being a person's 'rest', see 'Du bist die Ruh'.

Bibliography of Writing on the Poem

None.

Of interest might be writing relating to *The Questions at the Well*. See 'Bibliography of Writing on the Collection', pp. 289-90.

TRAVELLERS' TALES

Textual Variants

Original Ms not extant. Probably written 1890-92.

AMs, 1 χ , 1p, [1892-93], portrait, lined, no wm. Gathered as part of Part 1 of AMss 'The Verses for Notes of Music' (for details, see pp. 280-83).

Titled: Travellers' Tales.

P, p. 61. Part of printer's **Proofs** of QW (for details, see p. 283).

QW, p. 61, part of 'The Verses for Notes of Music'. **First edition** (for details, see pp. 283-85). **Used for copy-text.**

No subsequent publications.

Lines per leaf/page:

1-16] χ 1, recto AMs | p. 61 P QW

1 LO! | us,] Lo! | us AMs

3 future's] Future's AMs

4 Dead.] Dead AMs; the full stop in P and QW was probably introduced by the printers; the meaning of the stanza, however, is clearer with the additional punctuation: ll. 5-8 is a new sentence.†

6 side,] side AMs

8 whatso] what so P

10 sun,] sun AMs

14 ensue—] ensue — AMs

16 Save—"I love you," "And I you.]" Save – 'I love you' 'And I you.' AMs

Notes

On one level this is a conventional, indeed trite, love lyric derived from the ancient trope of the spiritual journey towards God. No matter what happens, the lovers' faith in each other will see them through. A more sceptical reading is, however, possible here. Where 'A Little Comfort' offers scant solace for a child journeying to the 'City of the Dead', 'Travellers' Tales' (the title suggesting deceptions, fictions, exaggerations) is unconvincing in its reassurance that the lovers on the same journey will 'not tire whatso betide' (l. 8) and that little is of importance 'Save—"I love you," "And I you"' (l. 16). These optimistic conclusions to each stanza conflict with what precedes them; the opening of the poem, with its contradictions and confusing imagery, subverts such certainty and trust: what is before the lovers is 'unseen' (l. 1), but the narrator intimates that it is a 'winding road' (l. 2), a 'winding road' that goes 'Straight beneath the future's mist' (l. 3). In the second stanza, the narrator says that their 'tales will seem' 'new' (l. 11), not 'be' new, and 'evil' (l. 13) to describe the boding weather (perhaps any impending negative external force or body) resonates

more powerfully than, and therefore exposes the weakness of, the concluding cliché.

‘Travellers’ Tales’ perhaps thus sees Ford further contemplating love, interdependence and mortality in a poem that is simultaneously romantic and bleak.

‘Travellers’ Tales’: mendacious or incredible stories, hence ‘to play the traveller’: ‘to deceive, befool, impose upon’ (SOED). See also Ford’s essay, ‘Travelers’ [*sic*] Tales’, *Harper’s*, 154 (Apr. 1927), pp. 546-53; collected in *New York and New York Essays*.

1] ‘LO!’: see ‘Hope’, l. 200, and ‘The Questions at the Well’, l. 1.

4] ‘City of the Dead’: heaven: ‘the city of God, the holy *place*’ (Psalm 46. 4). See ‘A Little Comfort’, l. 7.

8] ‘whatso betide’: whatever happens (‘medieval’ archaism). On journeying and needing rest, see ‘Enough’ and ‘Song-Dialogue’.

Bibliography of Writing on the Poem

None.

Of interest might be writing relating to *The Questions at the Well*. See ‘Bibliography of Writing on the Collection’, pp. 289-90.

MOONLIT MIDNIGHT

Textual Variants

Original Ms not extant. Probably written 1892.

AMs, 1 χ , 1p, [1892], portrait [landscape torn in half], lined, no wm. Gathered as part of Part 3 of AMss ‘The Verses for Notes of Music’ (for details, see pp. 280-83).

Contains ll. 19-24.

AMs2, 2χχ, 2pp, [1892-93], portrait, lined, no wm. Gathered as part of Part 1 of **AMss** ‘The Verses for Notes of Music’ (for details, see pp. 280-83).

Titled: Moonlit Midnight.

P, pp. 62-63. Part of printer’s **Proofs** of **QW** (for details, see p. 283).

QW, pp. 62-63, part of ‘The Verses for Notes of Music’. **First edition** (for details, see pp. 283-85). **Used for copy-text.**

No subsequent publications.

Lines per leaf/page:

1-12] χ1, recto **AMs2** || 1-16] p. 62 **P QW**

13-24] χ2, recto **AMs2** || 17-24] p. 63 **P QW** || 19-24] χ1, verso **AMs**

1 FROM] From **AMs2**

2 A-drifting | chill,] A· drifting | chill **AMs2**

3 silently,] silently **AMs2**

4 glassy | flow,] glass **AMs2 P** | flow **AMs2**; in **QW**, ‘glassy’ seems to be an error, probably introduced by the printers; ‘glassy’ makes more metrical sense as the line then follows the iambic tetrameter of l. 3, but the unconventional use of ‘glass’ makes the image more resonant; in **P** and **QW**, the semi-colon, which interrupts the sentence, was probably also introduced by the printers.†

6 will.] will **AMs2**; sense seems to demand that a semi-colon or full stop ends the line: ll. 7-12 is a separate clause; the full stop in **P** and **QW** was probably introduced by the printers.† See also n. for l. 12, below.

7 And, | parapet,] And | parapet **AMs2**

8 fill—] fill — **AMs2**

10 dream,] dream **AMs2**

12 still.] still **AMs2**; sense seems to demand that a semi-colon or full stop ends the line: ll. 13-18 is a separate clause; the full stop in **P** and **QW** was probably introduced by the printers.† See also n. for l. 6, above.

16 waters glide.] water's glide **AMs2**; in **P** and **QW**, the full stop, which was probably introduced by the printers, affects the meaning of ll. 17-18: with a full stop, 'It fades and is no more' refers to 'the tide'; without a full stop, as in **AMs2**, 'It fades and is no more' can refer to the reflected images on the water (ll. 13-16).†

19 die,] {dream=die} – **AMs** || die **AMs2**

20 Gone | rift] – Gone | rift – **AMs**; in **AMs2**, **P** and **QW**, the lack of punctuation at the end of the line affects the meaning of 'rift' because the following line, 'The water laps so hungrily', then refers to it: without punctuation, sense seems to suggest that the 'rift' is a crack in a nearby rock. With a dash at the end of the line, as in **AMs**, 'rift' might mean 'wash of the surf', thus 'The water laps so hungrily' is a further description of the 'rift'. This makes more sense, since in the previous stanza the narrator is gazing 'upon the tide' (l. 17).†

21 hungrily;] hungrily — **AMs** || hungrily **AMs2**; sense seems to demand that a semi-colon or full stop ends the line: ll. 22-24 is a separate clause; the semi-colon in **P** and **QW** was probably introduced by the printers.†

22 have,] have **AMs** **AMs2**

23 grave,] grave **AMs** **AMs2**

24 love's gift.] loves gift **AMs**

Notes

'Moonlit Midnight' returns to the suicidal figure of 'Faith' and 'Hope' and to the meditating self of Gray's 'Elegy' (1751), Cowper's *The Task* (1785), Coleridge's 'This Lime-Tree Bower My Prison' (1800) and Wordsworth's *The Prelude* (1805). The poem works through a psycho-drama, where the river acts for the narrator as both potential killer and redeemer: as he gazes on the water, he imagines lying beneath it, but it also provokes a loss of consciousness: 'But as I gaze upon the tide / It fades and is no more' (ll. 17-18), and thus 'gone is all the wish to die' (l. 19). The river's dual effect on the reflective narrator is mirrored in the doubling on the water's reflective surface of the 'dreamy fantasies' (l. 15) of the 'moon and sky and poplar trees' (l. 13).

The poem's conclusion is ambiguous. It seems on first reading that the river has made the narrator realise that there is 'rest' (peace) for him while alive, provided by the 'gift' that is his lover, his 'true love' (l. 24). However, he only 'may have' this 'rest', it is not guaranteed. It is also possible that 'all the rest' does not mean 'all the peace', rather 'everything else', which suggests that the only true 'rest' he will find is in solitary self-effacement. This is reminiscent of the benefits found by Cowper's contemplative wanderer who finds solace in nature: 'Meditation here / May think down hours to moments' (*The Task*, Book 6, ll. 84-85). There is also ambiguity surrounding the meaning of 'my true love's gift'. It might refer to a lover but it can equally refer to the river. If the latter interpretation is adopted then the narrator is utterly isolated: an existential Narcissus seeking freedom from reflection.

The ABACCB rhyme scheme is also used in 'Spinning Song'.

3] See 'Mauresque', l. 6.

7] 'parapet': the low wall or barrier on the edge of a bridge.

9-10] On suicide, see 'Hope', ll. 53-193, and 'The Questions at the Well', ll. 193-204.

For other references to and analyses of Ford's interest in suicide, see Saunders 1, p. 630, and 2, p. 693.

10-12] In a letter to Elsie, 12 May 1893, quoted in Saunders 1, p. 57, Ford wrote:

'Would it not be the greatest of all bliss for us to lie in each other's arms with nothing to look at from our bed of the stream of death, save the bubbles that pass overhead.'

The image is echoed in the second monologue of 'From the Soil': 'Something lay hidden, some sinister thing / Lay looking up at us as if it looked / Upwards thro' quiet waters'. The image perhaps echoes Millais's 'Ophelia' (1851-52). See also 'Hope', l. 153.

15-16] The water acts as a mirror, hence doubling the 'dreamy fantasies'.

18] See 'Textual Variants', n. for l. 16, above.

20] 'rift': see 'Textual Variants', n. for l. 20, above.

23] 'the hither side': this side.

Bibliography of Writing on the Poem

None.

Of interest might be writing relating to *The Questions at the Well*. See 'Bibliography of Writing on the Collection', pp. 289-90.

RIVER SONG

Textual Variants

Original Ms not extant. Probably written 1892.

AMs, 2χχ, 2pp, [1892-93], portrait, lined, no wm. Gathered as part of Part 1 of **AMss**
'The Verses for Notes of Music' (for details, see pp. 280-83).

Titled: River Song

The third stanza is four lines; the whole poem is seventeen lines. The major variants between **AMs** and **P** (see textual variants for ll. 3, 7 and 10-12, below) suggest that a revised **AMs** or a **Ts** was given to the printers while they were working on **P**. For a longer disquisition on the complex pre-publication history of **QW**, see 'The Individual Collections', pp. 285-89.

P, p. 64. Part of printer's **Proofs** of **QW** (for details, see p. 283).

QW, p. 64, part of 'The Verses for Notes of Music'. **First edition** (for details, see pp. 283-85). **Used for copy-text.**

No subsequent publications.

Lines per leaf/page:

1-12] χ1, recto **AMs** || 1-18] p. 64 **P QW**

13-17] χ2, recto **AMs**

1 "LOVES | loves | not!"] 'Loves | Loves | not!' **AMs**

2 fly] fl{ie=y} **AMs**

3 Down | river rushing] Dow{?=n} | river's eddy **AMs**

4 boat.] boat **AMs**

5 mount,] mount **AMs**

6 maiden's] maiden **AMs**

7 Drops the flower to hide her flushing,] Since her hand is not quite steady **AMs**

8 Cries, “Ah, | count!”] <‘>Cries. ‘Ah | count. **AMs**

10 Dances on | stream,] Drops into | stream **AMs**

11 But the rower’s hand is ready,] But as it floats by its head is **AMs** || But the rower’s hand is ready, [*sic*] **P**.

11-13] In **P** and **QW**, ll. 11-13 represent a probable typesetting error: the left margin has decreased in size. This is the first of two probable typesetting errors (see n. for l. 18, below) that seem to have been introduced by the printers with the revisions contained in a revised **AMs** or a **Ts** (see disquisition for **AMs**, above). See also n. for l. 13, below.

12 Draws it dripping from the eddy,] Caught at by the river **AMs**

In **AMs**, the four-line third stanza ends.

13 power.] power **P**. In **P** and **QW**, the ‘s’ is inverted; printers’ error.

14 “Petals | remain!”] ‘Petals | remain!’ [l. 13] **AMs**

15-16] Also in pre-publication material; sense seems to demand a semi-colon or full stop at the end of l. 15 or 16, to clarify whether l. 16 refers to l. 15 or ll. 17-18.

18] In **P** and **QW**, l. 18 represents a probable typesetting error: it does not follow the margin used for the other indented lines; for typographical consistency, it should be indented as l. 14.† See n. for ll. 11-13, above.

Notes

Obviously the poem refers to the traditional picking off of daisy petals to the refrain ‘S/he loves me. S/he loves me not’, the last remaining petal deciding the case. In this sense, ‘River Song’ presents itself as a light piece, self-consciously trivial. But the uncertainty of love is a serious and recurrent theme throughout Ford’s writing. With

‘the ruined flower’ (l. 9), discarded then saved, ‘River Song’ raises the issue of exploitation in the name of love and the divisions between lovers.

1] In an unpublished AMs account of a day spent with Elsie and her family, dated 23 July 1892, Ford describes a boat trip they took and contemplates whether she loves him or not. For details of the AMs, see ‘On Taplow Lock the Sun Shines Down’ in ‘Bibliography of Unpublished Poems’. See also ‘In Contempt of Palmistry’, pp. 236-37, n. for ll. 9 and 14-15, and ‘The Questions at the Well’, p. 144, n. for ll. 17-19 and 29.

11] If the rower is seated in the conventional rowing position (facing the stern, away from the direction of the boat) and the maiden is facing him (she ‘Drops the flower to hide her flushing’ (l. 7)), the dropped flowers would float away from him, not past him. This suggests, then, that she is seated behind him, in the prow, heard but not seen by him.

14] The maiden ended at ‘loves me not’ (l. 1), thus the final petal means ‘loves me’.

17] ‘stanches’: dams; represses; relieves the pain of.

18] See ‘The Story of Simon Pierreauford’, l. 156.

Bibliography of Writing on the Poem

None.

Of interest might be writing relating to *The Questions at the Well*. See ‘Bibliography of Writing on the Collection’, pp. 289-90.

IN TENEBRIS

Textual Variants

Original Ms not extant. Probably written 1891-92.

AMs, 1 χ , 1p, [1892], portrait, lined, no wm. Gathered as part of Part 1 of **AMss** ‘The Verses for Notes of Music’ (for details, see pp. 280-83).

Titled: In Tenebris.

P, p. 65. Part of printer’s **Proofs** of **QW** (for details, see p. 283).

QW, p. 65, part of ‘The Verses for Notes of Music’. **First edition** (for details, see pp. 283-85). **Used for copy-text.**

Regarding subsequent publications of ‘In Tenebris’, Harvey, pp. 5-6, does not note all textual variants.

PP, p. 54 (for details, see pp. 291-94).

CP13, p. 163, part of ‘Poems for Pictures’ (for details, see pp. 302-11).

Ll. 4-12: no indentation.

CP36, p. 229, part of ‘Poems for Pictures’ (for details, see pp. 311-20).

No indentation.

Posthumous publication:

SP97, p. 2, part of *The Questions at the Well*.

Lines per leaf/page:

1-12] χ 1, recto **AMs** | p. 65 **P QW** | p. 54 **PP** | p. 163 **CP13** | p. 229 **CP36**

1 ALL | warm,] All **AMs CP36** || the ‘A’ continues down to l. 3 **CP13** | warm **AMs**; throughout **AMs**, it is rare for a punctuation mark to occur at the end of a line (there is a full stop at the end of l. 12). On the abandonment of punctuation conventions and

musical scores, see 'Hammock Song', pp. 227-28, n. for l. 6.

2 cold,] cold **AMs**; l. 2 indented 9mm (because of the 'A' in l. 1; see n. for l. 1, above)

CP13

3] Indented 9mm (because of the 'A' in l. 1; see n. for l. 1, above) **CP13**

4 swarm.] swarm **AMs**

5 light,] light **AMs**

6 it's | dark.] its | dark **AMs** || dark, **CP13 CP36**

7 Tired with woe and weary cark,] Tired with woe and weary cark **AMs** || When shall I hear the lark? **PP CP13 CP36**; the revised line omits the literary 'woe' and archaic 'cark' but introduces the clichéd 'lark' and lessens the narrator's distress.

8 When shall I see aright?] When see aright? **PP CP13 CP36**

9 space!] space **AMs**

10 curtain's] curtains **AMs PP CP13 CP36**; in **QW**, 'curtain's' is an error, probably introduced by the printers.†

11 outside,] outside **AMs PP CP13 CP36**

Notes

The simple lyric form and the burdened outsider recall Christina Rossetti's poetry, notably 'Shut Out'; Ford revises the common image in nineteenth-century literature and painting of the woeful figure gazing out of a window (see, for example, Charlotte Brontë's *Jane Eyre*, Tennyson's 'Mariana' and 'The Lady of Shalott', and Augustus Egg's 'Past and Present') to capture the frustrating distance felt by someone when physically close to his or her partner but *in tenebris*, in darkness because ignorant of the partner's unexpressed feelings (whether positive or negative). The inability to see

clearly, uncertainty, the desire for light (enlightenment), and the distance between lovers, are recurrent themes in Ford's writing.

Harmer, p. 96, quotes the opening four lines of 'In Memoriam' to illustrate that 'in Hueffer's early work there are moments of spontaneity which must have offered encouragement to Pound in his attempts to escape from the long tradition of nineteenth-century convention'. In his second, extended review of CP13, Pound notes the influence of Christina Rossetti on Ford's poetry and his 'gift of song-writing'.¹

The ABBA rhyme scheme is also used in 'Conceits'.

7] 'cark': 'burden of anxiety; anxious solicitude, labour, or toil' (SOED).

Bibliography of Writing on the Poem

Harmer, p. 86.

Smith, p. 289.

Of interest might also be writing relating to *The Questions at the Well*. See 'Bibliography of Writing on the Collection', pp. 289-90.

OMNIPRESENCE

Textual Variants

Original Ms not extant. Probably written 1892.

P, p. 66. Part of printer's **Proofs** of QW (for details, see p. 283).

QW, p. 66, part of 'The Verses for Notes of Music'. **First edition** (for details, see pp. 283-85). **Used for copy-text.**

¹ 'Mr. Hueffer', pp. 115-16, 120. The first review was 'Ford Madox Hueffer'.

No subsequent publications.

Lines per leaf/page:

1-18] p. 66 P QW

2 moonlit] moonlit, P

5 Seasons rise and seasons fall,] Rise and fall, they rise and fall, P; it is possible this major variant is an error introduced by the printers when working on QW, but it is also possible that it is an authorial revision.† For a longer disquisition on the complex pre-publication history of QW, see ‘The Individual Collections’, pp. 285-89.

6 them] it P

Notes

The poem’s concern with the passing seasons, the ‘music’ (l. 12) of nature and emerging memories suggest the influence of Wordsworth’s ‘Lines Written a Few Miles Above Tintern Abbey’ (1798). Wordsworth’s ‘sense sublime / Of something far more deeply interfused’ (ll. 96-97) in the external world becomes for Ford’s narrator a belief in the omnipresence of someone’s (a lover’s?) soul. The structure, from passing time (stanza one) and moving place (stanza two) to the ‘soul’s presence’ (l. 18), reinforces the implication that the ‘Misty, mystic memories’ (l. 15) and the soul help the narrator progress from feelings of insignificance, rootlessness and absence to being centred, *in medias res*.

3] ‘sway’: control, influence.

9] 'rill': small stream; brook, rivulet.

'main': ocean.

10-12] See 'The Story of Simon Pierreauford', ll. 66-68, 181.

15] 'mystic': mystical: of dark import, obscure, mysterious; spiritual.

18] Suggests a version of Pantheism, but where the 'soul', not God, is in everything.

Bibliography of Writing on the Poem

None.

Of interest might be writing relating to *The Questions at the Well*. See 'Bibliography of Writing on the Collection', pp. 289-90.

CONCEITS

Textual Variants

Original Ms not extant. Probably written July-Aug. 1892.

AMsS ['Ford'; red ink; the letters have been written over each other, to resemble a musical quaver], 1χ, 2pp, [July-Aug. 1892], '90, Brook Green, | West Kensington Park. W.' [London]¹ [printed letter-head], portrait, plain, no wm, FMF/C ('Conceits'. B3, f19.)

The leaf has been folded in half. If Ford posted it, it was probably to Elsie.

Titled on p. 1: Conceits

Ll. 1-8, 29-32: underlined with red ink.

Since AMsS is substantially different from P and QW (and since there are no variants

¹ Ford lived at 90, Brook Green from the mid-1880s to July 1894, when he and Elsie moved into their first home, Blomfield Villa, Bonnington. See Saunders 1, pp. 31, 84.

between P and QW), it has for ease of comparison been reprinted here in full.

χ1, recto:

What shall I say you are, dear love

I graceful lily on its stem —

A jewel in a diadem —

A nightingale or turtle dove —

A lute's string making melody[:[?]]

5

That with my own soul's tune chimes in —

A silence sweet, mid madding din —

What can be fitting imagery?

Dear, I will say you are the Sun—

That changes mid-sky at prick of noon

10

So blinding-bright it is no boon

For a man's eye to look upon

χ1, verso:

For when men dare to look on you,

Steeling themselves to raise their eyes

All clinche'd closely, peeping wise,

15

And dropped again, this doth ensue:

Before the eyes the sun doth dance

In counterfeit until it hide

All things that lie on every side

Whereon one seeks to cast one's glance.

20

Or I will call you a refrain

Whose tune, once poured upon the ears

Swims out above all else one hears

A restful sweetness on the brain

But yet, those mimic suns soon pale

25

And fade to nothing after all

Song-birds and flowers and jew-gaws pall

And tunes oft-heard begin to stale —

So, neither nightingale nor dove,

Nor graceful lily on its stem

30

Nor jewel in a diadem

I'll call you — but my most dear love.

[Ford; see AMsS, above, for details]

It is interesting to note that Ford revised 'For when men dare to look on you' (AMsS,

l. 13), with its suggestion of her overt sexuality or, conversely, her unattractiveness. 'For if one dare to gaze at you' is less sexual but equally ambiguous regarding her physical appearance.

P, pp. 67-68. Part of printer's **Proofs** of **QW** (for details, see p. 283).

QW, pp. 67-68, part of 'The Verses for Notes of Music'. **First edition** (for details, see pp. 283-85). **Used for copy-text.**

No subsequent publications.

Lines per leaf/page:

1-12] χ 1, recto **AMsS** || 1-16] p. 67 **P QW**

13-32] χ 1, verso **AMsS** || 17-32] p. 68 **P QW**

Notes

The difference between 'Conceits' and its literary forbear, Shakespeare's Sonnet 18, 'Shall I compare thee to a summer's day?', is that the sonnet compliments the addressee whereas Ford's poem might not. The sonnet states that the lover is 'more lovely and more temperate', thus clearly differentiating him or her from the day; the narrator of 'Conceits', however, says that the woman *is* a 'lute's string' (l. 5), a 'star' (l. 8), 'the sun' (l. 10) and 'a refrain' (l. 21), so when he then differentiates her from the various conceits, the attempt seems strained and a possible act of deception: a conceit. Ford also uses various ambiguous terms that complicate what the narrator says: 'dear' (ll. 1, 32), for example, or 'wantonly' (l. 8). 'Conceits' thus seems to be a love poem struggling to avoid conventional literary artifice and in so doing perhaps becoming more deceptive.

Ford uses the common quatrain but avoids the ballad stanza in favour of the chiasmic rhyme scheme¹ and iambic tetrameter. The most famous use of this form is Tennyson's *In Memoriam* (1850), a poem burdened by anxiety and the pain of love. Chiasmic rhyme gives each stanza a sense of non-progression because the last line echoes the first; Ford emphasises this non-progression by also having the last stanza echo the first, giving the whole poem a sense of *aporia* and futility.

The ABBA rhyme scheme is also used in 'In Tenebris'.

'Conceits': elaborate figurative devices in literature, often incorporating metaphors, similes, hyperbole and oxymoron; fanciful notions; ingenious acts of deception.

1, 32] 'dear': precious; costly. The ambiguous sense of 'dear' here is similar to its use in 'Hammock Song' (see p. 229, n. for l. 2).

3] 'diadem': crown.

4] 'nightingale': see 'A Song of Seed's Fate', l. 8, and 'Tandaradei', l. 7; as with his use of the nightingale in 'A Song of Seed's Fate', Ford revises the traditional image of the bird as a symbol of beauty, creativity, and immortality, by suggesting that it palls (l. 27) and its 'tunes oft heard begin to stale' (l. 28).

'turtle dove': noted for its purring call and affection for its mate; conventional, sentimental image for a loved one.

8] 'wantonly': lightheartedly; recklessly; lewdly. Ford again complicates sense by using a term with both positive and negative meanings.

11] 'boon': advantage, benefit.

¹ For details of chiasmic-rhymed quatrains, called 'arch-rhymed' by John Lennard, see his *The Poetry Handbook* (Oxford: Oxford University Press, 1996), pp. 32-33.

15] ‘peeping-wise’: ‘peeping wise’ in AMsS; presumably a neologism, perhaps meaning: ‘in the manner of peeping with the eyes almost closed and an air of intense concentration’.

27] ‘gawgaws’: gaudy things, ‘showy without value’ (SOED); commonly refers to cheap jewellery and thus presumably refers ironically to the (conventionally approbative) ‘jewel in a diadem’ (ll. 3, 31) and other similar images in sentimental love lyrics.

‘pall’: become stale, insipid and unappealing, or grow faint; echoes here, too, of death, mourning and concealment.

32] See n. for l. 1.

Bibliography of Writing on the Poem

None.

Of interest might be writing relating to *The Questions at the Well*. See ‘Bibliography of Writing on the Collection’, pp. 289-90.

THE WIND’S QUEST

Textual Variants

Original Ms not extant. Probably written 1890-91. The composition date and first publication date of ‘The Wind’s Quest’ have received prior critical attention because of the note beneath the poem in CP13 and CP36: ‘These lines, the first I ever wrote, were printed in the Anarchist journal, *The Torch*, in 1891.’ *The Torch* was founded in June 1891 by Olive, Arthur and Helen Rossetti, and it was issued monthly, with

several breaks, until January 1897.¹ An incomplete set of the journal exists on microfilm;² 'The Wind's Quest' does not appear in any of its issues.

At the top of a loose proof copy of 'The Wind's Quest' (see P, below), Ford wrote: 'This — the first thing I ever wrote — was printed by the young Rossetti's [*sic*] at the press of the Anarchist journal, the Torch.' '[A]t the press' does not necessarily mean *in* the journal, thus Barry Johnson and Saunders might be correct in their suggestions that the poem was published '*separately* from the journal' 'as a piece of jobbing printing.'³ Contrary to this, Ford, in *Return to Yesterday*, says that 'my first poem' was printed 'in' *The Torch* (p. 109). But this account is perhaps unreliable since it was written approximately forty years after the supposed event and Ford misremembers the chronology of where the press was housed.⁴

Olive Garnett's diary entry for 23 Oct. 1892 records Olive Rossetti saying, 'Our cousin [Ford] has given us some poems to print',⁵ and her entry for 17 Nov. 1894 states: 'Ford gave me a copy of the "Wind's Quest" which the Rossettis printed at the Torch Press, when they were benevolently inclined' (*Olive & Stepniak*, p. 133). Neither diary entry resolves the matter: the Rossettis might not have used the poems Ford gave them; 'at the Torch Press' might not mean publication in the journal (it is also possible that the source of this statement is P; see below); and 'when they were benevolently inclined' sounds like it could be paraphrase of someone's opinion, thus

¹ For further details, see Barry C. Johnson's 'The Rossettis and *The Torch*: A History: 1891-96', in *Tea and Anarchy!*, pp. 245-71.

² The microfilm, owned by Barry Johnson, runs Sep. 1891 - Dec. 1895; missing issues are: June-Sep. 1891; May-June 1892; Feb., May, Oct.-Dec. 1893; Feb., Sep., Nov. 1894; Feb., Oct. 1895.

³ *Olive & Stepniak*, p. 270, n. 50; Saunders 1, p. 509, n. 5.

⁴ Saunders 1, p. 509, n. 5.

⁵ Quoted in *ibid.*, p. 509, n. 5.

‘which the Rossettis printed at the Torch Press’ might also be based on a conversation, not on Garnett actually seeing the poem printed.

Without the missing issues of *The Torch* or the separate sheets the press might have printed, it is impossible to verify whether the Rossettis published anything by Ford. Neither can it be known whether ‘The Wind’s Quest’ was ‘the first thing’ he ‘*ever* wrote’ since even a dated manuscript does not guarantee first composition. What is known is that the poem seems to be the first poem Ford published in a journal: in the *Living Age* (4 Nov. 1893).

P, 1 χ , 1p, nd, FMF/C (‘The Wind’s Quest’. B26, f14).

Ll. 1-2, 5, 6-7, 10 indented.

No printed page number. No textual annotation.

At the top of the page, in Ford’s hand: This — the first thing I ever | wrote — was printed by the | young Rossetti’s at the | press of the Anarchist | journal, the Torch. | F. M. H.

On the verso, Ford has drawn three musical staves and annotated each stave with four sharps (to indicate that the scale is E major) and various notes; under the first stave is written, ‘Is it so, my dear? Even so’, and beneath the third stave the following appears: ‘On about this scale.’ The lyric is from ‘Song-Dialogue’ (see p. 102).

P was produced by the printers who produced P2. Since no Ms or Ts is extant, it is impossible to ascertain whether the compositors introduced the errors into P and P2 (see textual variants for ll. 3, 4, 5, 6, 9 and 10, below): in his Mss, Ford did make punctuation mistakes; ‘tam’ perhaps occurred in a Ts due to a typing error (the keys ‘N’ and ‘M’ being next to each other), but it is possible that when the compositors were working on the block, they misread the Ms or Ts, or picked up an ‘n’ instead of

an 'm'. For further details, see the discussion of the complex pre-publication history of **QW** in 'The Individual Collections', pp. 285-89.

When and for what purpose Ford wrote the header regarding the poem's first publication is unclear. It is possible that he wrote it for inclusion in **P2**, but why he did not then give **P** to the compositors? A similar statement occurs beneath the poem in **CP13** and **CP36**, which used **CP13** as copy text (see textual variants, below), but **P** was not copy text for **CP13**.

The musical score on the verso with the note, 'On about this scale', suggests that Ford might have given **P** as a gift to someone. In her diary entry for 17 Nov. 1894, Garnett writes: 'Ford gave me a copy of the "Wind's Quest" which the Rossettis printed at the Torch Press, when they were benevolently inclined' (*Olive & Stepniak*, p. 133). Garnett's statement echoes Ford's and the two shared an interest in music (see *Tea and Anarchy!*, p. 70). It seems odd, though, that Ford made his statement so explicit: he knew Garnett was aware that the 'young Rossettis' ran *The Torch* and that it was 'their Anarchist journal'. It is possible, therefore, that **P** was given to someone other than Garnett and that the autograph header was written years after **P** was produced.¹

P2, p. 69. Part of printer's **Proofs** of **QW** (for details, see p. 283).

No indentation.

QW, p. 69, part of 'The Verses for Notes of Music'. **First edition** (for details, see pp. 283-85). **Used for copy-text.**

LA; 'The Wind's Guest' [*sic*], [author: 'Fenil Haig'], *Living Age*, 190 (4 Nov. 1893),

¹ Cornell do not know from whom they acquired **P**, except that it was not from Loewe. Harvey does not mention it.

p. 258.

Ll. 3-4, 8-9 indented.

PP, p. 53 (for details, see pp. 291-94).

FI, p. xl (for details, see pp. 298-302).

CP13, p. 227, part of 'Little Plays' (for details, see pp. 302-11).

Ll. 4-10: no indentation.

RY; *Return to Yesterday*, p. 109.

Ll. 3-4, 8-9 indented; the text is in italics.

In the American edition (New York: Horace Liveright, 1932), the lines have been centralised; the text follows **RY**, except for a comma at the end of l. 3.

CP36, p. 289, part of 'Little Plays' (for details, see pp. 311-20).

No indentation.

Posthumous publication:

SP97, p. 1, part of *The Questions at the Well*.

Lines per leaf/page:

1-10] χ 1, recto **P** | p. 69 **P2 QW** | p. 258 **LA** | p. 53 **PP** | p. xl **FI** | p. 227 **CP13** | p. 112

RY | p. 289 **CP36**

1 "OH, | where | rest?—" "Oh **P** || "O **LA** || 'OH, **PP** || the 'O' continues down to l. 3
CP13 || "Oh, **RY** || 'Oh, **CP36** | WHERE **LA** | rest—" **P P2** || rest?" **LA FI CP13** ||
rest?" **PP CP36** || *rest?*" **RY**

2 Sighed | West,] *Wailed* **RY** | west, **PP** || west; **FI CP13 CP36**; l. 2 indented 7mm
(because of the 'O' in l. 1; see n. for l. 1, above) **CP13**

3 ‘I’ve | vale | o’er | down,] ‘I’ve **PP CP36** | vale, **LA** || vain **PP FI CP13 CP36** || *vain*
| on | down. **RY**; l. 3 indented 7mm (because of the ‘O’ in l. 1; see n. for l. 1, above)
CP13. In **P**, **P2** and **QW**, sense demands a comma after ‘vale’. The error was perhaps
first made by Ford and not corrected by the printers.†

4 Through | tarn | town,] “Through **P** || *In* **RY** | tam | town **P** || *town* **RY**; in **LA**,
‘town,’ is printed on a separate line, beginning beneath the ‘o’ of ‘Through’; in **PP**,
‘and town,’ is printed on a separate line, beginning beneath the ‘hr’ of ‘Through’ (see
also n. for l. 8, below). The typographical variants were presumably forced on the
compositors by the narrowness of the column (**LA**) or page (**PP**).†

5 But | rest.”] “But **P** | rest.’ **PP CP36**

6 “Rest, | find—”] ‘Rest **PP CP36** || “Rest **FI CP13** || “*Rest* **RY** | find,” **LA** || find . . .’
PP CP36 || find . . .” **FI CP13** || *find*,” **RY**. In **P**, **P2** and **QW**, the comma after ‘Rest’
seems to be an error: it confuses sense by suggesting that ‘Love’ is calling ‘the Wind’
‘Rest’. The error was perhaps first made by Ford and not corrected by the printers.†

7 Wind,] Wind; **LA FI CP13 CP36** || *wind*. **RY**

8 “For | I, | great, | sea] ‘For **PP CP36** | I **P** || *I* **RY** | great **LA PP FI CP13 CP36** | sea,
LA; in **PP**, ‘sea’ is printed on a separate line, beginning beneath the ‘Fo’ of ‘For’; for
typographical consistency, ‘sea’ should begin beneath the ‘h’ of ‘thou’. See n. for l. 4,
above.

9 May | Eternity] “May **P** | eternity **LA**

10 Its | find.”] “Its **P** | find.’ **PP CP36**

In **QW**, the following is printed four lines beneath the poem: THE END; in **CP13**, the
following is printed two lines beneath the poem: *Note*.—These lines, the first I ever
wrote, were printed in the | Anarchist journal, *The Torch*, in 1891; in **CP36**, the

following is printed two lines beneath the poem: *Note*. – These lines, the first I ever wrote, were printed in the Anarchist journal, *The Torch*, in 1891.

Notes

Smith, p. 289, suggests that ‘The Wind’s Quest’ ‘will recall Christina [Rossetti] by its dying fall and by its subject, rather vaguely resembling that of her wind poem “Hollow-Sounding and Mysterious.”’ The subject of a restless wind is certainly similar to Rossetti’s poem; Ford’s poem, however, is, as indicated by the heading under which it is gathered in CP13 and CP36, a ‘Little Play’. The poem is a song dialogue between Wind and Love about desiring, and the impossibility of gaining, freedom from oneself: the Wind wants ‘rest’ from what it is, an unresting entity. Love’s answer to the Wind implies that it has also searched for ‘rest’: Love is also burdened and it cannot guarantee happiness.

With ‘The Questions at the Well’ at the beginning of QW and ‘The Wind’s Quest’ at the end, the collection is framed by anxious love, isolation, uncertainty and death, themes that Ford would contemplate throughout his poetry.

The AABBA rhyme scheme is also used in ‘A Little Comfort’.

6] On being unable to rest, see ‘The Questions at the Well’, l. 99. On death as ‘rest’, see ‘Hope’, l. 193, ‘In Memoriam’, l. 14, and ‘The Story of Simon Pierreau Ford’, l. 155. On journeying and needing rest, see ‘Enough’ and ‘Song-Dialogue’. On a lover being a person’s ‘rest’, see ‘Du bist die Ruh’.

Bibliography of Writing on the Poem

'A. M.', 'The Critic', *New Cambridge* (20 Nov. 1920), p. 100.

Anon [W. B. Yeats], 'Two Minor Lyrists', *Speaker*, 8 (26 Aug. 1893), p. 221;

reprinted in W. B. Yeats, *Uncollected Prose*, ed. John P. Frayne, vol. 1

(London: Macmillan, 1970).

Harvey, p. 139.

Olive & Stepniak, p. 270, n. 50.

Saunders 1, pp. 45, 509, n. 5.

Smith, p. 289.

Of interest might also be writing relating to *The Questions at the Well*. See

'Bibliography of Writing on the Collection', pp. 289-90.

THE INDIVIDUAL COLLECTIONS

The collections detailed below (QW, PP, FI, CP13, CP36) contain the first or subsequent published versions of the poems printed here (pp. 78-116). Details are also given of three early states of FN that relate to the 'Hope in the Park' section of 'Hope' (pp. 98-100) and several poems listed in 'Bibliography of Untitled Poems'.

The Questions at the Well (1893)

AMssS [author: 'Fenil Haig'], 55χχ, 55pp, [1892-93], FMF/C ('The Questions at the Well'. B19, f4).

This is a collection of seven AMs poems that eventually comprised Part I of QW. They are not first versions, rather transcribed versions, perhaps from the first versions (see the textual apparatus for each poem for textual variants and speculations about the relationship between versions). For a discussion of **AMssS**'s relationship to other QW material, see '**AMssS, AMss, Proofs and QW**', below.

Binding: 1χ, 1p, [1893?], landscape [folded in half], lined, no wm. In Ford's hand on the cover: Original M.S. | The Questions at | the Well | with sundry other Verses for Notes of Music | by | Fenil Haig | London | Digby Long and Co.

Enclosures: 54χχ, 54pp, [1892-93], portrait, lined, no wm.

The titles given below appear on the first page of each poem; they are reproduced exactly.

- 13χχ, 13pp, The Questions at the Well
- 13χχ, 13pp, The Story of Simon Pierreauford
- 10χχ, 10pp, Terra Sperum [became 'The Land of Hopes']
- 3χχ, 3pp, Faith in the Park
- 6χχ, 6pp, Faith in the Parlour

- 5χχ, 5pp, Hope in the Park
- 4χχ, 4pp, Hope in the Parlour

AMss, 33χχ, 39pp, [1892-93], FMF/C ('Verses for Notes of Music'. B26, f5).

This is a collection of complete and incomplete AMss and one proof copy (see 'An October Burden', pp. 229-30, and discussion below), the majority of which relate to Part II of QW. The collection consists of three parts, which certainly do not make a unified whole. As the details below suggest, the gathering together of the three parts under the title 'Verses for Notes of Music' is misleading. Whether it was Ford, Elsie or Loewe that placed the parts together is unknown.

The titles given below appear on the first page of each poem; they are reproduced exactly.

Part 1:

Binding: 1χ, 1p, [1892-93], landscape [folded in half], lined, no wm.

In Ford's hand on the cover: The Verses for Notes of | Music.

The leaf has been folded in half to create four portrait pages: p. 1, cover; p. 2, blank; p. 3, part of 'L'Envoi Dedicatory' (see 'Bibliography of Unpublished Poems'); p. 4, blank.

Enclosures: 18χχ, 19pp, [1892-93], portrait, lined, no wm.

The AMss are not first versions, rather transcribed versions, perhaps from the first versions (see the textual apparatus for each poem for textual variants and speculations about the relationship between versions).

- 2χχ, 2pp, Hammock Song
- 1χ, 1p [printer's proof], An October Burden

- 2χχ, 2pp, In Contempt of Palmistry
- 2χχ, 2pp, A Song of Seed's Fate
- 2χχ, 2pp, A Little Comfort
- 2χχ, 2pp, Spinning Song
- 1χ, 2pp, In Memoriam
- 1χ, 1p, Travellers' Tales
- 2χχ, 2pp, Moonlit Midnight
- 2χχ, 2pp, River Song
- 1χ, 1p, In Tenebris

For a discussion of Part 1's relationship to other QW material, see 'AMssS, AMss, Proofs and QW', below.

Part 2:

1χ, 1p, [1892], portrait, lined, no wm.

Hope in the Parlour

An incomplete AMs; should not be here: the complete poem was published in Part I of QW; this AMs is *not* missing from AMssS (described above). See 'Faith; Hope' textual variants, AMs4, p. 190.

Part 3:

Binding: 1χ, 2pp, [1892-93], landscape [folded in half to create four portrait pages], lined, no wm; p. 1, The Verses for Notes of Music; p. 2, blank; p. 3, part of 'L'Envoi Dedicatory' (see 'Bibliography of Unpublished Poems'); p. 4, blank.

Enclosed is a collection of 12χχ of AMss, the majority relating to 'Faith' and 'Hope'. Untitled fragments are titled below using the AMs's first line placed in inverted commas.

- 1χ, 2pp, landscape [folded in half to create four portrait pages]; p. 1: A Dialogue. (see ‘Song-Dialogue’); p. 2, blank; p.3, ‘L’Envoi Dedicatory’ (see ‘Bibliography of Unpublished Poems’); p. 4, blank.
- 1χ, 2pp, landscape [folded in half to create four portrait pages]; p. 1, ‘What is that golden thing up there!’ (see ‘Bibliography of Unpublished Poems’); p. 2, blank; p. 3, blank; p. 4, ‘A Song of Seed’s Fate’ [the text is upside-down] (see ‘A Song of Seed’s Fate’ textual variants, **AMs**, p. 237).
- 2χχ, 2pp, L’Envoi! (see ‘Faith; Hope’ textual variants, **AMss(e)**, pp. 188-89).
- 1χ, 1p, Faith, Hope & Charity | A Double Trilogy | Of Park & Parlour (see ‘Faith; Hope’ textual variants, **AMss(a-e)**, pp. 184-89).
- 1χ, 2pp; recto: ‘The mother leans one hand on’ (see ‘Faith; Hope’ textual variants, **AMss(a)**, pp. 184-85); verso: ‘And as for all these Socialists’ (see ‘Faith; Hope’ textual variants, **AMss(b)**, p. 185).
- 1χ, 2pp; recto: ‘I knew a Socialist myself’ (see ‘Faith; Hope’ textual variants, **AMss(c)**, pp. 185-86); verso: ‘And gone is all the wish to die’ (see ‘Moonlit Midnight’ textual variants, **AMs**, p. 255).
- 1χ, 1p, ‘up above it all’ (see ‘The Questions at the Well’ textual variants, **AMs**, p. 132).
- 1χ, 1p, ‘They’d give the right to every rough’ (see ‘Faith; Hope’ textual variants, **AMss(d)** χ4, recto, pp. 187-88).
- 1χ, 1p, ‘Let us hurry shivering home’ (see ‘Faith; Hope’ textual variants, **AMss(d)** χ1, recto, p. 186).
- 1χ, 1p, ‘Seven lumps will make an ounce’ (see ‘Faith; Hope’ textual variants, **AMss(d)** χ2, recto, pp. 186-87).

- 1χ, 1p, 'We have to earn our daily bread' (see 'Faith; Hope' textual variants, AMss(d) χ3, recto, p. 187).

Proofs, 41χχ, 76pp, [1893], FMF/C ('Proof Copy, The Questions at the Well'. B19, f3).

Printer's proofs of QW. For a discussion of **Proofs'** relationship to **AMssS**, **AMss** and **QW**, see 'AMssS, Amss, Proofs and QW', below.

Binding: 1χ, 2pp, [1892-93?], landscape [folded in half], plain, wm: 'D & Co.'

In Ford's hand on the cover: The Questions at the Well | FMF

On the back cover, in Elsie's hand: The property of Mrs F. M. Hueffer | Kitcat | Aldington | Ashford Kent

Elsie renamed Hurst Cottage, Aldington, 'Kitcat' when she moved there at the beginning of March 1908.¹

Enclosed is a collection of 40χχ. Pp. 24-25 are missing. There are no corrections. See the individual poems from QW for textual variants.

First edition. Pp. vi + 69.

Title page: *The Questions | at the Well* | WITH SUNDRY OTHER VERSES FOR | NOTES OF MUSIC | BY | FENIL HAIG | LONDON | DIGBY, LONG & CO., PUBLISHERS | 18 BOUVERIE STREET, FLEET STREET, E.C. | 1893

Verso title page: TO | Miss ELSIE MARTINDALE | THIS LITTLE BOOK IS | DEDICATED.

pp. [v]-vi. [Contents]

¹ Saunders 1, p. 235.

p. [viii]. PART I. | *THE QUESTIONS AT THE WELL | AND OTHER POEMS*

[The title of each poem listed below follows the title in the main text of the first edition; for information about title variants, sub-headings and the ordering of the poems, see the individual poems and ‘Textual Variants and Notes’]

pp. [1]-12. The Questions at the Well

pp. 13-23. The Story of Simon Pierreauford

pp. 24-31. The Land of Hopes

pp. 32-38. Faith

pp. 39-46. Hope

p. [47]. PART II. | *THE VERSES FOR NOTES OF MUSIC*

pp. 49-50. Song-Dialogue

p. 51. Hammock Song

p. 52. An October Burden

pp. 53-54. In Contempt of Palmistry

pp. 55-56. A Song of Seed’s Fate

pp. 57-58. A Little Comfort

p. 59. Spinning Song

p. 60. In Memoriam

p. 61. Travellers’ Tales

pp. 62-63. Moonlit Midnight

p. 64. River Song

p. 65. In Tenebris

p. 66. Omnipresence

pp. 67-68. Conceits

p. 69. The Wind's Quest¹

See Harvey, p. 5, for further descriptive bibliographical information.

Published July-Aug. 1893.

Regarding the pseudonym, the initials 'F. H.' obviously correspond with Ford's initials, but why he chose 'Fenil Haig' is unknown.

For a discussion of **QW**'s relationship to pre-publication material, see below.

AMssS, AMss, Proofs and QW

There are numerous variants between **AMssS**, the poems in Part 1 of **AMss**, **Proofs** and **QW**, the majority of which are minor, but there are also several significant variants that raise questions about the relationship between the four documents and the pre-publication history of **QW**. For example, line 16 of 'The Questions at the Well' in **AMssS** is: 'Wait above the waters' whirl'. In **Proofs**, it is: 'Wait above the water's whirl'. In **QW**, it is: 'Wait above the churned sea-swirl'. In **AMssS**, 'The Land of Hopes' is titled 'Terra Sperum'. In **Proofs**, the first two pages of the main text are missing, but the poem is titled in the contents pages as it is in **QW**. To complicate matters further, there are no hand-written annotations on **Proofs**, pp. 49-69 of its main text do not correspond with the page numbers given on its contents pages and the page numbers given in the contents pages of **Proofs** and **QW** do not correspond.

At the top of several pages of **AMssS**, six names are written, not in Ford's hand: 'Cairns'; 'Cairns | Watson' [in two hands]; 'Watson | Heatherill' [in two hands]; 'Heatherill | Bain' [in two hands]; 'Bain | Heatherill' [in two hands] 'Heatherill |

¹ After the poem, the following is printed: 'THE END.'

Watson' [in two hands]; 'Heatherill | Simpson' [in two hands]; 'Watson | Simpson' [erased]; 'Simpson | Peters' [in two hands]. Could these be the names of the composers preparing **Proofs**? If so, then there could be a direct relationship between **AMssS** and **Proofs**. This conclusion is reinforced by the cover of **AMssS**, which states: 'Original M.S. | The Questions at | the Well | with sundry other Verses for Notes of Music | by | Fenil Haig | London | Digby Long and Co.' Such a statement, however, does not completely rule out the possibility that a Ts existed between **AMssS**, **AMss** and **Proofs**, although it is unlikely.

The fact that 'The Land of Hopes' in **AMssS** is titled 'Terra Sperum' suggests that **Proofs** was set from a Ts. However, 'Simpson | Peters' is written on one of the pages of the poem in **AMssS**. Furthermore, the authority of the whole of **AMssS** is questionable since in a separate box in FMF/C there exists another Ms of 'Faith and Hope', **AMs3**, which relates to **AMssS**: on three pages, there is written: 'C' [the initial of 'Cairns'], 'Watson | Thorn' [in two hands] and 'Thorn | Bain' [in two hands]. Also, on the recto of each leaf, page numbers are written which correspond with the page numbers that are written on 'Faith and Hope' in **AMssS**. In the top left corner of each leaf of the AMs, a rough hole has been punched. There are no holes in the leaves of 'Faith and Hope' in **AMssS**, yet there are in all the other leaves, including those of 'The Land of Hopes'.

The existence of **AMs3** means that **AMssS** cannot be taken as an authoritative whole, that what comprises **AMssS** is what the composers worked on to produce a proof copy. It is possible, therefore, that while the composers were producing a proof copy, Ford gave them other pages. This would account for the fact that 'The Land of Hopes' in **AMssS** is titled 'Terra Sperum' but not in **Proofs** or **QW**.

Part 1 of **AMss** also contains several autograph names: ‘Heatherill | Hay’ [in two hands]; ‘Hay | Young’ [in two hands]; ‘Young | Bain’ [in two hands]; ‘Bain | Heatherill’ [in two hands]; ‘Heatherill | Bain’ [in two hands]. In the top left corner of each leaf of the state (excluding the inserted proof of ‘An October Burden’; see below) a rough hole has been punched, offering the possibility that it was once bound with the first part of **AMssS** (up to the end of ‘The Land of Hopes’) and **AMs3**.

Regarding the relationship between **Proofs** and **QW**, and remembering that there are no hand-written annotations on **Proofs** but that there are several significant variants between **Proofs** and **QW**, a conclusion can be proposed: that the compositors working on **Proofs** introduced the variants. It is likely that they introduced some, if not all, of the punctuation variants, but what of the major variants, such as ‘Wait above the water’s whirl’ becoming ‘Wait above the churned sea-swirl’? It is possible that this and other alterations were theirs, not Ford’s, but it is also possible that that there existed another set of proofs between **Proofs** and **QW**.

However, there exists a single proof copy leaf, of ‘An October Burden’, in **AMss** which *has* been annotated, the annotations placing the copy chronologically between **AMss** and **Proofs**, not between **Proofs** and **QW**. For example, on the recto of the single proof leaf, ‘Lean yonr head upon my breast’ is printed, with the erroneous ‘n’ marked, and in the margin the correction, ‘u’, is written. In **Proofs**, the line is printed correctly. Whether the correction was made by Ford or by the compositors cannot be ascertained, but what the corrected proof leaf of ‘An October Burden’ and its relationship to **Proofs** suggests is that there were two proof copies: the first, preceding **Proofs**, containing annotations, probably by Ford, now lost, the second copy being the extant **Proofs**. In light of this, it seems that the compositors introduced

the major variants, but the ALS from Ford to Elsie, 25 May 1893 (details below), in which Ford writes, 'The proofs have come and I will bring them with me for you to see tomorrow', does not resolve matters since Ford could have been referring to more than one set of proofs.

To complicate the idea that only one set of proofs existed before **Proofs** is a single proof copy leaf of 'The Wind's Quest' which, according to the type and the variants, was produced by the compositors who produced **Proofs**: the 'Q' in the title, for example, is identical to the 'Q' in **Proofs** and **QW** and different from all later states, and in l. 1, 'rest—'" occurs in both the single leaf and **Proofs** but in no other state. What complicates matters is that the leaf is larger than the proof leaf of 'An October Burden' and the text is formatted differently, suggesting that they were not part of the same state. Also, the leaf of 'The Wind's Quest' is unannotated, yet **Proofs** contains corrections: erroneous opening quotation marks, for example, do not appear in **Proofs** and a spelling mistake, 'tam', has been corrected to 'tarn'. It is possible, therefore, that the leaf of 'The Wind's Quest' was part of a set of proofs produced before the set containing 'An October Burden' and that the latter state contained an annotated version of 'The Wind's Quest'. Whether the corrections were made by Ford or the compositors cannot be verified.

In conclusion, it cannot be assumed that there is an unbroken lineal relationship between **AMssS**, **Proofs** and **QW**, and between Part 1 of **AMss**, **Proofs** and **QW**. The whole of **AMssS** was clearly not copy text for the printers. **AMssS** and **AMss** contain several pages that the compositors perhaps saw at some point, but that is to assume that the names written on them *are* the names of the compositors. It is probable that at least one proof copy, now lost, preceded **Proofs** and possible that a

now lost third proof copy followed **Proofs**. It certainly cannot be assumed that **QW** is authoritative, that the text derives solely from Ford or that Ford was aware of emendations made by the compositors and agreed to them.

Bibliography of Writing on the Collection

Ford

ALS [unpublished], 25 May 1893, '90 Brook Green' [London], Ford to Elsie, FMF/C:

'The proofs [see above] have come and I will bring them with me for you to see tomorrow - along with the "*Massimi*"¹ - as for blank verse it is by no means difficult - you would and will very soon master it - by taking a line of Shakespeare as a model and writing a few lines after it[.]'

Preface, CP13, p. 11: 'As for the Press and the Public. My first book of verse was received with extraordinary enthusiasm by the former. The *Times* praised it for a column; the *Daily News* for a column and a half; the *Academy* gave it a page. The Public bought fourteen copies'. Since the structure of CP13 implies that Ford's first collection was PP, it is possible that this comment applies to PP. The *Daily News* printed a review of FI and the *Academy* reviews of PP and FI. As Harvey, p. 5, states: 'Ford's statements in his preface to *Collected Poems* (1914), pp. 11-12, regarding reviews and sales of his earlier books of poetry are not reliable (particularly since he numbers his poetic efforts before 1914 as five instead of the actual six'. Furthermore, Ford's statement in *Return to Yesterday* does not correspond with that in the preface (see below). The only

¹ It is unknown to what this refers; it is perhaps a variant of 'massima': 'maxim, rule, principle' (Italian); 'un accordo di massima' is an informal agreement; 'Massimi' might be a neologism for a publisher's contract.

known review appeared anonymously in the *Speaker* (see below). There is no Digby, Long and Co. archive, so whether fourteen copies were sold cannot be verified.

Return to Yesterday, p. 89: 'I had a personal prejudice against Mr. Gladstone. He resigned finally on the day when my first book of poems was published. So, although the *Pall Mall Gazette* gave that work a two column review, it passed unnoticed. The tumult of that awful fall obscured all other events in England!' As with the statements in Preface, CP13 (see above), this statement is unreliable. Gladstone resigned from office in March 1894 and QW was published in 1893.

Others

Anon [W. B. Yeats], 'Two Minor Lyrists', *Speaker*, 8 (26 Aug. 1893), pp. 220-21; reprinted in W. B. Yeats, *Uncollected Prose*, ed. John P. Frayne, vol. 1 (London: Macmillan, 1970), pp. 288-91. See also Yeats, below.

Hampson, p. 94.

Harvey, pp. 5-6.

Herd, p. 3.

MacShane, p. 25.

Mizener, p. 92.

Saunders 1, pp. 43, 57, 60.

Stang and Smith, p. 183.

Yeats, W. B., to Ford, 14 Nov. 1897, in *The Collected Letters of W. B. Yeats*, ed. Wawick Gould, John Kelly and Deirdre Toomey, vol. 2 (Oxford: Clarendon, 1997), p. 143.

Poems for Pictures (1900)

There is no pre-publication variant state.

First edition. Pp. vi + 67.

Title page: Poems for Pictures | And for Notes of Music | BY | FORD M. HUEFFER |
AUTHOR OF | 'THE LIFE OF MADOX BROWN,' ETC., ETC. | London | JOHN
MACQUEEN | HASTINGS HOUSE, NORFOLK STREET, STRAND | 1900

p. v. To Edward Garnett

p. vi. [The greater number of the shorter verse | here printed appeared some time ago
in | journals like the *Speaker*,¹ the *Sketch*,² the | *Outlook*³ and the extinct *Savoy*;⁴ three
in a | volume published pseudonymously in 1892.⁵]⁶

pp. vii-viii. [Contents]

[The title of each poem listed below follows the title in the main text of the first
edition]

pp. 1-13. King Cophetua's Wooing

p. 14. Sea Jealousy

p. 15. A Night Piece

¹ 'The Gipsy and the Cuckoo' (as 'The Cuckoo and the Gipsy'), *Speaker*, 18 (20 Aug. 1898), p. 232, and *Living Age*, 226 (29 Sep. 1900), p. 808; 'Love in Watchfulness' (as 'Love in Watchfulness on the Sheep Downs'), *Speaker*, 18 (3 Dec. 1898), p. 672; 'In Adversity', *Speaker*, 19 (14 Jan. 1899), p. 51, and *Living Age*, 220 (18 Feb. 1899), p. 468; 'Aldington Knoll', *Speaker*, 19 (4 Feb. 1899), p. 154; 'The Gipsy and the Townsman', *Speaker*, 19 (1 Apr. 1899), p. 371; 'Auctioneer's Song' (as 'A Ballad of an Auction'), *Speaker*, 19 (10 June 1899), p. 661.

² I have been unable to find a poem published here.

³ 'A Night Piece', *Outlook*, 1. 25 (23 July 1898), p. 779.

⁴ 'The Song of the Women', *Savoy*, 4 (Aug. 1896), pp. 85-86, and *Philistine* 4. 1 (Dec. 1896), pp. 11-13; the *Savoy*, edited by Arthur Symonds, began and ceased publication in 1896; on the *Savoy* and Ford's 'disassociation from the Aesthetes', see MacShane, pp. 26-27.

⁵ 'In Tenebris' (see p. 113), 'Song-Dialogue' (see p. 102) and 'The Wind's Quest' (see p. 116) were published in QW (1893) under the pseudonym 'Fenil Haig'.

⁶ The edition's square brackets.

- p. 16. Love in Watchfulness
- p. 17. Enough
- pp. 18-19. After All
- pp. 20-21. The Old Faith to the Converts
- pp. 22-25. St Æthelburga
- p. 26. In Adversity
- p. 27. A Lullaby
- pp. 28-30. Gray
- pp. 31-32. The Gipsy and the Cuckoo
- p. 33. The Gipsy and the Townsman
- pp. 34-35. The Song of the Women
- p. 36. The Peasant's Apology
- pp. 37-38. Auctioneer's Song
- pp. 39-40. Aldington Knoll
- p. 41. A Pagan
- p. 42. Old Winter
- p. 43. The Pedlar Leaves the Bar Parlour at Dymchurch
- p. 44. 'Du bist die Ruh'
- p. 45. An Anniversary
- pp. 46-48. Beginnings
- p. 49. Song Dialogue [first published version printed here, p. 102]
- pp. 50-51. Tandaradei
- p. 52. At the Bal Masqué
- p. 53. The Wind's Quest [first published version printed here, p. 116]

p. 54. In Tenebris [first published version printed here, p. 113]

p. 55. Song of the Hebrew Seer

p. 56. An Imitation

p. 57. Sonnet

p. 58. For the Bookplate of a Married Couple

pp. 59-67. A Masque of the Times o' Day

p. 67. *Colston & Coy. Limited, Printers, Edinburgh*

See Harvey, pp. 7-8, for further descriptive bibliographical information.

Published Apr.-May 1900.¹

See Harvey, p. 7, for details of letter containing an anecdote relating that Ford told the writer he printed PP 'as a Christmas card, and sent out but seventeen copies.' The latter part of this statement might be correct.

Bibliography of Writing on the Collection

Ford

L, 17 Mar. 1900, Ford to Walter Jerrold, quoted in Mizener, p. 57.

Preface, CP13, p. 11: 'With the publication of my second volume the publisher failed.

The press devoted to it less space, but stated that I had not belied my earlier promise; the public bought no copies at all. That may have been because the publisher had disappeared.' The two reviews PP received, both favourable, do not mention Ford's earlier work. Ford might have believed John MacQueen 'failed' him, but they did not disappear, going on to publish FN. However,

¹ In a letter to Walter Jerrold, 17 Mar. 1900, Ford states: 'I've got a volume of poems [...] coming out next month' (quoted in Mizener, p. 57); based on the first review appearing in June, Harvey, p. 7, suggests May.

since the structure of CP13 implies that Ford's second collection was FN, it is possible that this comment applies to FN. There is no John MacQueen archive to ascertain when they closed trading.

Others

Anon, 'A First Glance at New Books: Verse, Belles Lettres', *Outlook*, 5 (2 June 1900), p. 572.

Anon, 'Reviews. Skirmishers of Song', *Academy*, 59 (18 Aug. 1900), pp. 127-28.

Hampson, p. 94.

Harvey, pp. 7-8.

James, Henry, to Ford, 23 May 1900; reprinted in *Henry James: Letters*, ed. Leon Edel, vol. 4, 1895-1916 (Cambridge, Mass. and London: Harvard University Press, 1984), p. 143, Lindberg-Seyersted, pp. 35-36 (see below), and Saunders 1, p. 134.

Lindberg-Seyersted, Brita, *Ford Madox Ford and His Relationship to Stephen Crane and Henry James* (Atlantic Highlands, NJ: Humanities Press International, 1987; Oslo: Solum Forlag, 1987), pp. 35-36.

MacShane, p. 26.

Mizener, pp. 57, 92, 535-36, n. 12.

Saunders 1, p. 134.

The Face of the Night (1904)

Given here are details of three early states of FN that relate to the 'Hope in the Park' section of 'Hope' (see pp. 98-100) and several poems listed in 'Bibliography of Unpublished Poems': 'At the Fairing', "'He touched the hem...'", 'Katharine

Howard', 'The Mother', 'Songs for Sixpence', 'Towton Field', 'The Union', "'When all the little hills....'", and 'Young Man's Road Song'.

TccMss(a) with A revisions, 26χχ, 26pp, nd, portrait, plain, wm: 'Silver Linen', FMF/P.

This is an incomplete collection of what became FN. The Aldington address on χ2 (see below) suggests that Ford conceived the Ts between 30 Mar. 1899, when he moved to Stocks Hill, Aldington, and 10 Apr. 1901, when he moved to The Bungalow, Winchelsea.¹ **TccMss(a)** is related to **TccMss(b)** (see below).

- Cover, χ1, 1p [supersedes χ2]: POEMS IN TWO KEYS.
- Original cover, χ2, 1p [superseded by χ1]: IN TWO KEYS | (Little Plays & Poems for Music). | by. | Ford Madox Hueffer. | Soli cantare. | Periti Arcades | Helas, je scais un Chant d'Amour | Triste ou gai tour a tour.² | The property of | F.M.Hueffer | <Aldington> | <Hythe, Kent.> [pen deletions]
- Contents pages, χχ3-4, 2pp. Listed here are nineteen poems, twelve of which were published in FN: 'Children's Song', 'Geomorphism' as 'From the Soil', 'Joy upon the Sheepdowns' as 'On the Hills', 'Lavender' as part I of 'A Sequence', 'The Lover's Prayer to Autumn' as part V of 'A Sequence', 'The Mother: A Song-Drama', 'Old Man's Road Song' as 'Old Man's Even Song', 'Perseverance d'Amour', 'A Question' as 'Wife to Husband', 'Thanks whilst Unharnessing', 'To Christina at Nightfall', and 'Wisdom'. Of the twelve, six Tss are here and 4 are in **TccMss(b)**. 'The Ballad of a Suicide' is a revised version of the 'Hope in the Park' section of 'Hope' (see pp. 192-94) and was omitted from FN. 'On the Road'

¹ See Saunders 1, pp. 115, 131.

² Quotation from 'At the Fairing'. See 'Bibliography of Unpublished Poems'.

was published in *Outlook*, 12 (22 Aug. 1903), p. 84, but not in a collection. The following are listed but were never published (for details, see 'Bibliography of Unpublished Poems'): 'At the Fairing', 'The Mother: Epilogue' (see 'The Mother'), 'Towton Field', 'The Union', and 'Young Man's Road Song'. Of the unpublished poems listed, Tss of the following are in **TccMss(a)**: 'The Ballad of a Suicide' (3χχ, 3pp), 'Towton Field' (5χχ, 5pp), and 'Young Man's Road Song' (2χχ, 2pp); an incomplete Ts of 'At the Fairing' is in **TccMss(b)**.

TccMss(b) with A revisions, 11χχ, 11pp, nd, portrait, plain, wm: 'Silver Linen', SH/H.

This is an incomplete collection of what became FN. **TccMss(b)** is related to **TccMss(a)** (see above). Contained here are the Tss of seven poems, five of which were published in FN: 'At the Long Last' (2χχ, 2pp; fragment) as 'The Spirit of the Age', 'Lavender' (1χ, 1p) as part I of 'A Sequence', 'A Question' (1χ, 1p) as 'Wife to Husband', 'To Christina at Nightfall' (2χχ, 2pp), and 'Wisdom' (1χ, 1p). Six of the poems are listed in the contents pages of **TccMss(a)**: 'At the Fairing', 'Lavender', 'On the Road', 'A Question', 'To Christina at Nightfall', and 'Wisdom'. 'On the Road' was published in *Outlook*, 12 (22 Aug. 1903), p. 84, but not in a collection. 'At the Fairing' was never published (see 'Bibliography of Unpublished Poems').

AMss/Tss/TccMss, 63χχ, 63pp, nd, FMF/C ('Poems and Little Plays'. B15, f29).

This collection of Mss and Tss is chronologically and structurally closer to FN than **TccMss(a-b)**, but it was not what the printers used to produce FN. The address on χ1 (see below) indicates that Ford conceived the state after 10 Apr. 1901, when he moved

to The Bungalow, Winchelsea.¹ None of the Mss or Tss contained here relates to the ‘Hope in the Park’ section of ‘Hope’ or to the several poems listed in ‘Bibliography of Unpublished Poems’. These poems are, however, listed in this state’s contents pages (see below).

- Cover, χ 1, 1p, portrait, plain, wm: ‘AFRICAN LINEN’: THE BUNGALOW, | WINCHELSEA, NR. RYE, | SUSSEX [printed letter-head] | Poems & Little Plays. | by Ford Madox Hueffer.
- Contents pages, $\chi\chi$ 2-3, 2pp [supersedes χ 4], portrait, plain, wm: ‘Austral Bank’. Listed here are ‘At the Fairing’, ‘Katharine Howard: A Drama in Four Acts’ and “‘When all the little Hills....” (see ‘Bibliography of Unpublished Poems’).
- Contents page, χ 4, 1p [superseded by $\chi\chi$ 2-3], portrait, plain, wm: ‘VERONA LINEN’. Listed here are ‘The Mother: Prologue’, ‘The Union: A Little Play’ and ‘Young Man’s Road Song’ (see ‘Bibliography of Unpublished Poems’). Also listed is ‘The Ballad of a Suicide’ (see pp. 192-94). The leaf has been inserted into the state and does not belong here; the mention of ‘The Ballad of a Suicide’ suggests that it was produced around the time of **TccMss(a-b)**.
- Contents page, χ 5, 1p [superseded by χ 4], portrait, plain, wm: ‘Silver Linen’. Listed here are “‘He touched the hem...”, ‘Songs for Sixpence’ and “‘When all the little Hills....” (see ‘Bibliography of Unpublished Poems’). Also listed is ‘Felo de Se’, the revised title of ‘Hope in the Park’ (see pp. 190-92). The leaf has been inserted into the state and does not belong here; the mention of ‘Felo de Se’ suggests that it was produced around the time of **TccMss(a-b)**.

There are no other pre-publication variant states relating to FN.

¹ See Saunders 1, p. 131.

From Inland and Other Poems (1907)

There is no pre-publication variant state.

First edition. Pp. v- + xl.

Title page: FROM INLAND AND OTHER POEMS | BY FORD MADDOX
HUEFFER | LONDON: ALSTON RIVERS, LTD. | BROOKE ST., HOLBORN |
MCMVII

Verso title page: LONDON: | PRINTED BY WILLIAM CLOWES AND SONS,
LIMITED, | DUKE STREET, STAMFORD STREET, S.E., AND GREAT
WINDMILL STREET, W.

p. v. [Contents]

p. vii. THE earlier in order of these poems are | new.¹ Others of the verse here printed |
appeared in volumes published, to all intents and purposes, privately,² during | the last
few years.³ The responsibility | for the selection must be borne by | Mr. Edward
Garnett,⁴ not myself. | F. M. H. | WINCHELSEA, 1907.⁵

[The title of each poem listed below follows the title in the main text of the first
edition]

¹ The first six poems had not been printed in earlier poetry volumes ('The Unwritten Song' had been published in *Christina's*).

² Presumably a wry comment by Ford on the low sales of QW, PP and FN.

³ 'A Sequence', 'The Great View', 'Night Piece', 'Wife to Husband' and 'To Christina at Nightfall' appeared in FN; 'For the Bookplate of a Married Couple', 'Du bist die Ruh', 'In Adversity', 'Sea Jealousy', 'A Night Piece', 'Enough', 'Tandaradei' and 'Lullaby' appeared in PP; 'The Wind's Quest' appeared in QW and PP.

⁴ Edward Garnett (1868-1937), novelist, playwright, critic, publisher's reader. There are no records to verify whether Garnett selected the poems. It is possible: PP is dedicated 'To Edward Garnett', suggesting a connection between him and Ford's poetry (see also *Thus to Revisit*, p. 212), and FI reprints eight poems from that volume (see above); on Ford and Garnett's literary relationship, see Saunders 1, pp. 86-88, 90, 121-22, 129, 134, 143-44, 150-51, 197.

⁵ Ford and Elsie's home was 'The Bungalow', Winchelsea, from 10 Apr. 1901 - Mar. 1908; Ford moved to 84 Holland Park Avenue, London, in early 1907, but he and Elsie had not yet permanently separated and many of his possessions were still in Winchelsea; see Saunders 1, pp. 131, 227-28, 235.

- pp. ix-xi. From Inland
- pp. xii-xiii. The Portrait
- p. xiv. Two Making Music
- pp. xv-xvi. Song
- p. xvii. The Unwritten Song
- pp. xviii-xx. A Suabian Legend
- pp. xxi-xxv. A Sequence
- p. xxvi. The Great View
- p. xxvii. Night Piece
- p. xxviii. For the Bookplate of a Married Couple
- p. xxix. Wife to Husband
- pp. xxx-xxxi. To Christina at Nightfall
- p. xxxii. 'Du bist die Rue'
- p. xxxiii. In Adversity
- p. xxxiv. Sea Jealousy
- p. xxxv. A Night Piece
- p. xxxvi. Enough
- pp. xxxvii-xxxviii. Tandaradei
- p. xxxix. Lullaby
- p. xl. The Wind's Quest [first published version printed here, p. 116]

See Harvey, pp. 24-25, for further descriptive bibliographical information.

Published July 1907.¹

¹ Harvey, p. 24, states: 'Probably published Jul. 11, 1907.' He does not detail the source of this information.

Bibliography of Writing on the Collection

Ford

Throughout 1906, there are various letters from Ford to Elsie and Pinker mentioning 'poems'. In several instances it is unclear whether Ford is referring to his poems or to a poetry series he was editing.¹ The following ALS are those letters that obviously refer to his own poetry.

ALS [unpublished], pm: '7 July 1905', '226 Finchley Rd. | N. W.' [London], Ford to Elsie, FMF/C: 'I saw the great Pinker today: he seems rather cockawhoop [*sic*]: guarantees the publication of my poems in U.S.A. and says he's assured of my commercial success.' It is uncertain if this refers to a projected American publication of FN or FI, or to the publication of poems in periodicals; neither volume was published in America; 'After All' was Ford's first poem to be published in America, in *McClure's*, 28 (Feb. 1907), p. 444.

ALS [unpublished], pm: '23 Aug. 1905', 'THE BUNGALOW, | WINCHELSEA, S.O. | SUSSEX.' [printed letter-head], Ford to Elsie, FMF/C: 'Duckworth's decidedly *want* my poems — but are tight about money. I'm not *quite* certain about giving them, but think I shall.' Either Ford decided not to give Duckworth's the poems or they were not as keen as Ford says; there is no extant correspondence between Ford/Pinker/Duckworth's discussing his poetry at this time.

ALS [unpublished], pm: '21 March 1906', '90, BROOK GREEN, | LONDON. W.' [printed letter-head], Ford to Elsie, FMF/C: 'I have also the proofs of the

¹ For details of the series, see Saunders 1, pp. 219, 542-43, n. 4.

Quarterly article: the complete and final proofs of the H. of the C [*The Heart of the Country* (1906)]: final proofs of my poems [...].’

Ancient Lights, p. 39; Harvey, p. 25, suggests that Ford’s discussion here of a ‘volume of poems, heralded and boomed [...] published in the year 1908,’ of which ‘the public demanded seventeen copies’, refers to FI. It is possible but unlikely. The year of publication is incorrect (Ford did, of course, often misremember publication dates), he erroneously writes that the volume ‘received a column and half of praise in the *Daily Telegraph*, something more than a column in the *Daily Chronicle*, just over two columns in *The Times* itself, and three lines of contempt in the *Spectator* [...]’ (the two reviews the volume did get (see below) neither ‘boomed’ nor condemned), and, as Harvey, p. 25, notes, ‘the number seventeen recurs in almost every description of sales.’ It is possible that Ford invented the volume to make a point about Swinburne’s vast sales and thus prove that he has no ‘sense of proportion, or any but the remotest idea as to the relative value of the Pre-Raphaelite or Semi-Pre-Raphaelite poets’ (pp. 39-40).

Preface, CP13, p. 12: ‘I paid for the publication of the fourth volume and purchased one hundred copies for use as Christmas cards. It received five notices in the Press. (There were no advertisements.)’ FI received two reviews (see below). See Harvey, p. 7, for details of letter containing an anecdote relating that Ford told the writer he printed PP (not FI) ‘as a Christmas card’. He perhaps used copies of FI as Christmas cards. Since the structure of CP13 implies that Ford’s fourth collection was SL, it is possible that this comment applies to SL. It is, though, still misleading regarding finance and amount of reviews.

Others

Anon, 'A Study Poet', *Daily News* (30 Jul. 1907), p. 4.

Anon, review, *Academy*, 73 (26 Oct. 1907), p. 58. See Harvey, p. 292.

'Ford Madox Hueffer', p. 251.

Hardwick, p. 172.

Harvey, pp. 24-25.

Judd, p. 139.

'Mr Hueffer', p. 118.

Mizener, pp. 91-92.

South Lodge, p. 128.

Collected Poems (1913)

Harvey, p. 116, states: 'A proof copy is in the Loewe Collection, dated Sept. 4, 1913.'

Cornell supposedly purchased the whole of Loewe's collection, but they do not hold a proof copy of CP13. It is unlikely that Harvey is writing of the galleys that exist for CP36 since these are not dated. The proofs have not been discovered at another university, suggesting that they were never sold by Loewe.

First edition. Pp. 5 + 227.

Title page: Collected Poems | by | Ford Madox Hueffer | LONDON | MAX
GOSCHEN LIMITED | 20 Great Russell Street W.C. | 1914

Verso title page: First Edition

pp. 5-7. [Contents]

pp. 9-29. [Preface; for details, see 'Preface, CP13' in 'Abbreviations']

p. [31]. I | "HIGH GERMANY" | The following poems were printed in the volume |

called “High Germany,” published by Messrs Duck- | worth in 1911.¹ “The Starling” also appeared in the | *Fortnightly Review*.²

[The title of each poem listed below follows the title in the main text of the first edition]

pp. 33-35. The Starling

pp. 36-38. In the Little Old Market-Place

pp. 39-51. To All the Dead

pp. 52-53. Rhyming

p. 54. Autumn Evening

pp. 55-56. In the Train

p. 57. The Exile

p. 58. Moods on the Moselle

pp. 59-60. Canzone a la Sonata

pp. 61-66. Süßmund’s Address to an Unknown God

p. 67. The Feather

p. [69]. II | SONGS FROM LONDON | The following poems have appeared in the volume of | the above name published by Mr Elkin Mathews in | 1910.

pp. 71-72. Views

p. 73. Finchley Road

p. 74. The Three-Ten

p. 75. Four in the Morning Courage

¹ The first edition of HG is dated ‘1911’; evidence suggests that publication was delayed until early 1912 (Harvey, p. 36, suggests Feb. 1912) because an errata slip had to be inserted.

² ‘The Starling’ was first published as “‘In High Germany’: The Starling’ in the *Fortnightly Review*, 90 (Dec. 1911), pp. 1069-71.

pp. 76-77. Modern Love

p. 78. Spring on the Woodland Path

p. 79. Consider

p. 80. Club Night

p. 81. To Christina and Katharine at Christmas

p. 82. The Dream Hunt

p. 83. The Old Lament

p. 84. Mauresque

p. 85. In the Stone Jug

p. 86. How Strange a Thing

p. [87]. III | FROM INLAND | The following poems appeared in the volume of | the
above name published by Mr Alston Rivers in | 1907.

pp. 89-90. From Inland

p. 91. The Portrait

p. 92. Song

p. 93. The Unwritten Song

pp. 94-95. A Suabian Legend

p. 96. Sea Jealousy

p. 97. Enough

p. 98. Tandaradei

p. 99. Lullaby

p. [101]. IV | THE FACE OF THE NIGHT | The following poems appeared in the
volume | called as above and published by Mr Macqueen in | 1904.

pp. 103-07. A Sequence

- p. 108. On the Hills
- p. 109. Sidera Candentia
- p. 110. Night Piece
- pp. 111-12. Thanks Whilst Unharnessing
- pp. 113-15. Grey Matter
- p. 116. Old Man's Even Song
- p. 117. Children's Song
- pp. 118-21. From the Soil
- p. 122. Wisdom
- p. 123. The Posy-Ring
- p. 124. The Great View
- p. 125. Wife to Husband
- p. 126. A Night Piece
- p. 127. To Christina at Nightfall
- pp. 128-32. Two Frescoes
- p. 133. Volksweise
- p. 134. And Afterwards
- p. 135. On a Marsh Road
- p. 136. An End Piece
- p. [137]. V | "POEMS FOR PICTURES" | *Note*.—The following poems were printed in the | volume of the same title published by Mr Macqueen | in 1897.¹
- p. 139. Love in Watchfulness
- pp. 140-41. After All

¹ PP was published in 1900.

p. 142. The Old Faith to the Converts

pp. 143-45. St Aethelburga

pp. 146-47. Gray

p. 148. The Gipsy and the Cuckoo

p. 149. The Gipsy and the Townsman

pp. 150-51. The Song of the Women

p. 152. The Peasant's Apology

p. 153. Auctioneer's Song

pp. 154-55. Aldington Knoll

p. 156. A Pagan

p. 157. Old Winter

p. 158. The Pedlar Leaves the Bar Parlour at Dymchurch

p. 159. An Anniversary

pp. 160-61. Beginnings

p. 162. At the Bal Masque

p. 163. In Tenebris [first published version printed here, p. 113]

p. 164. Song of the Hebrew Seer

p. 165. An Imitation

p. 166. Sonnet

p. 167. Song Dialogue [first published version printed here, p. 102]

p. [169]. VI | LITTLE PLAYS | The following pieces in dramatic form were published, viz., "Perseverance d'Amour" and "The Face of the Night" in the volume bearing the latter name; the "Mother" appeared also in the | *Fortnightly Review*.¹

¹ *Fortnightly Review*, 69 (Apr. 1901), pp. 741-46.

“King Cophetua” and the | “Masque” were published in “Poems for Pictures.” | I have grouped them here together for the conveni- | ence of the reader who does not like poems in dia- | logue.

pp. 171-92. Perseverance d’Amour

pp. 193-201. King Cophetua’s Wooing

pp. 202-10. “The Mother”

pp. 211-20. The Face of the Night

pp. 221-26. A Masque of the Times o’ Day

p. 227. The Wind’s Quest [first published version printed here, p. 116]¹

p. [228]. LETCHWORTH: AT THE ARDEN PRESS

See Harvey, p. 41-42, for further descriptive bibliographical information.

Probably published Feb. 1912.

Second edition (1916). Pp. 5 + 227.

Identical in every respect to **First edition**, except:

Title page: Collected Poems | of Ford Madox Hueffer | London | Number Five John

Street Adelphi | mcmxvi

Verso title page: Second Edition

See Harvey, p. 42, for further descriptive bibliographical information.

Probably published Apr. 1916.

Further to the details Harvey gives, p. 42, there are several unpublished letters relating to the publication of this edition:

¹ After the poem, the following is printed: ‘*Note.*—These lines, the first I ever wrote, were printed in the Anarchist journal, *The Torch*, in 1891’; for details, see pp. 271-74.

TLS [unpublished], Martin Secker to Ford, 'May 11 1915', np, MS/I: 'No doubt Messrs Max Goschen will have written to let you know that I have bought from them the remaining stock of your 'Collected Poems'. I am very glad to have acquired the book, which I have always liked, and I hope also that you will be pleased to see it in my list. I have of course taken over the publishers [*sic*] obligations to the author as well as the stock, and all sales as from the date of transfer will be duly credited to him.'

TLS [unpublished], Martin Secker, '17th Jan 1922', np, MS/I: 'In May 1915 the agreement which you made with Messrs Max Goschen in 1913 was transferred to me. I presume you have the counterpart of this agreement. At the time of the transfer the unearned portion of the advance was £22. 2. 6.. I am enclosing a statement of sales bringing the matter up to date [<?>] you will see that there is still a considerable sum to be cleaned off.'

TLS [unpublished], Ford to 'James B. Pinker & Sons', 'April 21, 1929', '30 WEST 9th STREET | NEW YORK CITY' [printed letter-head], FMF/P: 'I do not think that Secker has any rights at all to the edition of my selected poems, except in so far as he purchased copies from the original publisher who was Max Goschen. I am perfectly ready to let Mr. Wood have all the rights of musical publication and broadcasting, et cetera, if you will settle this with Mr. Secker and extract from him any money he may owe me. I know that for some time past he has been selling these musical rights¹ and also rights to publication in anthologies² without consulting me.'

¹ 'The Song of the Women' was set to music by Benjamin Britten in 1929; Britten revised the piece in 1967 (London: Faber Music, 1968; New York: G. Shirmer, 1968); 'Consider' was set to music by Peter Warlock in 1923 (Oxford: Oxford University Press, 1924); reprinted in *Songs, 1923-1924* (London: Thames, 1989); see Stang and Smith, p. 197.

² From May 1915 - 21 Apr. 1929, several anthologies included poems by Ford; see Harvey, pp. 94-98.

TLS [unpublished], Ford to Miss F. C. Wicken [at James B. Pinker & Sons], 'May 19th, 1929', '30 WEST 9th STREET | NEW YORK CITY' [printed letter-head], CDM: 'I am sorry that I can find no agreement with Max Goschen, but I fancy that Secker is actually in the same position.'

TLS [unpublished], Ford to Pinker, '25th March 1930', '32, RUE DE VAUGIRARD | PARIS VI' [printed letter-head], FMF/P: 'I have searched all my files for correspondence with Secker but cannot find any. [...] I never had any agreement from him for the COLLECTED POEMS because he simply bought remainders from Goschen's and never let me know.' Regarding the 'remainders', see Harvey, p. 42,

TLS [unpublished], Ford to 'James B. Pinker & Sons', 'November 12th 1930', '50 West 12th Street | New York City | U. S. A.', FMF/P: 'It is true that I have no agreement with Messrs Secker because they acquired the volume from Max Goschen in bankruptcy, without either party acquainting me of the fact.'

The two letters from Secker to Ford contradict Ford's claims that he was not informed of the transfer, but it is possible that he never received a formal contract. A copy was perhaps sent to Max Goschen. In *South Lodge*, p. 62, Douglas Goldring, who was 'manager and literary advisor' at Max Goschen and who organised the publication of the first edition of CP13, writes that, due to the war, the 'firm was wound up and most of the copyrights, including Ford's poems, were sold to Martin Secker.' This accords with Secker's letters to Ford and a letter to Harvey, p. 42, which states that the rights were acquired in May 1915, the month Secker first wrote Ford. It seems, then, that Secker owned the copyright to CP13 and was thus free to grant permission for 'musical publication and broadcasting' and 'publication in anthologies'. It is unknown whether Secker received payments from these.

Bibliography of Writing on the Collection

Ford

Thus to Revisit, p. 132.

Others

'A. M.', 'The Critic', *New Cambridge* (20 Nov. 1920), p. 100.

Anon, 'Adventurous Imaginings', *Outlook*, 32 (6 Dec. 1913), p. 794.

Anon, 'Poetry', *Athenaeum*, 4493 (6 Dec. 1913), pp. 655-56.

Anon, 'Poetry', *English Review*, 16 (Jan. 1914), p. 302; reprinted in *Critical Heritage*:

 this review was 'in all likelihood' written by Norman Douglas (p. 62); see also

 Harvey, p. 317.

'Ford Madox Hueffer', p. 251.

Goldring, Douglas, *Odd Man Out* (London: Chapman and Hall, 1935), p. 111.

Harmer, pp. 84-89.

Harvey, pp. 41-42.

Hole, W. G., 'A Consciously Unconscious Poet', *Poetry Review*, 4. 4 (Apr. 1914), pp.

 204-10.

Judd, p. 215.

Last Pre-Raphaelite, pp. 171-72.

MacShane, p. 96.

'Mr Hueffer', pp. 111-20.

Mizener, pp. 240-41.

Pound/Ford, pp. 12-21.

Pound/Shakespeare, pp. 256, 316, 318.

Saunders 1, pp. 344, 375, 391, 398; Saunders 2, p. 221.

Shanks, E. Buxton, 'Collected Poems. By Ford Madox Hueffer', *Poetry and Drama*, 1 (Dec. 1913), pp. 492-93; reprinted in *Critical Heritage*.

South Lodge, p. 62.

Squire, J. C., 'Books of the Day', *Daily News and Leader* (6 Mar. 1914), p. 4.

Sturgeon, Mary C., *Studies of Contemporary Poets*, rev. ed. (1916; London: George G. Harrap, 1920), pp. 122-36.

Thomas, Edward, 'New Poetry', *Bookman*, 45 (Jan. 1914), pp. 234-35.

Collected Poems (1936)

Galleys, 109χχ, [1936], FMF/C ('Galley Sheets of Collected Poems 1936'. B3, f15).

No 'Acknowledgements', 'Introduction' or 'Index of First Lines'. No annotations.

First edition. Pp. v + 348.

Title page: COLLECTED POEMS | BY | FORD MADOX FORD | WITH AN
INTRODUCTION BY | WILLIAM ROSE BENÉT¹ | *NEW YORK* | OXFORD
UNIVERSITY PRESS | 1936

p. [iii]. COLLECTED POEMS

p. [iv]. COPYRIGHT, 1936, BY | FORD MADOX FORD | *All rights reserved. The
reprinting of | this book in whole or part without | the Publisher's permission is
forbidden* | FIRST EDITION | PRINTED IN THE UNITED STATES OF AMERICA
pp. v-vi. [Acknowledgements; Ford repeats the claim here that 'The Wind's Quest'

¹ William Rose Benét (1886-1950), poet, editor, and co-founder of the *Saturday Review of Literature* (New York); husband of the poet Elinor Wylie; Ford met Benét in New York in 1926; see Saunders 2, pp. 304, 309, 314, 320, 438, 515.

was ‘published in the *Torch* in 1891’ (see pp. 271-74 for details) and the error that PP was published ‘in 1897’]

pp. vii-xi. [Introduction; reprinted in *Critical Heritage*]

pp. xiii-xvi. [Contents]

p. [1]. ON HEAVEN | AND POEMS WRITTEN ON ACTIVE SERVICE | [first group]¹

[The title of each poem listed below follows the title in the main text of the first edition]

pp. 3-17. On Heaven

pp. 18-22. Antwerp

p. [23]. NEW POEMS | [1927]²

p. 25. Dedication

pp. 26-42. A House

pp. 43-47. Two Poems in an Old Manner

p. 48. Seven Shepherds

p. 49. To Petronella at Sea

pp. 50-51. Winter Night-Song

p. [53]. POEMS WRITTEN ON ACTIVE SERVICE | [second group]³

p. 55. ‘When the World was in Building . . .’

p. 56. ‘When the World Crumbled’

pp. 57-58. What the Orderly Dog Saw

p. 59. The Silver Music

¹ The edition’s square brackets.

² The edition’s square brackets.

³ The edition’s square brackets.

- p. 60. The Iron Music
- p. 61. A Solis Ortus Cardine . . .
- p. 62. The Old Houses of Flanders
- p. 63. Albade
- pp. 64-65. Clair de Lune
- pp. 66-69. 'One Day's List'
- p. 70. One Last Prayer
- pp. 71-72. Regimental Records
- pp. 73-82. Footsloggers
- p. 83. That Exploit of Yours
- p. [85]. HIGH GERMANY
- pp. 87-90. The Starling
- pp. 91-94. In the Little Old Market-Place
- pp. 95-108. To All the Dead
- pp. 109-10. Rhyming
- p. 111. Autumn Evening
- pp. 112-13. In the Train
- p. 114. The Exile
- p. 115. Moods on the Moselle
- pp. 116-17. Canzone a la Sonata
- pp. 118-23. Süßmund's Address to an Unknown God
- pp. 124-25. The Feather
- p. [127]. SONGS FROM LONDON
- pp. 129-31. Views

pp. 132-33. Finchley Road

pp. 134-35. The Three-Ten

p. 136. Four in the Morning Courage

pp. 137-38. Modern Love

p. 139. Spring on the Woodland Path

p. 140. Consider

p. 141. Club Night

p. 142. To Christina and Katharine at Christmas

p. 143. The Dream Hunt

pp. 144-45. The Old Lament

p. 146. Mauresque

p. 147. In the Stone Jug

p. 148. How Strange a Thing

p. [149]. FROM INLAND

pp. 151-52. From Inland

pp. 153-54. The Portrait

pp. 155-56. Song

p. 157. The Unwritten Song

pp. 158-60. A Suabian Legend

p. 161. Sea Jealousy

p. 162. Enough

p. 163. Tandaradei

p. 164. Lullaby

p. [165]. THE FACE OF THE NIGHT

pp. 167-70. A Sequence

p. 171. On the Hills

p. 172. Sidera Candentia

p. 173. Night Piece

pp. 174-75. Thanks Whilst Unharnessing

pp. 176-78. Grey Matter

p. 179. Old Man's Even Song

p. 180. Children's Song

pp. 181-84. From the Soil

p. 185. Wisdom

p. 186. The Posy-Ring

p. 187. The Great View

p. 188. Wife to Husband

p. 189. A Night Piece

pp. 190-91. To Christina at Nightfall

pp. 192-96. Two Frescoes

p. 197. Volksweise

p. 198. And Afterwards

p. 199. On a Marsh Road

p. 200. An End Piece

p. [201]. POEMS FOR PICTURES

P. 203. Love in Watchfulness

pp. 204-05. After All

pp. 206-07. The Old Faith to the Converts

pp. 208-10. St Æthelburga

pp. 211-12. Gray

p. 213. The Gipsy and the Cuckoo

p. 214. The Gipsy and the Townsman

pp. 215-16. The Song of the Women

p. 217. The Peasant's Apology

pp. 218-19. Auctioneer's Song

pp. 220-21. Aldington Knoll

p. 222. A Pagan

p. 223. Old Winter

p. 224. The Pedlar Leaves the Bar Parlour at Dymchurch

p. 225. An Anniversary

pp. 226-27. Beginnings

p. 228. At the Bal Masque

p. 229. In Tenebris [first published version printed here, p. 113]

p. 230. Song of the Hebrew Seer

p. 231. An Imitation

p. 232. Sonnet

p. 233. Song Dialogue [first published version printed here, p. 102]

p. [235]. LITTLE PLAYS

pp. 237-58. Perseverance d'Amour

pp. 259-68. King Cophetua's Wooing

pp. 269-78. 'The Mother'

pp. 279-88. The Face of the Night

p. 289. The Wind's Quest [first published version printed here, p. 116]¹

p. [291]. 'BUCKSHEE' | LAST POEMS | (for Haïtchka in France)

p. [292]. [Definition of 'Buckshee']

pp. 293-94. I | Buckshee

pp. 295-96. II | Compagnie Transatlantique

pp. 297-99. III | Fleuve Profond

p. 300. IV | Chez Nos Amis

pp. 301-02. V | At the Caveau Rouge

pp. 303-04. VI | Champêtre

pp. 305. VII | Ripostes

pp. 306-10. VIII | L'Oubli –, Temps de Sécheresse

pp. 311-19. IX | Coda

p. [321]. APPENDIX

p. 323. PREFACE TO COLLECTED POEMS, 1911²

p. [343]. INDEX OF FIRST LINES

pp. 345-48. [Index of First Lines]

See Harvey, p. 80-81, for further descriptive bibliographical information.

Probably published Oct. 1936.³ Published only in America (see Mizener, p. 596, n. 8, on a projected English edition).

¹ After the poem, the following is printed: 'Note.—These lines, the first I ever wrote, were printed in the Anarchist journal, *The Torch*, in 1891'; for details, see pp. 271-74.

² The preface is from CP13; it is reproduced exactly, except for minor punctuation alterations and the following postscript, p. 342: 'The foregoing preface was written exactly a quarter of a century ago [it was written 1913, thus twenty-three years previous]. I do not see much to alter in it as far as my own views are concerned. If I had to re-write it I might modify the frivolity of the phraseology – and I do not know what German poets are doing today. But for the rest I remain impenitently of the opinion that poetry, like everything else, to be valid and valuable, must reflect the circumstances and psychology of its own day. Otherwise it can be nothing but a pastiche. | F. M. F. | *Paris 1st May 1936*'.

³ Ford's letter to Pound, 6 Nov. 1936 (*Pound/Ford*, p. 142), states: 'My Colld. P's have just appeared'; Harvey, p. 80, suggests October.

There are several unpublished letters relating to the publication of this edition:

TLS [unpublished], Ruth Aley¹ to Harriet Monroe,² 'December 1, 1935', '510 East Eighty-ninth Street | New York' [printed letter-head], PM/C: 'As Ford Madox Ford's editor, may I ask that you send to me or to the Oxford University Press your permission to reprint the poems of Ford's you had in Poetry Magazine?'³ It seems that the publishers will not proceed with the setting of this complete edition of Ford until they have in hand all the copyright permissions. While Ford assured us it was not necessary, they feel it is unwise to proceed without them.'

TLS [unpublished], Ford to Harriet Monroe, [stamped: 'JUL 11 1936' and 'JUL {20=30} 1936'],⁴ '4 PLACE DE LA CONCORDE | Paris', PM/C: 'I am sending you [...] my very latest poem, being the first I have written since you printed BUCKSHEE. [...] It is I hope going to appear in my COLLECTED POEMS and, as I am sending the corrected proofs⁵ back to the Oxford University Press [...] by this mail, it may be coming out in New York pretty soon. So, to avoid mistakes, if you want to print it, perhaps you would ask them when they intend to publish so that you may get in first.'

There is no Ms or Ts attached: it was probably returned to Ford with a rejection letter.

The poem was almost certainly 'Latin Quarter', which was published in *London*

¹ Ford's New York agent; see Saunders 2, p. 499.

² Harriet Monroe (1860-1936), founder and editor of *Poetry: A Magazine of Verse*; published, among others, Aldington, H. D., Eliot, and Pound; see *Letters*, pp. 136-37; on Ford and Monroe, see Saunders 1, pp. 394, 399-99, and 2, pp. 105, 107, 141-42, 311, 319, 496, 508; see also Ellen Williams, *Harriet Monroe and the Poetry Renaissance: The First Ten Years of Poetry, 1912-22* (Urbana, Chicago and London: University of Illinois Press, 1977).

³ 'On Heaven', *Poetry*, 4 (June 1914), pp. 75-94; 'What the Orderly Dog Saw', *Poetry*, 9 (Mar. 1917), pp. 293-94; 'The Silver Music', *Poetry*, 12 (Apr. 1918), pp. 19-20; *A House*, *Poetry*, 17 (Mar. 1921), pp. 291-310; 'Buckshee' [excluding 'Coda'], *Poetry*, 39 (Feb. and Mar. 1932), pp. 233-45, 317-23. 'The Sanctuary', *Poetry*, 12 (Apr. 1918), p. 20, was not collected in CP36.

⁴ Saunders 2, p. 654, n. 19, says the letter is 'pre-11 July 1936'. The second stamped date is presumably the date a reply was written.

⁵ No longer extant.

Mercury, 34 (Sep. 1936), pp. 391-96, and with revisions as 'Coda', the last poem in the CP36 version of 'Buckshee'. There are no other poems dating from this period.

Bibliography of Writing on the Collection

Ford

'Good Reading', *New York Herald Tribune* (10 Dec. 1935), p. 19.

Letters, pp. 259, 261, 262-63, 295.

TccL and TccL enclosure [both unpublished], Ford to 'Editor | The Dallas Morning News', 'January 30, 1937', 'ten fifth avenue' [New York] [printed letter-head], FMF/C (B31, f050): 'Would you kindly hand the attached note to your contributor M. A. C. who reviews my COLLECTED POEMS in your issue of the 24th of January'; 'I am obliged to you for your balanced and intelligent review of my poems but would you, as a matter of curiosity, [*sic*] tell me where you got hold of the idea that my poems written on active service were so utterly vituperative that many were discarded. I don't believe that I ever wrote anything vituperative about anybody or anything and as far as I can remember there is not a single discarded poem to my credit.'

Others

Anon, 'Briefer Mention', *Dial*, 71 (Dec. 1921), p. 715.

Anon, review, *Commonweal*, 25 (13 Nov. 1936), p. 84. See Harvey, p. 408.

Bishop, John Peale, 'The Poems of Ford Madox Ford', *Poetry*, 50 (Sep. 1937), pp.

336-41; reprinted in *Critical Heritage and Essays on Ford*.

Gordon/Ford, p. 90.

Harvey, pp. 80-83.

Holmes, John, review, *Boston Transcript* (31 Oct. 1936), p. 6. See Harvey, p. 408.

Judd, p. 423.

'M. A. C.', review, *Dallas Morning News* (24 Jan. 1937); not seen; not in Harvey;
information taken from Ford's TccL, above.

MacShane, pp. 235-37.

MacShane, Frank, and editor's note, *Poetry Pilot* (Feb. 1981), pp. 8, 9.

McCole, Camille, review, *Catholic World*, 144 (Feb. 1937), pp. 633-34. See Harvey,
p. 409.

Mizener, pp. 435, 596, n. 8.

Pound/Ford, pp. 142, 176, 197, n. 9.

Saunders 2, pp. 484, 496, 498, 501.

Walton, E. L., 'Poetry as a Relief Valve of a Novelist', *New York Herald Tribune* (1
Nov. 1936), p. 5.

Young, Kenneth, *Ford Madox Ford*, rev. ed. (1956; Harlow: Longmans, Green,
1970), p. 15.

BIBLIOGRAPHY OF UNPUBLISHED POEMS

The poems are listed here in alphabetical order. Poems that exist in two or more versions are placed in chronological order according to date of composition; in such instances, the versions are gathered under the title of the last version and the title of each version is reproduced exactly with, when applicable, its subtitle (see, for example, 'At the Fairing'). Untitled poems are listed under their first line, placed in inverted commas (see, for example, 'Arising early in the autumn light'); deletions in the first line have not been noted. Lyrics on musical score sheets have not been catalogued (for details, see Stang and Smith), nor have posthumously published poems printed in *Letters* and *Presence*.

'Arising early in the autumn light', AMs [two hands], 1 χ , 1p, nd, portrait, plain, no wm, FMF/C ('Sonnet, untitled'. B22, f9). This is a bout-rimé sonnet; the words at the end of each line are not in Ford's hand. Written on the same paper as 'They say the old kind gods a little blind' (see below).

At the Fairing:

'Tis not for', AMs, 1 χ , 1p, nd, portrait, plain, wm: 'Verona Linen', FMF/C ('At the Fairing'. B2, f13).

THE HUMBLE CHAPMAN CRIES HIS WARES. AT THE FAIRING, Ts, 1 χ , 1p, nd, portrait, plain, wm: 'Verona Linen', FMF/C ('At the Fairing'. B2, f13).

AT THE FAIRING | The humble Chapman cries his wares, Ts with A revisions, 1 χ , 1p, nd, portrait, plain, wm: 'Silver Linen', FMF/C ('At the Fairing'. B2, f13).

AT THE FAIRING | (The humble chapman cries his wares from a corner),

TccMs with A revisions, 1χ, 1p, nd, portrait, plain, wm: 'Silver Linen', SH/H. Part of TccMss(b) (for details, see p. 296); on an inner section-break leaf (χ5) of this state, the following quotation (with variants) from the poem is typed: 'Helas je scais un Chant D'Amour | Triste ou gai tour {a=a} [pen revision] tour'.

Listed in the contents pages of TccMss(a) 'Poems in Two Keys' (for details, see pp. 295-96). On the inner title page (χ2) of this state, the following quotation (with variants) from the poem is typed: 'Soli cantare. | Periti Arcades | Helas, je scais un Chant d'Amour | Triste ou gai tour a tour.' On a section-break page (χ5), the following quotation from the poem is typed: 'Soli cantare periti Arcades'. Also listed in the contents pages of AMss/Tss/TccMss (for details, see pp. 296-97).

Throughout his life, Ford quoted versions of the following lines from the poem: 'Like poor Dan Robin, thankful for your crumb / While bigger birds sing mortal loud & swearing; / If the wind lulls I try to get a hearing' (SH/H text). See *Critical Attitude*, p. 181, *Between St. Dennis*, p. 180, Ford to Harold Monro, 30 May 1920, *Letters*, p. 99, *Thus to Revisit*, p. 213, Ford to William Carlos Williams, Sep. 1932, *Letters*, p. 215, 'Notes for a Lecture on Vers Libre', *Critical Writings*, p. 156. See also Saunders 1, p. 63, and Skinner, p. 79.

Birthday-Song, Ts, 1χ, 1p, nd, '1. ST EDMUND'S TERRACE,¹ | REGENT'S PARK. N.W. [London] [printed letter-head], portrait [landscape folded in half], plain, no wm, FMF/C ('Adversity and Birthday-Song'. B1, f8). On recto:

¹ Ford Madox Brown's house.

‘Adversity’, an early version of ‘In Adversity’.

Faith, Hope and Charity; for details of unpublished poems in this projected trilogy, see ‘Faith; Hope’ textual variants, AMss(a-e), pp. 184-89.

For Democracy, AMs, 2χχ, 2pp, nd, χ1: portrait, χ2: portrait [landscape folded in half], lined, no wm, FMF/C (‘For Democracy’. B4, f17).

‘God, to be in Romney Marsh’, AMs, 1χ, 2pp, nd, portrait, plain, wm: crest symbol, FMF/C (‘Miscellaneous Untitled Poems’. B12, f16). Ll. 1-10 misquoted by Iain Finlayson, *Writers in Romney Marsh* (London: Severn House, 1986), p. 108, Judd, p. 132, and Mizener, p. 94; Judd also applies the title, ‘Romney Wall’. Gathered with: ‘He taught some score of striplings how to plough’ (early, incomplete version of ‘Gray’); ‘The lamplight gilds the pictures on the walls’ (early, incomplete version of ‘Gray’); ‘When runnels begin to leap and sing’.

“‘Good night – Good rest’ – ah neither are for me’, part of ALS, Ford to Elsie, ‘Sept 1892’, np, FMF/C. Since this poem is referred to in ‘Textual Variants and Notes’, it is reprinted here in full:

‘Good night – Good rest’ – ah neither are for me
She bade me ‘Good rest’ that kept my rest away
And doffed me to a pillow full of woe
To descant on the thoughts of mine own decay
 ‘Farewell’ – quoth she – ‘& come again tomorrow,’
Farewell – I could not for I suppd with sorrow.

‘Have you not known; how with a west’ring wind’, part of ALS, Ford to Elsie, ‘came. March 5th 1894’ [Elsie’s hand; indicates date of letter’s arrival], ‘90 Brook Green | W’ [London],¹ FMF/C.

¹ Ford’s home from the mid-1880s to 1894; see Saunders 1, pp. 31, 84.

‘He hath outsoared the darkness of our night’, AMs, 1χ, 1p, [Feb. 1902], landscape, plain, no wm, FMF/C (‘He hath outsoared the darkings [*sic*] of our night’. B9, f4). On verso: ‘For Grandpa’s | Wreath | 1902’. Written for Elsie’s father’s wreath; an adaptation of P. B. Shelley’s ‘Adonais’, ll. 352-55; Ford also used Shelley’s lines, unadapted, at the end of *Ford Madox Brown*, p. 423. Reprinted with one variant in Mizener, p. 76. See also Judd, p. 109, and Saunders 1, pp. 146, 529, n. 25. Since the wreath version is referred to in ‘Textual Variants and Notes’, it is reprinted here in full:

He hath outsoared the darkness of our
 Envy and heartache & all grief and pain
 And that unrest which men miscall delight
 Can touch him not and torture not again.
 From his daughter & grandchildren.

‘He saw a swallow, darting in the twilight’. See ‘The Year of the Last Omens’, below.

“He touched the hem...”. See ‘Unseen manuscripts’, below.

In the Sick-Room, TsS, 1χ, 1p, nd, portrait, plain, wm: crest symbol, HRHRC.

Reprinted with variants in *Agenda*, 27. 4/28. 1 (Winter 1989/Spring 1990), p. [169].

An Inventory:

INVENTORY, Ts, 2χχ, 2pp [and TccMs, 4χχ, 4pp], nd, portrait, plain, no wm, FMF/C (‘Inventory’. B9, f275).

INVENTORY, Ts, 2χχ, 2pp [and TccMs, 2χχ, 2pp], nd, portrait, plain, wm: ‘EXTRA STRONG’, FMF/C (‘An Inventory’. B9, f28).

AN INVENTORY, TccMs with A revisions, 2χχ, 2pp, nd, portrait, plain, wm: ‘EXTRA STRONG’, FMF/C (‘An Inventory’. B9, f285).

Katharine Howard [blank verse play], AMs [fragment], 10χχ, 10pp, portrait, plain, no

wm, FMF/C ('Katharine Howard'. B11, f1). Listed as 'Katharine Howard: A Drama in Four Acts' in the contents pages of AMss/Tss/TccMss 'Poems and Little Plays' (for details, see pp. 296-97).

'Last night I had been reading very late', AMs, 1χ, 1p, nd, portrait, plain, wm: 'CROWN | AFRICAN LINEN | EXTRA STRONG', FMF/C ('Eight Untitled Poems'. B4, f2). Gathered with: 'He saw a swallow, darting in the twilight'; 'My lamp has drunk its liquor drop by drop'; 'Oh, heavy sound, exceeding drear and sad'; 'Oh men, if you do love your little children'; 'She shall cover us as a mother the child at the head'; 'Vouchsafe me from yr. Islands of the Blast'; 'When the snow dribbles down thro' the rafter'.

L'Envoi Dedicatory, 2χχ, 2pp, nd, portrait [landscape folded in half], lined, no wm. Gathered as part of Part 3 of AMss 'The Verses for Notes of Music' (for details, see pp. 280-83). χ1 has been folded in half to create four portrait pages: p. 1, 'A Dialogue' (see 'Song-Dialogue' textual variants, AMs, pp. 219-20); pp. 2-3, blank; p. 4, contains the first part of 'L'Envoi Dedicatory', with the subtitle, 'To E. M.' χ2 has been similarly folded: p. 1, title page: 'The Verses for Notes of Music' (see p. 280); p. 2, blank; p. 3, final part of 'L'Envoi Dedicatory', titled 'Envoi Dedicatory'; p. 4, blank. Ford probably planned to use 'L'Envoi Dedicatory' as the final poem in QW, which is dedicated 'To Miss Elsie Martindale'. Why he decided not to is unknown.

The Mother:

'She shall cover us as a mother the child at the head', AMs [fragment], 3χχ, 5pp, nd, portrait [landscape folded in half], lined, no wm, FMF/C ('Eight Untitled Poems'. B4, f2). Gathered with: 'He saw a swallow, darting in the

twilight'; 'Last night I had been reading very late'; 'My lamp has drunk its liquor drop by drop'; 'Oh, heavy sound, exceeding drear and sad'; 'Oh men, if you do love your little children'; 'Vouchsafe me from yr. Islands of the Blast'; 'When the snow dribbles down thro' the rafter'.

THE MOTHER. | (A Psalm....), Ts with A revisions, 5χχ, 5pp, nd, portrait, plain, no wm, FMF/C ('The Mother: A Psalm'. B12, f24).

In the contents pages of TccMss(a) 'Poems in Two Keys' is listed 'The Mother: Epilogue' and in the contents pages of AMss/Tss/TccMss 'Poems and Little Plays' (for details, see pp. 295-97) is listed 'The Mother: Prologue'. Since 'Epilogue' and 'Prologue' are not contained in either state, it is not possible to verify if one of these poems is 'A Psalm'.

'My lamp has drunk its liquor drop by drop', AMs, 1χ, 1p, nd, portrait, plain, no wm, FMF/C ('Eight Untitled Poems'. B4, f2). Gathered with: 'He saw a swallow, darting in the twilight'; 'Last night I had been reading very late'; 'Oh, heavy sound, exceeding drear and sad'; 'Oh men, if you do love your little children'; 'She shall cover us as a mother the child at the head'; 'Vouchsafe me from yr. Islands of the Blast'; 'When the snow dribbles down thro' the rafter'.

Notre Dame du Chateau, AMs, 2χχ, 2pp, nd, portrait, no wm, FMF/C ('Notre Dame du Chateau'. B15, f16).

'Oh, heavy sound, exceeding drear and sad', AMs, 1χ, 1p, nd, portrait, plain, no wm, FMF/C ('Eight Untitled Poems'. B4, f2). Gathered with: 'He saw a swallow, darting in the twilight'; 'Last night I had been reading very late'; 'My lamp has drunk its liquor drop by drop'; 'Oh men, if you do love your little children'; 'She shall cover us as a mother the child at the head'; 'Vouchsafe

me from yr. Islands of the Blast'; 'When the snow dribbles down thro' the rafter'.

'Oh men, if you do love your little children', AMs, 3χχ, 3pp, nd, portrait, plain, no wm, FMF/C ('Eight Untitled Poems'. B4, f2). Gathered with: 'He saw a swallow, darting in the twilight'; 'Last night I had been reading very late'; 'My lamp has drunk its liquor drop by drop'; 'Oh, heavy sound, exceeding drear and sad'; 'She shall cover us as a mother the child at the head'; 'Vouchsafe me from yr. Islands of the Blast'; 'When the snow dribbles down thro' the rafter'.

'On Taplow lock the sun shines down', 1χ, 1p, part of 'As a wounded heart', AMs, 7χχ, 7pp, 'July 23rd [18]92', portrait, lined, no wm, FMF/C ('As a wounded heart'. B2, f10). See Saunders 1, pp. 48, 510, n. 9. Since this poem is referred to in 'Textual Variants and Notes', it is reprinted here in full:

On Taplow lock the sun shines down
In Cliveden woods the shade is flung
Sweet Elsie's locks are burnished brown
With threads of gold.

At Maidenhead the sun sinks low,
With wrathful glare the trees among,
Sweet Elsie's head by its red glow
Is awashed.

The water ripples underneath —
And fain would I by passion torn
In whispered words, with bated breath
My love unfold.

Sweet Elsie answers with her eyes —
(Such eyes can never be forsworn)
Her love for me, even when she dies
And rests with Saints in Paradise
Shall ne'er grow cold.

On the Occasion of My Sister Gaining 6 Prizes, AMs, 1χ, 1p, 'July 22 [18]95',

portrait, plain, no wm, SH/H. Reprinted with variants in Saunders 1, p. 90.

Since this poem is referred to in 'Textual Variants and Notes', it is reprinted here in full:

It really alas! does not matter at all
If I'm truthful or not unto you
For though sometimes believed when I don't tell
the Truth
I am never believed when I do!

The Optimists. See 'Unseen manuscripts', below.

The Pen and the Sword, AMs [written on Ts front cover of 'English Country' (*No Enemy*)], 1χ, 1p, nd, portrait, plain, no wm, FMF/C ('No Enemy'. B16, f15).

The Sailor's Wife:

The Sailor's Wife, Ts, 1χ, 1p, nd, portrait, plain, no wm, FMF/C ('Ripostes'. B20, f5). On recto is an AMs version of 'Ripostes' (part of 'Buckshee').

The Sailor's Wife, TsS, 1χ, 1p, '21/12/MCMXXIX', portrait, plain, no wm, CG/P.

'The Seasons rise & take their course: we travel on from Land to Land', AMsS, 1χ, 1p, '29 July 1906'. Written in the Hüffer's visitor's book, owned by Dr Anton Wilhelm Hüffer (see Saunders 1, p. 222). A German version is followed by an English translation; the latter is reprinted with one variant in Saunders 1, p. 222.

Sevenfold Farewell, Ts, 1χ, 1p [and TccMs, 1χ, 1p], nd, portrait, plain, no wm, FMF/C ('Sevenfold Farewell'. B22, f45).

'She shall cover us as a mother the child at the head'. See 'The Mother', above.

Songs for Sixpence. See 'Unseen manuscripts', below.

Sonnet by Ford Madox Hueffer, AMs [two hands], 1χ, 1p, nd, portrait, lined, no wm,

FMF/C ('Sonnet: Whatever things future have in store'. B22, f10). This is a bout-rimé sonnet; the title and words at the end of each line are not in Ford's hand.

Stripping Underwood:

Felling underwood, AMs, 2χχ, 2pp, nd, portrait, plain, wm: 'Silver Linen', FMF/C ('Stripping Underwood'. B22, f17).

Stripping Underwood, Ts, 1χ, 1p, nd, portrait, plain, wm: 'Silver Linen', FMF/C ('Stripping Underwood'. B22, f17). Revised version of 'Felling Underwood'.

'They say the old kind gods a little blind', AMs, 1χ, 1p, nd, landscape, plain, no wm, FMF/C ('They say the old kind gods'. B22, f24). Written on the same paper as 'Arising early in the autumn light' (see above).

Three Rhymes for a Child:

It seems that Ford planned a sequence of poems under the title 'Rhymes for a Child', wrote at least four poems and then decided to reduce the sequence to 'Three Rhymes for a Child'. The Mss and Tss are in no particular order in the Cornell archive folder. Included in the folder is also a sequence of three poems titled 'Lyra Domestica', the first and third poem of which are taken from 'Three Rhymes for a Child' (see below). The 'Child' is Loewe.

Two poems from 'Three Rhymes for a Child' were published separately in journals and individual collections (see below).

It is not possible to verify an order according to date of composition; the leaves are ordered here according their projected order in the sequence, placed under the relevant sub-heading of the sequence's three sections. Under

each sub-heading, the leaves have been placed in chronological order according to date of composition. The miscellaneous poems in the folder are detailed after. All are held in FMF/C ('Three Rhymes for a Child'. B22, f26).

Cover leaf:

THREE | RHYMES FOR A CHILD | by | Ford Madox Hueffer, Ts with A revisions, 1χ, 1p, nd, portrait, plain, wm: 'IMPERIAL BOND | J. SIMMONS & CO LTD | BRITISH MADE'.

I. Seven Shepherds:¹

RHYMES FOR A CHILD | I. | Seven Shepherds, TccMsS, 1χ, 1p, nd, portrait, plain, no wm. Beneath the poem, in Ford's hand: 'Miss Monroe² | talked of printing this | a long time ago, but she | hasn't.³ If you wanted to you | might communicate | with her first. | FM.F.' It is not known who Ford is addressing.

II. Flight into Egypt [5 states]:

'The white ceiling slopes like the barrel-roof of a church', AMs (pencil) [fragment], 1χ, 1p, nd, portrait [landscape folded in half], plain, no wm. The leaf has been folded in half to create four portrait pages: p. 1, 'The white ceiling slopes like the barrel-roof of a church'; pp. 2-4, blank.

'The white washed ceiling', AMs [fragment], 1χ, 2pp, nd, portrait [landscape folded in half], plain, no wm. The leaf has been folded in half to create four

¹ Published with variants: 'Rhymes for a Child: Seven Shepherds', *Spectator*, 129 (16 Sep. 1922), p. 397; 'Rhymes for a Child: Seven Sleepers', *Living Age*, 315 (4 Nov. 1922), p. 304; 'Seven Shepherds: Rhymes for a Child', *Poetry*, 22. 3 (June 1923), p. 122; 'Seven Shepherds: For E. J.', NP, p. 34, CP36, p. 48.

² Harriet Monroe, editor of *Poetry*; see p. 318, n. 2.

³ See n. 1, above, for details of the poem's publication in *Poetry*; this statement was probably written before June 1923, unless Ford was unaware that Monroe had printed the poem, and perhaps also before the poem's earlier publications (see n. 1, above). The leaf has not been folded, suggesting that it was never posted.

portrait pages: pp. 1-2, 'The white washed ceiling'; pp. 3-4, blank.

'The whitewashed ceiling', AMs [fragment], 1χ, 2pp, nd, portrait [landscape folded in half], plain, no wm. The leaf has been folded in half to create four portrait pages: pp. 1-2, 'The white washed ceiling'; pp. 3-4, blank.

RHYMES FOR A CHILD | II | Flight into Egypt, TccMs with A (pencil) revisions, 4χχ, 4pp, nd, portrait, plain, no wm.

RHYMES FOR A CHILD | III | A Flight into | Egypt, TccMs with A revisions, 4χχ, 4pp, nd, portrait, plain, no wm. Incorporates revisions suggested in 'RHYMES FOR A CHILD | II | Flight into Egypt'.

III. To Julia¹ [two states]:

RHYMES FOR A CHILD | III | To Julia (Who shall be a Poet), TccMs, 1χ, 1p, nd, portrait, plain, no wm. On verso is part of the opening, seemingly abandoned because of various typing errors.

RHYMES FOR A CHILD | III | TO JULIA (who shall be a Poet), TccMs, 1χ, 1p, nd, portrait, plain, no wm.

Rhymes for a Child | To Brahms' Wiegenlied Melody, Ts, 1χ, 1p, nd, portrait, plain, no wm. This would have made a fourth poem in the sequence.

LYRA DOMESTICA, Ts, 4χχ, 4pp, nd, portrait, plain, no wm. χχ1-2 contain a revised version of 'Flight into Egypt'; χ4 contains a revised version of 'To Julia'.

To Violet Hunt. Poet, TccMS with A revisions, 1χ, 1p, '1909' [not Ford's hand], portrait, plain, no wm, FMF/C ('To Violet Hunt. Poet'. B25, f1).

Towton Field:

¹ Published with variants: 'Dedication: To E. J.', NP, p. [3], CP36, p. 25.

‘A fray, was fought at Towton Field’, AMs, 5χχ, 5pp, nd, portrait, plain, wm:
‘VERONA LINEN’, FMF/C (‘Towton Field’. B25, f5).

TOWTON FIELD, Ts [fragment], 1χ, 1p, nd, portrait, plain, wm: ‘VERONA
LINEN’, FMF/C (‘Towton Field’. B25, f5). Incomplete revised version of ‘A
fray, was fought at Towton Field’.

TOWTON FIELD, TccMs with A revisions, 5χχ, 5pp, nd, portrait, plain, wm:
‘Silver Linen’, FMF/P. Part of **TccMss(a)** ‘Poems in Two Keys’ (for details,
see pp. 295-96).

Tristia:

It seems that Ford planned a sequence of poems under this title. The extant Ms
and Tss do not comprise a complete state and they are in no particular order in
the Cornell archive folder. The leaves have a hole punched in the top left
corner, suggesting that they were once linked with the lost leaves. From what
can be ascertained from the extant leaves, much revision would have been
needed to create a coherent whole. Why Ford abandoned the sequence is not
known.

The first two leaves were torn (the tear lines indicating at the same
time) into nine pieces and have been glued onto other leaves. The pieces of the
second leaf were glued over a leaf containing the text of a poem, perhaps one
of the missing poems from the sequence. In *Flurried Years*, p. 244, Hunt
writes: ‘As for his books, [Ford] knew perfectly well the place, as it were,
where they broke their backs, where he lost touch with his idea or went off at a
tangent and began to hurry up because he was so tired of it. *The Good Soldier*
had a very narrow squeak of it, but there was perhaps a good emotional reason

for that. . . . I found the sheets that she [probably Brigit Patmore]¹ had written at his dictation in the dustbin at the bottom of the orchard in a hundred pieces, and it took me a week to mend each one separately and send to a publisher.’ Whether this account is true is unknown. Mizener, p. 566, n. 22, believes it is not ‘literally true’; Stannard’s meticulous editing of *The Good Soldier* revealed that it might be.² The torn leaves of ‘Tristia’, written around the time the novel was completed (August 1914), do not confirm the account’s truth, but they certainly suggest that it should not be dismissed. Whether Ford used an amanuensis for parts of ‘Tristia’ and whether Hunt was the person who mended the poem’s torn pages cannot be verified.

Several poems in the sequence were published separately as part of Ford’s ‘Literary Portraits’ articles in the *Outlook* (see below). Interestingly, in ‘Literary Portraits LIII. The Muse of War’, *Outlook*, 34 (12 Sep. 1914), pp. 334-35, appears ‘Tristia | IV. | “That exploit of yours. . .”’, a Ts of which is not contained here.

It is not possible to order the leaves according to date of composition or to their intended order in the sequence. They follow their order in FMF/C (‘Tristia’. B25, f7).

TRISTIA | ARGUMENT, Ts with A revisions, 2χχ, 2pp, nd, portrait, plain, χ1 wm: ‘7-7-7’. Both leaves have been torn into nine pieces and glued onto other leaves.

NOUGHTS AND CROSSES, TccMs, 2χχ, 2pp, nd, portrait, plain, wm:

¹ See Stannard, ‘History of Composition’, *The Good Soldier*, p. 181. Stannard’s suggestion that ‘she’ is Brigit Patmore is reinforced by Moser who, in a biographical reading of the ‘Gothicisms’ section of ‘Tristia’, says that the poem is ‘probably about Brigit and Violet’ (p. 190).

² Stannard, ‘History of Composition’, *The Good Soldier*, pp. 181-82.

‘IMPERIAL | STRONG’.

TRISTIA. | XI | “I ONLY GROANED”, TccMs with A revisions, 1χ, 1p, nd, portrait, plain, no wm.

TRISTIA | X. | MY DEAR (Shorter Version), 1χ, 1p, nd, portrait, plain, wm: ‘7-7-7’. Variant of ‘TRISTIA | IX. | MY DEAR (Long Version)’ and ‘TRISTIA | VIII | LONGER VERSION’ (see below).

TRISTIA | IX. | MY DEAR (Long Version) [the numeral seems to have been typed later], Ts with A revisions, 2χχ, 2pp, nd, portrait, plain, wm: ‘7-7-7’. Early version of ‘TRISTIA | VIII | LONGER VERSION’ (see below).

TRISTIA | V. | Sleep very well, Ts with A revisions, 1χ, 1p, nd, portrait, plain, wm: ‘7-7-7’.

THE WHITE RAVEN || THE MOULDERING CORPSE,¹ Ts, 1χ, 1p, nd, portrait, plain, wm: ‘7-7-7’. Early version of ‘THE WHITE RAVEN || THE MOULDERING CORPSE’ (see below).

TRISTIA | VIII | LONGER VERSION, Ts [fragment], 1χ, 1p, nd, portrait, plain, wm: ‘7-7-7’. Revised version of ‘TRISTIA | IX | MY DEAR’ (see above). χ2 is missing.

THE WHITE RAVEN || THE MOULDERING CORPSE, Ts with A revisions, 1χ, 1p, nd, portrait, plain, wm: ‘7-7-7’. Revised version of ‘THE WHITE RAVEN || THE MOULDERING CORPSE’ (see above); early version of ‘ANTHOLOGIE DES GOTHICISTES’ (see below).

ANTHOLOGIE DES GOTHICISTES | I. | THE WHITE RAVEN || II. | THE

¹ A version of these poems, under the title ‘Gothicisms’, appeared as part of ‘Literary Portraits XLIX. A Causerie’, *Outlook*, 34 (15 Aug. 1914), pp. 206-07. They were not reprinted in a collection; reprinted in SP97.

MOULDERING CORPSE, Ts with A revisions, 1χ, 1p, nd, portrait, plain, wm: '7-7-7'. Revised version of 'THE WHITE RAVEN || THE MOULDERING CORPSE', Ts with A revisions (see above).

'There was a purple sea',¹ Ts, 1χ, 1p, nd, portrait, plain, wm: '7-7-7'. Early version of 'GOTHICISMS | "Once by a purple sea"' (see below).

III. | WELL THAT'S ALL DONE, Ts with A revisions, 1χ, 1p, nd, portrait, plain, wm: '7-7-7'. Later version of 'GOTHICISMS | "Once by a purple sea"' (see below). The 'III' suggests that this follows parts I and II of 'ANTHOLOGIE DES GOTHICISTES' (see above).

GOTHICISMS | 'Once by a purple sea' || VII. | ETERNITY (TEMPO GIUSTO),² Ts and AMs, 1χ, 1p, nd, portrait, plain, wm: '7-7-7'. The Ts of 'GOTHICISMS', a revised version of 'There was a purple sea' (see above), has been deleted with a single diagonal line of black ink. 'VII. | ETERNITY' is AMs.

The Union [blank verse play], TccMs with A revisions, 11χχ, 11pp, nd, portrait, plain, wm: 'Silver Linen', SH/H. In the margins of several leaves are written, not in Ford's hand, often dismissive comments on the text. It was perhaps due to this criticism that Ford abandoned the play and revised only part to produce 'From the Soil'. Listed as 'The Union: A Little Play' in the contents pages of **TccMss(a)** 'Poems in Two Keys' and **AMss/Tss/TccMss** 'Poems and Little Plays' (for details, see pp. 295-97).

¹ An untitled version of this appeared as part of 'Literary Portraits LI. "Cedant Togae..."', *Outlook*, 34 (5 Sep. 1914), pp. 303-04. It was reprinted with variants as "'When the World Crumbled'" in OH, p. 28, CP36, p. 56.

² A version of this appeared as part of 'Literary Portraits LI. "Cedant Togae..."', *Outlook*, 34 (5 Sep. 1914), pp. 303-04. It was reprinted with variants as "'When the World Was in Building..." in OH, p. 27, and CP36, p. 55.

Vanellus Cristatus, Ts, 1χ, 1p, nd, portrait, plain, wm: 'PIONEER | FINE', FMF/C ('Vanellus Cristatus'. B26, f4). In 'New Poems', AMs, 1χ, 1p, [1905], FMF/C ('List of Poems Available for Publication'. B11, f22), a list of seven poems that Ford planned to publish, Ford mentions the 'shortest version' and the 'long version' of this. The extant Ts version is 20 lines, suggesting that the 'long version' is now lost.

'Vouchsafe me from yr. Islands of the Blast', AMs, 1χ, 1p, nd, portrait, plain, wm: 'PIONEER | FINE', FMF/C ('Eight Untitled Poems'. B4, f2). Gathered with: 'He saw a swallow, darting in the twilight'; 'Last night I had been reading very late'; 'My lamp has drunk its liquor drop by drop'; 'Oh, heavy sound, exceeding drear and sad'; 'Oh men, if you do love your little children'; 'She shall cover us as a mother the child at the head'; 'When the snow dribbles down thro' the rafter'.

'What is that golden thing up there!', AMs [fragment], 1χ, 1p, nd, portrait [landscape folded in half], lined, no wm. Gathered as part of Part 3 of AMss 'The Verses for Notes of Music' (for details, see pp. 280-83). The leaf has been folded in half to create four portrait pages: p. 1, 'What is that golden thing up there'; pp. 2-3, blank; p. 4, part of 'A Song of Seed's Fate' (see 'A Song of Seed's Fate' textual variants, AMs, p. 237).

"When all the little hills....". See 'Unseen manuscripts', below.

'When runnels begin to leap and sing', AMs, 1χ, 1p, nd, portrait, plain, no wm, FMF/C ('Miscellaneous Untitled Poems'. B12, f16). Gathered with: 'God, to be in Romney Marsh'; 'He taught some score of striplings how to plough' (early, incomplete version of 'Gray'); 'The lamplight gilds the pictures on the

walls' (early, incomplete version of 'Gray').

'When the snow dribbles down thro' the rafter', AMs, 1χ, 1p, nd, portrait, plain, wm:

'Silver Linen', FMF/C ('Eight Untitled Poems'. B4, f2). Gathered with: 'He saw a swallow, darting in the twilight'; 'Last night I had been reading very late'; 'My lamp has drunk its liquor drop by drop'; 'Oh, heavy sound, exceeding drear and sad'; 'Oh men, if you do love your little children'; 'She shall cover us as a mother the child at the head'; 'Vouchsafe me from yr. Islands of the Blast'.

The Wood-Hunter's Dream, AMs [not in Ford's hand], nd, landscape, plain, wm:

'ORIGINAL | CHENEYS MILL', FMF/C ('The Wood-Hunter's [*sic*] Dream'. B26, f16). Harvey, p. 123, mis-titles this, 'The Wood-Hunter's Dream'. It is uncertain whether this is by Ford: the subject of desire, loss and marriage, and the images (flowers, woods, nightingales, golden hair), are reminiscent of Ford's early poetry and the 'wood-sprite' recalls his stories and poems for children, especially those in *Christina's*. If the poem is by Ford, the neat, unannotated text suggests that it is a transcription, not produced from dictation.

The Woodland Path. See 'Unseen manuscripts', below.

The Year of the Last Omens:

'He saw a swallow, darting in the twilight', AMs, 1χ, 1p, nd, portrait, plain, wm: 'PIONEER | FINE', FMF/C ('Eight Untitled Poems'. B4, f2). Early version of parts I and II of 'The Year of the Last Omens'. Gathered with: 'Last night I had been reading very late'; 'My lamp has drunk its liquor drop by drop'; 'Oh, heavy sound, exceeding drear and sad'; 'Oh men, if you do love

your little children'; 'She shall cover us as a mother the child at the head';
'Vouchsafe me from yr. Islands of the Blast'; 'When the snow dribbles down
thro' the rafter'.

The Year of the Last Omens, AMs and Ts with A revisions, 3χχ, 3pp, nd,
portrait, plain, wm: 'PIONEER | FINE', FMF/C ('The Year of the Last
Omens'. B28, f1). χ1: AMs cover sheet; χ2: AMs, parts I-III; χ3: Ts, part IV.
Parts I and II are revised versions of 'He saw a swallow, darting in the
twilight'.

Listed in 'New Poems', AMs, 1χ, 1p, [1905], FMF/C ('List of Poems
Available for Publication'. B11, f22), a list of seven poems that Ford planned
to publish.

Young Man's Road Song:

'With my pack upon my back, a goodly load', AMs, 1χ, 1p, nd, portrait, plain,
wm: 'VERONA LINEN', FMF/C ('Young Man's Road Song'. B28, f7). On
verso: YOUNG MAN'S ROAD SONG, Ts [fragment], 1χ, 1p, nd, portrait,
plain, wm: 'AFRICAN LINEN | EXTRA STRONG', FMF/C ('Young Man's
Road Song'. B28, f7). Incomplete revised version of 'With my pack upon my
back, a goodly load'.

YOUNG MAN'S ROAD SONG, TccMs with A revisions, 2χχ, 2pp, nd,
portrait, plain, wm: 'Silver Linen', FMF/P. Part of **TccMss(a)** 'Poems in Two
Keys' (for details, see pp. 295-96). Listed in the contents pages of
AMss/Tss/TccMss 'Poems and Little Plays' (for details, see pp. 296-97).

Young Wife's Song, 1χ, 1p, nd, landscape, plain, no wm, FMF/C ('Young Wife's
Song'. B28, f8).

Unseen manuscripts:

AMs poems given to Elizabeth Cheatham. Currently held in the Thomas Carter Collection, Cornell. See Saunders 2, pp. 336-38, 352-53, 618, n. 1, 619, n. 6, 7, 9, 623, n. 38.

“He touched the hem...”, ‘Songs for Sixpence’, and “When all the little hills....”.

Listed in the contents pages of AMss/Tss/TccMss ‘Poems and Little Plays’ (for details, see pp. 296-97). Unless re-titled and are versions of poems published later, the Mss seem to be lost.

Ms poems given to Eleanor Jackson, Lucy Masterman, and Jane Wells. See Ford to F.

S. Flint, 19 Feb. 1917, *Letters*, p. 83: ‘Mrs. Jackson has one [Ms poem] & Mrs. Masterman & Mrs. Wells some.’ Ford dedicated ‘To Mrs. Percy Jackson’ the journal version of ‘What the Orderly Dog Saw’, *Poetry*, 9. 6 (Mar. 1917), pp. 293-94 (see Saunders 1, pp. 490-91). Wells’s poems are not held in HGW/I. It is possibly that the poems were published in OH.

‘The Optimists’ and ‘The Woodland Path’. Listed in ‘New Poems’, AMs, 1χ, 1p, [1905], FMF/C (‘List of Poems Available for Publication’. B11, f22), a list of seven poems that Ford planned to publish. Unless re-titled and are versions of poems published later, the Mss seem to be lost.

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Each title is the title under which the poem was first published. Variant titles are listed in square brackets followed by the original title to which the reader must refer: for example, '[Song of the Land of Hopes]; see Land of Hopes, The'. Regarding '[Faith and Hope—Part of a Trilogy]', the reader is directed to two titles: 'Faith | Hope'. When only punctuation differs ('Song-Dialogue', for example, was subsequently published as 'Song Dialogue'), only the first published title has been listed. For information about title variants, see the individual poems and 'Textual Variants and Notes'.

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