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**THE SOHO BIBLIOGRAPHIES**

**II**

**A. E. HOUSMAN**







A. E. HOUSMAN

1859-1936

# A. E. HOUSMAN

AN ANNOTATED HAND-LIST

*by*

JOHN CARTER

*and*

JOHN SPARROW

RUPERT HART-DAVIS

SOHO SQUARE LONDON

1952

**Printed in Great Britain  
by Richard Clay and Company Ltd.,  
Bungay, Suffolk**

## PREFACE

THIS hand-list, which now appears in book form for the first time, has been corrected and revised since its original publication in the Transactions of the Bibliographical Society.<sup>1</sup> That it has not been amplified or elaborated is due less to the shortcomings in energy of its compilers than to their knowledge that a full-dress bibliography of Housman is in preparation elsewhere. Since, however, the compilation was designed for the convenience of collectors and amateurs rather than for the instruction of literary critics or scholiasts, we have accepted the suggestion that an unassuming hand-list could still be useful and have therefore maintained the original scope and arrangement.

The arrangement is chronological. The formula of description is elastic: the major pieces being treated more fully than periodical printings, leaflets and the like. The latter are stripped, bibliographically, to the bare essentials, and even in the former we have dispensed with formal collations and title-page transcriptions. Since most of the books are structurally straightforward, we have assumed that the space saved would be more usefully devoted to notes. In these, reference is frequently made to *A. E. Housman, A Sketch, together with a List of his writings and Indexes to his Classical Papers*, by A. S. F. Gow, Cambridge University Press, 1936 (GOW), and to *A. E. H., Some Poems, Some Letters and a Personal Memoir*, by Laurence Housman, London, Cape, 1937 (MEMOIR): also to Grant Richards's *Housman: 1897-1936*, Oxford University Press, 1941 (RICHARDS) and the *Additions and Corrections* to our original hand-list contributed by Mr. William White to *The Library*<sup>2</sup> (WHITE). The first three of these are essential source-books. The last gives particu-

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<sup>1</sup> *The Library*, New Series, vol. XXI, No. 2, 1940.

<sup>2</sup> New Series, vol. XXIII, no. 1, pp. 31-41.

## PREFACE

lars of the American editions and lists a great number of later periodical printings. It should also be recorded that *A Bibliography of Alfred Edward Housman*, compiled by Theodore G. Ehrensam, M.A., was published in 1941 by the F. W. Faxon Company, of Boston, Mass.

Much of Housman's classical work appeared in the learned journals, and of these *adversaria* and reviews Mr. Gow has provided the definitive list. He is our authority for the attribution to Housman of the anonymous pieces listed under nos. 13, 17, 20, 22, 23, 30, 34, and 39. He also dealt as fully as need be with letters to the press, obituary notices, miscellaneous (non-classical) reviews, etc., and these have therefore been excluded from the present hand-list. We have not attempted to record those publications, since 1940, in which letters of Housman's, a few recovered stanzas from the poetical note-books<sup>1</sup> and other unpublished trifles have been printed. What, in short, we have tried to do is to provide the collector with a reasonably complete guide to Housman's first and other significant editions, and to the first printings of his poems in periodicals or collections.

JOHN CARTER

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<sup>1</sup> See Appendix : *A Note on the Poetical MSS.*

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Plate I is reproduced by courtesy of *Time and Tide*, in which it first appeared in 1936. Plates II-VI are reproduced from copies and a manuscript in the collection of John Carter.



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1

*The Death of Socrates*  
(1874)

The Bromsgrove Messenger, 8 August 1874.

This issue of the local paper contains the first (and only complete) printing of *The Death of Socrates*, the poem with which Housman, then fifteen years of age and head of the Fourth Form, won the English verse prize at Bromsgrove School. It runs to 106 lines in rhymed couplets, beginning 'Though thou art free no more, though every trace'. The concluding 10 lines were reprinted by Mr. Laurence Housman in his *Memoir* (p. 31).

A. E. H.'s composition for the previous year, on the subject of Sir Walter Raleigh, was unsuccessful. It survives in manuscript, but only four lines have ever been printed (*Memoir*, p. 30). He won the prize again in 1875; but in this case the *Messenger* (Saturday, 31 July) merely recorded the fact of the recitation, without giving the verses. The subject was *Paul on Mars Hill*.

2

*Parta Quies*  
(1881)

Waifs and Strays, A Terminal Magazine of Oxford Poetry. Vol. II, No. VI, March 1881. Oxford, Blackwell; London, Simpkin Marshall, 1881.

On p. 23 is the first printing of *Parta Quies* ('Good-night. Ensured release'), signed 'A. E. H.'

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Reprinted, with several differences of text and under the title *Alta Quies*, in *More Poems XLVIII*. Restored to the original text in *Collected Poems* (p. 211).

### 3

#### *New Year's Eve* (1881)

Waifs and Strays, Vol. III, No. VIII, November 1881.

On p. 52 is the first printing of *New Year's Eve* ('The end of the year fell chilly'), signed 'A. E. H.'

Reprinted in *Collected Poems*, p. 236.

These two artistically produced fascicles, in their cream wrappers printed in brown, contain all Housman's poetry to be printed during his Oxford period.<sup>1</sup> 'It is a wonder', says his brother (*Memoir*, p. 34), 'and something of a mystery that a writer so prolific of verse in his teens<sup>2</sup> should have produced so little during his twenties. Except for three poems written during his Oxford years (two of them published [Nos. 2 & 3]—the third, his attempt for the Newdigate Prize in 1879, not published) I have not been able to discover, even in the four note-books into which he jotted down the beginnings and rough drafts of his poems, any trace of a poem of earlier date than 1890.'

The Newdigate poem was on the subject of 'Iona'.

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<sup>1</sup> There is one possible exception. But the pseudonymous contributions to an undergraduate periodical (*The Round Table*) 'early in 1878' seem, from Mr. Laurence Housman's guarded reference (*Memoir*, p. 55), to have been humorous pieces. We have been at no pains to identify them.

<sup>2</sup> The reference is to verses circulated among the family, in manuscript, of which specimens are given in the *Memoir*.

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### *A Morning with the Royal Family* (1882)

The Bromsgroviau. Bromsgrove, printed for the Editor, at the 'Messenger' office, 1882. New Series, Vol. 1, No. 2, 15 February; and Vol. 1, No. 3, 29 March.

The first number contains (pp. 27–30) Chapters I to V, the second (pp. 52–9) Chapters V, concluded, to XI, of *A Morning with the Royal Family*.

Of this anonymous skit, which contains some verse, mostly in the final chapter, Mr. Laurence Housman writes as follows (*Memoir*, p. 58): 'One Christmas (1879, I think), we attempted something more ambitious, which produced a memorable result. Each wrote a story, and on Christmas Eve, or thereabouts, the stories were read out to the assembled family. Alfred's contribution was a domestic sketch in verse and prose entitled "A Morning with the Royal Family", the opening sentence of which ran: "'Pigs on the front lawn again!' cried the King, 'Give me a cannon, somebody!' Nobody gave him a cannon, so seizing a teaspoon from the breakfast table he rushed from the apartment." This is the story—the only complete work of fiction, I think, which he ever produced<sup>1</sup>—which was published a year or two later, without his permission, in the Bromsgrove School Magazine, and has remained ever since a prized but rather private family possession, republication having been strictly forbidden by the author.<sup>2</sup> In the school it had a great success—even the Headmaster enjoyed it; but it contained two improprieties of a profane character—or what were thought to be so in those days; and, in order that none might be scandalized, the Headmaster caused little slips of paper to be pasted over the offending

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<sup>1</sup> A short sequel, written out for his brother Basil in 1931, survives in manuscript—"the only existing portion of my second work of fiction."

<sup>2</sup> Reprinted since his death, however: see White, p. 32.

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words, with harmless substitutes printed thereon. Of course, they were all picked away in no time, but the symbolic fig-leaves served their purpose, indicating a belated censorship for the satisfaction of school parents.'

Any collectors lucky enough to run down these flimsy octavos in pale blue wrappers should look for the slips on pp. 28 (see Plate II) and 29.

One of the sets of verses ("As I was a-walking among the grassy hay") was reprinted anonymously in *Ant Antics* (edited by Lady Cave; John Murray, 1933), and again in Mrs. Symons's contribution to *The Edwardian* (see No. 43).

### 5

#### *Hendecasyllables*

(1882)

The Bromsgrovian, Vol. I, No. 4.

On p. 92 is printed this set of Latin verses; 16 lines, beginning 'O quot fert Thetis, insularum ocelle': signed 'A. E. H.' They are a rendering of John Dryden's poem *Britain* ('Fairest isle, all isles excelling'), which follows them on the same page.

These verses have never been reprinted. 'This', writes Mr. Gow (p. 77, note 3), 'and the elegiac dedication of the Manilius are the only Greek or Latin verses of Housman's I have seen . . . in the Cambridge Inaugural Lecture he defended verse-writing as being, unlike most forms of learning, an act of creation, and thereby enlivening and developing the faculties; but he had little taste for it himself.'

### 6

#### *Fragment of a Greek Tragedy*

(1883)

The Bromsgrovian, Vol. II, No. 5, 8 June 1883.

On pp. 107-9 is the first printing of *Fragment of a Greek Tragedy*, signed 'A. E. H.'

## CHAPTER II.

THE Royal family seated at breakfast when the king ran out after the pigs, consisted of the queen, princess Amelia (the eldest of the family), prince Henry (the heir apparent), and the baby. The moment her father left the room, princess Amelia drove her tea cup into the marmalade, extracted a large scoop, and swallowed it.

"Well I never!" said the queen, "Amelia!"

"Heaven helps those who help themselves, mamma," replied the princess, wiping her mouth with her pinafore.

The queen opened her mouth to rebuke this remark, but a blue-bottle flying into it distracted her attention; and scarcely had she finished drowning the bluebottle in the slop basin when a terrific crash resounded through the palace.

"What an extraordinary noise," exclaimed the queen; "it sounded exactly like a cedar tree blowing down on a constitutional monarch. Henry, I wonder if anything has happened to your papa."

"If it has," said prince Henry, leaning back in his chair, "I hereby give a free pardon to all murderers and felons, and I lower the price of bread one penny per loaf, and I will have a damson pudding for lunch. I should like to commence my reign auspiciously, you know, mamma," said he, in a meditative way. He then took a slice of bread and jam in one hand, and his teacup in the other, and went out to see what had become of the king.

## CHAPTER III.

AN incautious reader of the end of my first chapter might perhaps suppose that he found the king dead on the doorstep. But I did not say that the king was killed by the cedar tree; I merely said that he was succeeded by his son Henry X.; and so he was, when he died, which was fifteen years afterwards. He was not hurt by the cedar tree at all, he was only rather frightened and exceedingly angry, as it had killed the pigs, which he wanted to have the killing of to himself. He was therefore lying on the gravel and addressing the cedar tree in language which perhaps is best described by the poet Laureate in his beautiful poem on the occasion, beginning:—

As I came over the windy lea  
The king was cursing the cedar tree,  
And the way his Majesty curse and swore,  
I never had heard such oaths before.



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Mr. Gow (p. 76) gives references for the following reprints: *University College Gazette*, 1897; *Cornhill Magazine*, April, 1901; *Trinity Magazine*, 1921; privately printed at the Snail's Pace Press, Amherst, U.S.A., 1925; *Yale Review*, 1928; *Apes and Parrots*, ed. J. C. Squire, 1928: *New York Herald-Tribune*, 1936.

'The text of this parody', Mr. Gow continues, 'was considerably altered before its second, and again before its third appearance. The *Cornhill* text appears in *Apes and Parrots* and in the *New York Herald-Tribune*. The *Trinity Magazine* makes acknowledgements to the *Cornhill* but contains improvements in ll. 8 and 59 and differs in punctuation. The *Yale Review* speaks of recent changes by the author, but its text, apart from misprints in ll. 10 and 58, differs from that of the *Trinity Magazine* only in reverting to the punctuation of the *Cornhill*.'

Reprints not listed by Mr. Gow but cited by White (p. 32) include *The Living Age* (Boston), Vol. CCXXIX, No. 2967, pp. 437-9, 18 May 1901 (the *Cornhill* text, signed *A. E. Housman*); and two printings in pamphlet form, one by the Peter Pauper Press (Mt. Vernon, New York [1937], as a supplement to its edition of *A Shropshire Lad*) and one by the Branford College Press (New Haven, Conn., 1938).

### 7

## Three Translations from the Greek (1890)

Odes from the Greek Dramatists. Translated into lyric metres by English poets and scholars, edited by Alfred W. Pollard. London, David Stott, 1890.

Housman's contributions are on p. 15<sup>a</sup> (*Septem [contra Thebas*, 16 lines); pp. 85, 87 (*Oedipus Coloneus*, 42 lines); and pp. 109, 111 (*Alcestitis*, 44 lines): all signed in full. The versions were specially written for the book, not gathered from elsewhere.

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There are variant bindings of this parchment-bound duodecimo, of which that with the gold medallion on the front cover is almost certainly the earlier (see *Bibliographical Notes and Queries*, II, 4, 10 and II, 6, 4, for further detail and argument).

There was also an issue on large (very large) paper, limited to 50 copies, signed by the editor.

Part of the edition was sent for distribution in the United States, and these copies, otherwise identical with the medallioned London issue, have the imprint on title-page and spine of A.C. McClurg & Co., of Chicago.

Numerous reprintings of these translations, mostly American, are listed by White (p. 32). *Collected Poems*, pp. 243-7.

### 8

#### *Testimonials*

(1892)

Testimonials in Favour of Alfred Edward Housman . . . a Candidate for the Professorship of Latin in University College, London. Cambridge, Printed at the University Press, 1892.

215 × 135 mm. Stitched, without wrappers. 12 leaves.

Pp. 3, 4 carry Housman's letter to the Council, dated 19 April 1892, presenting himself as a candidate, and setting out his record as a scholar up to that date. This is followed by an *Index* and seventeen testimonials from the following scholars: Henry Nettleship, J. E. B. Mayor, R. Y. Tyrrell, Arthur Palmer, Lewis Campbell, T. Herbert Warren, Robinson Ellis, T. C. Snow, Herbert Millington, Alfred W. Pollard, Henry Jackson, Joseph B. Mayor, A. W. Verrall, J. S. Reid, G. M. Edwards, B. L. Gildersleeve, and N. Wecklein.

We can locate only three copies of this pamphlet (University College, London, A. S. F. Gow, John Carter). It is understood that two or three others were found among Housman's papers, but their disposal was not recorded. There is no copy





# INTRODUCTORY LECTURE

DELIVERED BEFORE

THE FACULTIES OF ARTS AND LAWS  
AND OF SCIENCE

IN

UNIVERSITY COLLEGE, LONDON,

OCTOBER 3, 1892,

BY

A. E. HOUSMAN, M.A.,  
PROFESSOR OF LATIN.

*Nescit vox missa reverti.*

CAMBRIDGE:

PRINTED AT THE UNIVERSITY PRESS.

1892

III. Title-page of No. 9.

From a copy trimmed 5 mm. at the top.

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in the University Library, Cambridge, nor in the library of Trinity College. At St. John's College, Oxford, is a contemporary typescript (and its carbon copy), with Wecklein's letter in MS transcript. The original testimonial letters were destroyed by enemy action during the last war.

### 9

## INTRODUCTORY LECTURE

(1892)

Introductory Lecture delivered before the Faculties of Arts and Laws and of Science in University College, London, October 3, 1892 . . . *Nescit vox missa reverti*. Cambridge: Printed at the University Press, 1892.

215 × 135 mm. Stitched, without wrappers. 10 leaves.

'This was not Housman's inaugural lecture as professor but an annual lecture introductory to the session, the delivery of which, in 1892, fell to him as junior professor. Its theme is that learning, literary and scientific alike, is desirable for its own sake.' (Gow, p. 75.)

The *Lecture* was printed for distribution to the members of the Faculties before whom it was delivered. It was not published or for sale at the time, and less than a score of copies seem to have survived.

See Plate III.

### 9a

Cambridge, Printed at the University Press, 1933.

220 × 140 mm. Blue wrappers, printed in black. 14 leaves.

This private reprint contains a prefatory note; but except for a correction made by the author in the quotation from King George III on p. 16, the text itself is reprinted without alteration.

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100 copies were printed for John Carter and John Sparrow. 25 were reserved for the author. None was for sale. Two copies were printed on blue paper.

Of the suggestion for this reprint Housman wrote 9 November 1933: 'Although I was not a willing party to the original publication of my introductory lecture at University College, published it is, and your flattering proposal, if carried out, will not make matters perceptibly worse; so I offer no objection, and indeed I should be glad of a few additional copies.' And on 5 December: 'I should like to have it stated that the Council of University College, not I, had the lecture printed. I consented, because it seemed churlish to refuse. This is the purport of *Nescit vox missa reverti*.'

### 9b

Cambridge, at the University Press, 1937.

183 × 123 mm. Blue boards, printed in black. 24 leaves (the first and last blank).

This is the first published edition. The text, which follows that of 9a, is preceded by a *Note* by A. S. F. Gow.

### 10

*R.L.S.*

(1894)

The Academy, No. 1181, 22 December 1894.

These lines on the death of Robert Louis Stevenson were first printed on p. 533, signed in full.

This is the piece of which Mr. Gow wrote (p. 22): 'The Fitzwilliam Museum used to exhibit the manuscript of a poem by him, published in a periodical but not reprinted in either volume of verse; and when he gave the Museum the manuscript of *Last Poems* he retrieved and burnt the poem he wished forgotten.'

Reprinted on p. 41 of *In Praise of Stevenson, An Anthology*, Chicago, The Bookfellows, 1919; and *Collected Poems*, p. 239.

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### A SHROPSHIRE LAD

(1896)

A Shropshire Lad. London, Kegan Paul, Trench, Trubner & Co. Ltd., MDCCCXCVI.

172 × 110 mm. 52 leaves. Pale blue paper boards, white parchment back, cream paper label lettered vertically in red. The title-page is printed in red and black.

Accompanying the copy given by A. E. H. to Mr. Gow (mentioned below) was a note, reading: 'I am afraid that you will despise not only the print and paper, for which I am not responsible, but also the binding and title-page, for which I am.'

There was no printed dust-jacket, but Messrs. Kegan Paul's records show a charge of ninepence for 'papering'. This would accord with the glazed paper jackets which have survived on some copies. The book was published, probably during the first week of March, at half a crown.

Of this first edition 500 copies were printed, of which 150 (ready bound) were exported for publication in New York by John Lane. These were furnished with a cancel title-page bearing the Lane imprint and dated 1897.

#### *The title*

The volume was originally called *Poems by Terence Hearsay*. This title was exchanged for the final one at the suggestion of Professor A. W. Pollard. The book was offered to Macmillan,<sup>1</sup> but declined; and it was subsequently printed at the author's expense for publication by Messrs. Kegan Paul.

#### *The paper label*

There are two variants of the printed paper label, as shown in Plate IV, and while it is fairly certain that the one marked A is the primary, the circumstances surrounding the production of B remain obscure. Evidence for the priority of A is provided by the copyright examples in the British Museum

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<sup>1</sup> Also to three other publishers, according to Mr. Percy Withers, one of them being A. H. Bullen (*A Buried Life*, p. 68).

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(received 17 April 1896) and in Bodley (U.L.C. copy has been missing for some years); by one of the 'author's copies' which Housman in later years presented to Mr. Gow; by the copies given on publication to his sister Mrs. Symons, and his friend A. W. Pollard, all of which are A. This is not proof. For even such a concatenation of support for A would be invalidated by the discovery of copies with the B label bearing inscriptions contemporary with publication. But we have seen none such; and since the variants seem to us certainly successive, not simultaneous, the evidence at present suggests that B must be later.

The immediately obvious hypotheses,

- (1) That A was used for the English, B for the American copies,
- (2) That A was used for the first English binding-up (250) and the American issue (150): B for the second English binding-up (100),

are at once ruled out by the inconvenient fact that the two variants are found impartially in conjunction with both London and New York title-pages. Yet Messrs. Kegan Paul's records contain only the single entry, for 'a printing of 500 back labels in red ink'. And we are accordingly reduced to the supposition that at some time before the casing of the New York consignment some portion of this 500 was either spoiled or mislaid at the bindery, and replaced by a second printing which was thereafter used indiscriminately with the remainder of the first.

It is tempting to hazard the further conjecture, that the loss or damage occurred between the completion of the first binding-up (of the English issue) and the binding-up of the American issue. This would give

- (1) first English binding—all A labels
- (2) American issue—A and B labels, mixed
- (3) second English binding—A and B labels, mixed; or, possibly, all B labels. This would mean that, of copies of the first (English) edition, A-labelled copies may be of either binding, while B-labelled copies must be of the second. But this remains a second degree conjecture.

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### *A slip case?*

The copy presented by A. E. H. to Mr. Gow presents a problem which we have been unable to solve: for it is in a maroon board slip-case. Now, although the gift was made only in 1935, this copy had been unearthed from among Housman's papers and was understood to have been one of those sent him on publication. It was unopened, in its glazed jacket, and had clearly been long preserved in the slip-case, which indeed has every appearance of being original. Mr. Gow writes: 'When Housman gave me my copy I said I had not known it had been published in a slip-case and he said that it had . . . he did not tell me any more.'

But before accepting the evidence of our own eyes and of the author's recollection, and stating that *A Shropshire Lad* was issued in a slip case, we must consider the following points:

- (1) There is no record of such a thing in Messrs. Kegan Paul's ledgers; and their meticulous accounting for the expenses of a 'commission' book is evidenced by the ninepenny entry for wrapping paper.
- (2) Mr. Laurence Housman is positive, and so was Professor Pollard (who received a presentation copy on publication) that the book had no slip case; while Mrs. Symons wrote: 'I am practically certain that none of the copies of *A Shropshire Lad* came to any of us in slip cases. Alfred sent all of us copies, three of which came into my possession. Both my step-mother and I were great hoarders and I am sure we should have kept such covers.'
- (3) No other example of it is recorded.

The last point does not carry much weight. But the others are difficult to explain; and the evidence of the contemporary presentation copies rules out the hypothesis that slip-cases were specially provided for the author's complimentary copies. The choice, then, seems to lie between regarding Mr. Gow's slip-cased copy as unique, and inferring from it that others must have been so issued.

### *Later editions*

The second edition (8vo, green buckram, 500 copies; now a scarce book) was published by Grant Richards in 1898. 'It

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contains nothing new,' wrote Housman once, 'except a few misprints', and some of these he corrected in his own copy. With a few exceptions (e.g. Riccardi Press 1914, Alcuin Press 1929, Harrap 1940), Grant Richards and (since 1927) his successor firm, the Richards Press, have published all subsequent English editions of *A Shropshire Lad*. The book was reprinted in 1900, 18mo, 'Smaller Classics' series (1,000 copies, now very scarce); 1903, f<sup>o</sup>cap 8vo, red wrappers, 2,000 copies; the remaining sheets reissued (red buckram) in 1906 with cancel title. In 1907 it was included in the publisher's 'Omar' series, royal 32mo, at 6d. in cloth and 1s. in leather (5,000 copies printed); and in the same year an edition (500) on hand-made paper was put out in green buckram.

In 1908 appeared the first illustrated edition (2,000 copies), a large 8vo, in cream cloth at 6s. or limp leather at 7s. 6d. There are eight plates, reproduced in colour from water colours by William Hyde depicting Shropshire landscapes. A scarce 32mo edition of the same year has one of these illustrations reproduced in monochrome as a frontispiece. A set of decorations was designed by Lovat Fraser in 1920, but Housman did not like them and they were never used. They were, however, reproduced some years afterwards under the title *Sixty-three Unpublished Designs*, with an introduction by Holbrook Jackson explaining their relation to *A Shropshire Lad*, in a booklet issued by the First Edition Club.

### *The Text*

The text remained unchanged, except for misprints, till 1922, when the author made two alterations:—

In XXXVIII, 10 *Thick on the wind are sown* becomes  
*Loose on the wind are sown*

In LII, 9 *He hears: long since forgotten*, becomes  
*He hears: no more remembered*

That an author so impatient of inaccuracy ('accuracy is a duty, not a virtue,' he wrote in 1927) should have put up for many years with a publisher so negligent, is testimony to Housman's warm personal regard for Grant Richards. Of the second edition—the first from his new publisher—he recalled in 1935 that no proofs were sent for his correction, and

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he wrote after its publication (Richards, p. 26) 'last time someone played games with the punctuation.' Of the third edition he was able to say (Richards, p. 48) that it was 'almost exactly correct,' and he corrected proofs of subsequent reprints in 1902 and 1904. In 1914, however, he had to remind Richards that he had seen no proofs of the 1912 edition, and four years later he noticed eight mistakes in the current 8vo edition, 'probably all taken over from 1916.' In 1922 he wrote of the 1918 and 1921 editions: 'in both I find the same set of blunders in punctuation and ordering of lines, some of which I have corrected again and again' (Richards, p. 201). Proofs of the impending reprint were accordingly sent to him and returned corrected in October; but in December he writes (Richards, p. 206): 'In the copies of the small Shropshire Lad which you sent me a few weeks ago, the corrections I gave you have not been made.' In 1927 he notes 'a disgusting misprint' in the 1925 reprint, and in the following year (Richards, p. 244) he writes: 'At the present moment my feelings towards you are much embittered by the discovery that your last small edition of *A Shropshire Lad* contains 15 errors, some of them filthy.' He marked these (and indeed half a dozen more) in his copy of the 1926 printing (32mo), which survives, and asterised the five most important ones, from which an errata slip was prepared for insertion in the remaining copies. This is the only errata slip we have noticed in any edition of *A Shropshire Lad*.

### *American editions*

These were numerous and, until 1922, mostly unauthorised, for the book was not protected by copyright. For particulars, see White pp. 33-4 and the appendix to Carl J. Weber's 'Jubilee Edition' (Waterville, Maine, 1946).

12

### *Diffugere Nives* (1897)

The Quarto. A Volume Artistic, Literary and Musical. London, J. S. Virtue & Co., 1897. Volume III.

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This quarto was issued in two styles of binding: green cloth, title and design in gilt, and pale blue-green paper boards, title and design in black.

On p. 95 is the first printing of *Diffugere Nives* ('The snows are fled away, leaves on the shaws'). It is signed in full.

This is Housman's only published translation from the Latin—Horace, *Odes*, IV, 7. A letter to *The Times* (5 May 1936) from a lady who had attended his lectures at Cambridge perhaps explains this singularity. 'One morning in May 1914, when the trees in Cambridge were covered with blossom, he reached in his lecture Ode 7 in Horace's Fourth book, "Diffugere nives, redeunt iam gramina campis". This ode he dissected with the usual display of brilliance, wit, and sarcasm. Then for the first time in two years he looked up at us, and in quite a different voice said: "I should like to spend the last few minutes considering this ode simply as poetry." Our previous experience of Professor Housman would have made us sure that he would regard such a proceeding as beneath contempt. He read the ode aloud with deep emotion, first in Latin and then in an English translation of his own. "That", he said hurriedly, almost like a man betraying a secret, "I regard as the most beautiful poem in ancient literature", and walked quickly out of the room.'

Reprinted in *The Trinity Magazine* (Cambridge), Vol. III, No. 2, p. 37 (March 1922); *More Poems* V, with small differences of text; *Collected Poems*, p. 163, the original text restored.

### 13

#### *Extract from a Didactic Poem on Latin Grammar* (1899)

University College (London) Gazette, II, 34.

This is the first printing of these verses, beginning 'See on the cliff fair Adjectiva stand'. They originally formed the conclusion to a paper on Erasmus Darwin, whose style they imitate.

Reprinted *Memoir*, p. 245.



## Illic jacet.

1

Oh hard is the bed they have made him,  
And common the blanket and cheap;  
But there he will lie as they laid him:  
Where else could you trust him to sleep?

2

To sleep when the bugle is crying  
And ravens have heard and are brave,  
Then mothers and sweethearts are sighing  
And lads are in love with the grave.

3

Oh dark is the chamber and lonely,  
And lights and companions depart;  
But lief will he lose them, and only  
Behold the desire of his heart.

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14

### *Illic Jacet*

(1900)

The Academy, 24 February 1900.

On p. 169 is printed for the first time *Illic Jacet* ('Oh hard is the bed they have made him'), signed in full.

14a

The *Edwardian*, Vol. 7, No. 19, December 1915 (see also No. 26).

On p. 453 the poem is reprinted under the heading 'Illic Jacet./ In Memoriam./C. A. S.' It is unsigned.

*The Edwardian* is the magazine of King Edward's School, Bath. 'C. A. S.' was Lieutenant Clement Aubrey Symons, an old boy of the School and Housman's nephew, who had been killed in action. In a letter to his sister, dated 5 October 1915, on receipt of this news, Housman wrote: "I do not know that I can do better than send you some verses that I wrote many years ago; because the essential business of poetry, as it has been said, is to harmonise the sadness of the universe, and it is somehow more sustaining and healing than prose." It may be presumed that this prompted the *Edwardian* printing, even though its text does not follow the MS which Housman sent to his sister, the first page of which is reproduced in Plate V.

Reprinted *Last Poems* IV (see No. 33 for a note on the variations of text).

15

### *The Olive*

(1902)

The *Outlook*, Vol. IX, No. 227. Saturday, 7 June 1902.

The poem is printed on p. 592, signed in full.

Reprinted *Collected Poems*, p. 240 (not from this text, but from a manuscript).

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16

*The Oracles*

(1903)

The Venture, An Annual of Art and Literature, edited by Laurence Housman and W. Somerset Maugham. London, at John Baillie's, 1903.

4to grey pictorial boards, holland back.

On p. 39 is the first printing of *The Oracles* ('Tis mute, the word they went to hear'), signed in full.

The title is actually given at the head of the text as *The Oracle*, but this was a misprint, which Housman corrected in his own copy. He also deleted a superfluous comma in line 2.

Reprinted *Last Poems* XXV.

17

The Sydney Address

(1903)

Record of the Jubilee Celebrations of the University of Sydney. September 30th, 1902. Sydney, William Brooks & Co., Ltd., 1903.

8vo cream boards lettered in gilt.

On p. 144 is a Latin address from University College, London, signed by its president. This was composed by Housman (see Gow, p. 80, note 1).

Mr. Gow writes (*loc. cit.*): 'I suppose that as Professor of Latin at University College he may have been called upon for other such addresses.' A Latin Address to Dublin University, July 1892, printed in broadsheet form, was found among his papers; but even if Housman had taken up his duties by this date, there can be no confidence that he himself composed it.

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18

## MANILII ASTRONOMICA

(1903–30)

M. Manilii Astronomicon Liber Primus recensuit et enarravit A. E. Housman . . . Londinii apud Grant Richards MDCCCIII.

215 × 141 mm. Dull blue boards, printed in black, dark blue linen spine, white label, edges cut flush.

On p. v is the dedication to Moses Jackson, 28 lines of Latin elegiacs. Pp. vii–lxxv contain the famous preface.

The paper label to Vol. 1 is found in two forms:

(a) MANILIVS. HOVSMAN

(b) MANILII I. HOVSMAN

Although the publishers have no record or recollection of the change, it must be supposed that the more precise form is the later. It would be reasonable to guess that *b* was substituted for *a* (of which the compilers have seen only one copy in twenty years) when it became necessary to differentiate Book I from the editions of the later books which were published subsequently; for Mr. Gow has stated on Housman's own authority (p. 19, *Times Literary Supplement*, 6 February 1937) that when he published his edition of Book I he had not yet decided to proceed with an edition of the whole poem.<sup>1</sup> Yet at least three *a* copies known to us were demonstrably issued before June, 1903.

There are minor variations in label (*b*) and also in the labelling of the later volumes (see Richards, pp. 170, 180). Presumably fresh batches of labels were printed as required for successive binding orders.

The succeeding volumes were issued by the same publishing firm<sup>2</sup> in uniform style. Book II (1912) contains an astrological excursus by way of preface, as do Books III (1916) and IV (1920). In Book V (1930) besides some *Addenda* to the pre-

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<sup>1</sup> Pp. 82–99 of Vol. 1 contain emendations of Books II–IV (Those to Book V had been published in *Journal of Philology*).

<sup>2</sup> In Book V this had become 'apud Societatem *The Richards Press*'.

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ceding volumes at the end, the particular preface to the contents is preceded (pp. v–xxxvii) by a general retrospective survey of Manilian studies during the intervening 27 years. In its opening paragraph Housman gives the following particulars of the publication of the five volumes:

‘All were produced at my own expense and offered to the public at much less than cost price;<sup>1</sup> but this unscrupulous artifice did not overcome the natural disrelish of mankind for the combination of a tedious author with an odious editor. Of each volume there were printed 400 copies: only the first is yet sold out,<sup>2</sup> and that took 23 years; and the reason why it took no longer is that it found purchasers among the unlearned, who had heard that it contained a scurrilous preface and hoped to extract from it a low enjoyment.’

An *editio altera* was published in 1937 by the Cambridge University Press. It was reproduced by photolithography from the original edition, with various corrections, omissions and rearrangements. Each volume has an introductory note by A. S. F. Gow.

### 18a

An *editio minor*, in one volume, was published in 1932 by the Cambridge University Press.

### 19

#### *Astronomy*

(1904)

Wayfarer’s Love. Contributions from Living Poets edited by the Duchess of Sutherland. Westminster, Archibald Constable, 1904.

Small 4to, green cloth decorated in gilt. Also 100 copies on large paper, bound in vellum, numbered and signed by the editor.

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<sup>1</sup> Books I–III, 4s. 6d. each; Book IV, 6s.; Book V, 7s. 6d. The formidable bulk and complexity of the *apparatus criticus* must have been very expensive to set up. Book I was printed by R. & R. Clark, the remainder by Maclehose.

<sup>2</sup> Book II eventually sold out also. The remaining stock of the succeeding volumes was pulped.

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On p. 65 appears the first printing of *Astronomy* ('The Wain upon the northern steep'), signed in full.

Reprinted *Last Poems* XVII.

### 20

#### *The Parallelogram*

(1904)

U.C.L. Union Magazine, Vol. 1, No. 1, 1904.

On p. 21 is the first printing of *The Parallelogram, or Infant Optimism*. 11 four-line stanzas, unsigned.

The *Union Magazine* is the magazine of University College, London.

See No. 23a for reprint.

### 21

#### IVVENALIS SATVRAE

(1905)

D. Iunii Iuuenalis Saturae editorum in usum edidit A. E. Housman. Londinii apud E. Grant Richards. MDCCCXCV.

214 × 141 mm. Apricot coloured boards, printed in black, linen back, white paper label, edges cut flush.

Preface, pp. v-xxxvi.

Printed by R. & R. Clark and published at 4s. 6d.

In 1903 Housman had been asked by J. P. Postgate to undertake the recension of Juvenal for the *Corpus Poetarum Latinorum*, for which he had already edited Ovid's *Ibis* (vol. I, 1894, with a short note on the MSS, in Latin, p. xxi). This text of Juvenal (vol. II, pt. V, 1905) was again prefaced (pp. viii, ix) by a short Latin note on the MSS. Of the independent, and much fuller, edition here described he wrote, at the end of the preface: 'it is an enterprise undertaken in haste and in humane concern for the relief of a people sitting in darkness.'

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21a

Second edition, Cambridge University Press, 1931.  
With minor corrections and an additional preface occupying  
pp. xxxvii–lvii; reprinted (by photolithography) 1938.

22

*The Amphisbaena*  
(1906)

U.C.L. Union Magazine, Vol. 2, No. 1, June 1906.  
On p. 11 is the first printing of *The Amphisbaena, or The Limits  
of Human Knowledge*. 42 octosyllabic couplets, unsigned.  
This is entirely different from the set of verses under the same  
title published in the *Memoir* (p. 233).  
See No. 23a for reprint.

23

*The Crocodile*  
(1911)

U.L.C. Union Magazine, Vol. 5, No. 1, March 1911.  
On p. 159 is the first printing of *The Crocodile, or Public De-  
cency*. 46 octosyllabic couplets, unsigned.  
This number of the magazine also contains, loosely inserted,  
a caricature representing Housman about to deliver the  
Foundation Oration on Thomas Campbell, with the apprehensive  
shade of the poet in the background and the caption  
'Mr. Thomas Campbell begins to wish he hadn't.'

23a

The three facetious pieces (nos. 20, 22, 23) were  
collected in 1935 and privately printed, under the  
title *Three Poems*, in the Department of English  
at University College, London (square 8vo, eight  
leaves, in blue wrappers printed in black).

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24

Address to H. M. Butler

(1913)

387 × 288 mm. 2 leaves. Privately printed in red and black, without imprint (but at the Cambridge University Press).

Anonymous. The first page carries the arms of Trinity College, the recipient's name, &c.; the second carries the text of the address; the third, a list of the signatories (the Fellows of the College, headed by the Vice-Master). The fourth page is blank.

Reprinted (and first published) in J. R. M. Butler's *Henry Montagu Butler, A Memoir*, p. 193.

25

*The First of May*

(1914)

The Cambridge Review, 29 April 1914.

On p. 386 is the first printing of *The First of May* ('The orchards half the way'), signed in full.

Reprinted *Last Poems* XXXIV.

26

*The Conflict*

(1915)

The Edwardian, Vol. 7, No. 19, December 1915.

Inserted in this number of the magazine (see also 14a) is a four page leaflet on plate paper in memory of Housman's nephew, Lieut. C. A. Symons. On p. [2] of this leaflet, is printed 'Her strong enchantments broken' (for 'failing'), unsigned, under the title of *The Conflict*. A note states that 'the above fine lines . . . were copied by Lieutenant Symons into an autograph book', and Mrs. Symons has stated that the

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variation 'foot on her neck' for 'knife at her neck' in line 4 was introduced by Lieut. Symons in the process of copying. For the other textual differences see No. 33.

Set up as No. XLIII in *A Shropshire Lad*, but deleted by Housman in page-proof, dated 23 December 1895.<sup>1</sup>

Reprinted *Last Poems* III, untitled.

27

*The Sage to the Young Man*

(1916)

The *Edwardian*, Vol. 7, No. 20, April 1916.

On p. 486 is printed for the first time *The Sage to the Young Man* ('O youth whose heart is right'). It is unsigned and described as 'From an unpublished MS'.

Reprinted *More Poems* IV. Of the several differences between this and the *More Poems* text one—*duty* in line 4 for *Virtue*—is stated by Mrs. Symons to have been a deliberate alteration by the editor of *The Edwardian*.

This poem also had been intended for publication in *A Shropshire Lad*, as no. XLII of the series, but Housman deleted it in page-proof (which survives).<sup>2</sup> An analysis of the development of the text, as shown in the three printed versions and five MSS versions, was published by John Carter in *The Times Literary Supplement*, 5 and 12 June 1943. The references to the MSS (see Appendix) contain several inaccuracies.

28

'As I gird on for fighting'

(1917)

The *Blunderbuss*, No. 3, March 1917.

On p. 36 this poem is printed for the first time, under the title *Verses*, signed in full.

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<sup>1, 2</sup> In the collection of John Carter.

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*The Blunderbuss* was a miscellany produced at Trinity College, Cambridge, by the 5th Officer Cadet Battalion, and printed at the University Press.

Reprinted in *The Trinity Magazine* (Cambridge), Vol. II, No. 5, p. 4. (November 1920); *Last Poems* II.

### 29

#### *Epitaph on an Army of Mercenaries* (1917)

The Times, 31 October 1917.

On p. 7, under a leading article on 'The Anniversary of Ypres', is the first printing of *Epitaph on an Army of Mercenaries* ('These, in the day when heaven was falling'), signed in full.

This poem was released by the author to anthologists, and some of these printings (e.g. *Valour and Vision*, edited by Jacqueline Trotter, 1920) preceded *Last Poems*, in which it was reprinted as No. XXXVII.

### 30

#### Address to Henry Jackson (1919)

301 × 204 mm. 2 leaves. Privately printed, without imprint (but at the Cambridge University Press).

Anonymous. The first page opens with 'Trinity College/14 July 1919/Dear Jackson/The present year, in which your eightieth birthday' &c. The second page carries the conclusion of the letter and two columns of signatories (Fellows and officers of the College). The third and fourth pages are blank. Reprinted (and first published) in R. St. J. Parry's *Henry Jackson*, p. 115.

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31

*Address to Sir J. G. Frazer*

(1921)

Address to Sir James George Frazer, LL.D., D.C.L., Litt.D., on the occasion of the foundation, in his honour, of the Frazer Lectureship in Social Anthropology in the Universities of Oxford, Cambridge, Glasgow, and Liverpool. Anno Domini MCMXXI.

258 × 170 mm. 10 leaves. Privately printed. Mottled brown wrappers, printed in black. The first two and last two leaves blank. At foot of p. [16] is the imprint 'Printed at S. Dominic's Press, Ditchling'. Anonymous.

Published in *The Frazer Lectures, 1922-32, by divers hands*, Macmillan, 1932, pp. xi, xii.

32

*The Application of Thought to Textual Criticism*

(1922)

Proceedings of the Classical Association. August 1921. Vol. XVIII. London, John Murray, 1922.

Housman's paper is printed on pp. 67-84 of this red-wrapped octavo. It had been delivered at Cambridge on 4 August 1921.

33

LAST POEMS

(1922)

Last Poems. London, Grant Richards Ltd., 1922.

183 × 123 mm. 40 leaves. Dark blue buckram, gilt tops, lettered in gilt on the spine and front cover. Issued in a dust jacket of white surfaced paper, printed in black. Of the first impression 4,000 copies were printed. Published 19 October.

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The text is preceded by a prefatory note, in the course of which Housman writes: 'it is best that what I have written should be printed while I am here to see it through the press and control its spelling and punctuation.' Against this sentence in his own copy he pencilled 'Vain hope!' with a direction to p. 52, where he had inserted the final punctuation marks missing from the first two lines. When the publisher's attention was called to this blemish he offered to insert an errata slip in the remaining copies: but Housman replied on a post-card: 'No, don't put in an errata slip. The blunder will probably enhance the value of the 1st edition in the eyes of bibliophiles, an idiotic class.' The stops were replaced in the second impression (before 26 October).

Of the poems in this volume, the following had been previously printed:

- II. 'As I gird on for fighting'. See No. 28. The only textual change is in stanza 2, line 1, where *In dust the round world over* now reads *Think I, the round*.
- III. 'Her strong enchantments failing'. See No. 26. The title there used has now been dropped. Two drafts (besides the fair copy and the cancelled proof of 1895) survive, from which it is clear that the *Edwardian* (1915) printing represents, even allowing for possible errors in copying, a transitional state of the text. It has *broken* for *failing* in line 1; *poisons* for *poison*, line 3; *his foot on* for *the knife at*, line 4: and there are half a dozen variations of pointing.
- IV. *Illic Jacet* ('Oh hard is the bed they have made him'). See No. 14. The *Edwardian* (1915) text shows two verbal variations (*That* for *And*, line 8, and *love that* for *sweet-heart*, line 16) and is more heavily punctuated, especially in stanza 2. The *Academy* (1900) text shows three (*blankets*, line 2, *bedside* for *chamber*, line 9, *Oh thin is the quilt* for *And low is the roof*, line 13), all of which are found in a surviving early draft of the poem; but its punctuation is lighter.

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XVII. *Astronomy* ('The Wain upon the northern steep').  
See No. 19.

XXV. *The Oracles* ('Tis mute, the word they went to  
hear'). See No. 16.

Apart from the two misprints noted under No. 16,  
there are five differences of punctuation between  
the two texts (*Last Poems* being the heavier in  
each case) and one trivial verbal change (*O* for  
*Oh*, line 9).

XXXIV. *The First of May* ('The orchards half the way').  
See No. 25. In stanza 2, line 4, the final comma  
has been changed to a semi-colon; and in stanza 3,  
line 4, *stands lofty on the dead* is altered to *stands  
planted*.

XXXVII. *Epitaph on an Army of Mercenaries* ('These, in the  
day when heaven was falling'). See No. 29.

The title *Revolution* was first given by the author to XXXVI  
when he gave permission for its inclusion in a Winchester  
College 'Lines Book' in 1926.

34

Address of Condolence on the Death of  
Queen Alexandra  
(1925)

Broadsheet, one leaf, verso blank. 413 × 271 mm. Printed  
(on 2 December) in red and black at the Cambridge Univer-  
sity Press. No imprint. The Address, headed by the Univer-  
sity Arms, begins 'To the King's Most Excellent Majesty' &c.;  
and is dated 28 November 1925.

Two copies were printed on vellum and two on paper. One  
vellum copy, with the official seal, and one paper copy were  
sent to the King. The other paper copy is preserved in the  
University Registry.

The Address was reprinted (and first published) in the *Cam-  
bridge University Reporter* of 22 December 1925 (p. 442)

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under the title of 'Address of Condolence to His Majesty the King on the death of Her Majesty the Queen Mother'. Housman's authorship has probably never been officially divulged.

### 35

#### LUCANI BELLVM CIVILE

(1926)

M. Annaei Lucani Belli Ciuilis Libri Decem. Editorum in usum edidit A. E. Housman. Oxonii apud Basilium Blackwell MDCCCXXVI.

215 × 138 mm. Dark blue cloth, gilt lettered on the spine. Issued in a grey dust-jacket, printed in black.

Preface pp. [v]-xxxv. There is no printer's imprint. Published at 12s. 6d.

In December Housman wrote to Mr. Percy Withers that the book 'sells just twice as fast as *A Shropshire Lad* did' (*A Buried Life*, p. 76).

Second edition, with corrections, 1927.

### 36

#### Biographical Preface to Platt's *Essays*

(1927)

Nine Essays by Arthur Platt. With a preface by A. E. Housman. Cambridge, at the University Press, 1927.

8vo red cloth. Of the first (and only) edition 750 copies were printed.

Issued in a grey dust-jacket, printed in red and black.

Housman's preface occupies pp. [v]-xi.

In a letter to *The Times* of 9 November 1936, Dr. Francis Pember wrote: 'A colleague and great friend of Housman's at University College, London, was the late Arthur Platt, Pro-

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fessor of Greek there [from 1894 until his death]. Housman and Platt infused 'a certain liveliness' into the serious pages of the *Journal of Philology*. . . . In reference to [which] Housman made these two lines, which deserve not to be forgotten:

'Philology was tame, and dull, and flat:

God said "Let there be larks", and there was Platt.'

The extensive series of letters from Housman to Platt were burnt after the latter's death.

### 37

#### A Fragment

(1930)

A Fragment preserved by oral tradition and said to have been composed by A. E. Housman in a dream. 1930.

173 × 139 mm. 2 leaves, folded. 37 copies printed (by Unwin Brothers, Woking) for John Carter and John Sparrow. There is no imprint.

This unauthorized leaflet contains the four-line stanza *The bells jostle in the tower*, of which a more correct text was afterwards given in the *Memoir* (No. IX). It was privately circulated as a Christmas card.

*Collected Poems*, p. 224.

### 38

#### THE NAME AND NATURE OF POETRY

(1933)

The Name and Nature of Poetry. Cambridge, at the University Press, 1933.

184 × 123 mm. Pinkish buff paper boards, printed in black. This, the Leslie Stephen Lecture, was delivered at Cambridge on 9 May 1933 (the 22nd anniversary of Housman's Inaugural). The first impression (3,000 copies) contained a mis-

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quotation from Shakespeare on p. 41, which Housman corrected in his own copy, but which persisted through at least two reprints.

39

### Jubilee Address to King George V

(1935)

383 × 275 mm. 2 leaves folded, printed in red and black. There is no title.

Opening with the University Arms, the text begins: 'To the King's Most Excellent Majesty May it Please Your Majesty We, the Chancellor, Masters, and Scholars of the University of Cambridge, desire to approach You with our loyal and dutiful congratulations on the completion of the twenty-fifth year of Your Majesty's reign'. The fourth page is blank, and there is no imprint.

2 copies were printed on vellum and 24 on paper by the University Press on 29 April.

The Address was reprinted (and first published) in the *Cambridge University Reporter* of 14 May 1935, under the title 'Address to His Majesty the King'. Housman's authorship has probably never been officially divulged; but for the benefit of those collectors who relish the unattainable trifle it may be added that the first printing of any part of the Address over his name is believed to have been the Latin Prose Composition paper for the Sixth Classical at Charterhouse, dated July 1935 but actually printed in May.

40

### *For my funeral*

(1936)

Trinity College. Alfred Edward Housman, Fellow . . . 4 May 1936, &c.

This leaflet (177 × 115 mm.) of two leaves folded carries the order of service for the funeral on the first page; the second

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## A. E. HOUSMAN

and fourth are blank; on the third are printed for the first time the three stanzas beginning 'O thou that from thy mansion', signed in full, with the note (from the MS.) 'Melody by Melchior Vulpius. Harmonised by J. S. Bach'. There is no imprint.

300 copies were printed by the Cambridge University Press for the funeral. Line 7 of p. [1] has a misprint, *Ecclesiasticus* for *Ecclesiastes*. Between 4 May and 8 May a further 100 were printed, with the misprint corrected and a slenderer initial capital for the poem itself. (See Plate VI.) The hymn was sung at the funeral, to the tune of No. 232 in the *English Hymnal*.

The poem was first published in *The Evening Standard* of 4 May (p. 3) under the title, *For my funeral*, which was afterwards used in *More Poems XLVII*.

Mr. Gow writes: 'The title was Housman's, but I suppose he meant it rather as a direction than as a title. The piece was given to the Dean in a sealed envelope to keep until wanted.'

Mr. Laurence Housman states that, in a fair copy preserved in the family, A. E. H. added: 'Tune, Brief Life is here our portion'; and also the following footnote to the three stanzas: '(To which the choir, unless forcibly restrained, will add:

All glory to the Father  
All glory to the Son  
All glory to the Spirit  
While endless ages run).'

He then subjoined the further note: 'The printer will already have altered *place* to *space*.'

Though the printer did not make this particular mistake, there was indeed a misprint in the Order of Service for the funeral, as noted above. It was appropriately ironical that misprints should have pursued Housman to the grave: even in the *Deaths* column of *The Times* his age was given as 76 instead of 77.

TRINITY COLLEGE

ALFRED EDWARD HOUSMAN

FELLOW

Kennedy Professor of Latin

4 MAY 1936

PSALM CXXXIX. *Domine, probasti.*

LESSON. *Ecclesiasticus XI, 7—XII, 7.*

HYMN. O thou that from thy mansion.  
*Nunc dimittis.*

ob. 30 April 1936

est. LXXVII

O thou that from thy mansion  
Through time and place to roam,  
Dost send abroad thy children,  
And then dost call them home,

That men and tribes and nations  
And all thy hand hath made  
May shelter them from sunshine  
In thine eternal shade :

We now to peace and darkness  
And earth and thee restore  
Thy creature that thou madest  
And wilt cast forth no more.

A. E. HOUSMAN  
Melody by Melchior Vulpius,  
Harmonized by J. S. Bach



# AN ANNOTATED HAND-LIST

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## MORE POEMS

(1936)

**More Poems.** London, Jonathan Cape (1936).

200 × approximately 145 mm. 36 leaves, plus frontispiece reproduction of the portrait drawing by Francis Dodd. Dark blue buckram, lettered in gilt on spine and front cover. Issued in a blue-grey dust-jacket, printed in red and black.

The text is preceded by a preface signed 'L. H.' (Laurence Housman), and at the end is a list of *Dated Poems*, drawn from the author's note-books.

The poems in this posthumous volume were all printed here for the first time except the following:

IV. *The Sage to the Young Man* ('O Youth whose heart is right'). The text here differs in half a dozen particulars from that of *The Edwardian*, 1916; but the authority of the latter is dubious (see note to No. 27).

V. *Diffugere Nives* ('The snows are fled away, leaves on the shaws'). See No. 12. There are five differences of punctuation between the two texts.<sup>1</sup>

XLVII. *For my funeral* ('O thou that from thy mansion'). See No. 40.

XLVIII. *Alta Quies* ('Good-night. Ensured release'). See No. 2. The title and lines 4 and 5 differ completely from the earlier text.<sup>1</sup>

*More Poems* was published on 26 October. The first impression of 8,856 copies is indistinguishable from the second (5,081 copies), which was called for before publication. In the third impression (7,500 copies) which is described on the verso of the title as 'second', misprints were corrected on pp. 26, 62, 67 and a deletion was made in the list of dated poems (p. 71)—

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<sup>1</sup> The earlier text was restored in *Collected Poems* (See No. 42).

## A. E. HOUSMAN

'Morning up the eastern stair' having been included in the list although as yet unpublished. A further misprint (on p. 32) was corrected in the following impression.

A special impression was printed on hand-made paper, with gilt tops, and cased in rust-coloured linen with matching leather back. 227 × 147 mm. It was limited to 379 copies and published on the same day as the trade edition. It contains an extra illustration facing p. 32: a reproduction of the original manuscript of the poem opposite, 'Tarry, delight'.

The American edition (New York, Knopf) was published the same day as the English. Mr. White records (p. 36) that, in addition to minor differences in the Preface, there are many variations in the text of the poems themselves.

### 42

## THE COLLECTED POEMS

(1939)

The Collected Poems. London, Jonathan Cape (1939).

200 × 140 mm. 128 leaves. Dark blue cloth, lettered in gilt on the spine. Issued in a blue-grey dust-jacket printed in red and black.

The *Contents* leaf ([A]3) was cancelled before publication, in order to incorporate the acknowledgements to The Richards Press for *A Shropshire Lad* and *Last Poems*.

This volume contains all the poems in *A Shropshire Lad*, *Last Poems* (but not the prefatory note), and *More Poems*: the eighteen poems previously printed on pp. 214–21 of the *Memoir*: one poem printed for the first time (No. XX of the section *Additional Poems*): one poem (*Additional Poems* XIX) previously but posthumously printed in *The Virginia Quarterly Review*, 1939: and finally three poems and three translations here first collected—Nos. 3, 7, 10, and 15, above.

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At the end of the book are a *Note on the Text*<sup>1</sup> by its then anonymous editor (John Carter), an *Index of First Lines*, and an *Index of Titled Poems*. The editor had access, under circumstances described below (see p. 53), to the manuscripts from which *More Poems* and the poems printed in the *Memoir* had been printed, where these survived; and in some places further scrutiny made it possible to present a more correct text. The original text of Nos. 2 and 12 in this hand-list was restored: Nos. 3, 7, and 10, were reprinted without alteration: No. 15 was printed from a manuscript copy, and shows minor variations from the 1902 text.

Housman wrote to a correspondent in 1934 that *A Shropshire Lad* and *Last Poems* 'will never be joined together while I am here to prevent it, and I think it a silly notion.'

### BIOGRAPHICAL WORKS CONTAINING ORIGINAL MATERIAL

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Mrs. Symons's *Memories*  
(1936)

The *Edwardian*, Vol. 17, No. 3. (September 1936) pp. 163-70, *Memories of A. E. H.* by Mrs. E. W. Symons; Vol. 17, No. 4. (December 1936) *More Memories of A. E. H.* by the same.

These *Memories* by Housman's sister contain some of the light and humorous verses afterwards printed in the *Memoir*, and others not elsewhere reprinted.

An offprint of the first of these articles, obtainable (price 6d. post free) from the Editor of *The Edwardian*, was printed by

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<sup>1</sup> This contained several errors, which were corrected in later impressions.

## A. E. HOUSMAN

J. Grant Melliish, 27 Broad Street, Bath. Of the second, which extends to only four pages, offprints were also made; but solely for private circulation.

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### Laurence Housman's *Memories* (1936)

John O'London's Weekly, Vol. XXXVI, Nos. 913, 914, 915 (9, 16, 23 October 1936).

*Memories of A. E. Housman* by Laurence Housman. These articles contain some early verses not hitherto reprinted—'An acorn tumbled from the oak' and 'Summer' (No. 913, pp. 38, 39); a reprint of the letter<sup>1</sup> printed in *The Standard* (No. 914, p. 108); four lines beginning 'When I was born in a world of sin' (No. 914, p. 112); and the poem 'Oh, who is that young sinner with the handcuffs on his wrists' (No. 915, p. 148), afterwards reprinted in the *Memoir* and in *Collected Poems*.

45

### A. S. F. Gow's *Sketch* (1936)

A. E. Housman. A Sketch, together with a list of his writings and indexes to his classical papers, by A. S. F. Gow, Fellow of Trinity College, Cambridge. Cambridge, at the University Press, 1936. The text of this admirable memoir contains quotations from Housman's conversation, a number of passages from otherwise unpublished letters, a couplet not elsewhere printed (p. 31), and the first printing of 'Smooth between sea and land' (*More Poems* XLV).

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<sup>1</sup> The original date of this letter was wrongly hazarded. Mr. Gow has established it as 14 March 1894.

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### The Bromsgrovian: Housman Memorial Supplement (1936)

In November 1936 a Supplement to *The Bromsgrovian* was published, which contained reminiscences and appreciations of Housman by various writers<sup>1</sup> and several portraits and photographs. Several of Housman's early verses are to be found in his sister's (Mrs. Symons's) account of his boyhood; see pp. 15, 17, 18, 19, 22, and 23.

Of this Supplement a special edition, limited to 250 numbered copies, not for sale, had been circulated privately in October 1936. The published edition (500 copies) was reprinted during November, and the work was issued in book form, with some additions and corrections, in the following year by Henry Holt, New York.

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### Letter to M. Maurice Pollet (1937)

Études Anglaises. Didier, Paris. No. V. September 1937.

Pp. 385-401 contain a critical article on A. E. H. by M. Pollet. Pp. 402-4 are occupied by a partial facsimile (much reduced) and transcript of a very interesting autobiographical letter from Housman to M. Pollet dated 5 February 1933.

By the courtesy of Mr. Laurence Housman it is here reprinted.

Trinity College, Cambridge.  
5 Feb. 1933.

Dear M. Pollet,

As some of the questions which you ask in your flattering curiosity may be asked by future generations, and as many of them can only be answered by me, I make this reply.

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<sup>1</sup> Besides Mrs. Symons and Mr. Laurence Housman, there are contributions by A. W. Pollard, R. W. Chambers, Alan Ker, A. S. F. Gow, John Sparrow, and N. V. H. Symons.

## A. E. HOUSMAN

I was born in Worcestershire, not Shropshire, where I have never spent much time. My father's family was Lancashire and my mother's Cornish. I had a sentimental feeling for Shropshire because its hills were our western horizon. I know Ludlow and Wenlock, but my topographical details—Hughley,<sup>1</sup> Abdon under Clew—are sometimes quite wrong. Remember that Tyrtacus was not a Spartan.

I took an interest in astronomy almost as early as I can remember; the cause, I think, was a little book we had in the house.

I was brought up in the Church of England and in the High Church party, which is much the best religion I have ever come across. But Lemprière's Classical Dictionary, which fell into my hands when I was eight, attached my affections to paganism. I became a deist at 13 and an atheist at 21.

I never had any scientific education.

I wrote verse at eight or earlier, but very little until I was 35.

Oxford had not much effect on me, except that I there met my greatest friend.<sup>2</sup>

While I was at the Patent Office I read a great deal of Greek and Latin at the British Museum of an evening.

While at University College, which is not residential, I lived alone in lodgings in the environs of London. *A Shropshire Lad* was written at Byron Cottage, 17 North Road, Highgate, where I lived from 1886 to 1905.

*A Shropshire Lad* was offered to Macmillan, and declined by them on the advice, I have been told, of John Morley, who was their reader.<sup>3</sup> Then a friend<sup>4</sup> introduced me to Kegan Paul; but the book was published at my own expense.

The *Shropshire Lad* is an imaginary figure, with something of my temper and view of life. Very little in the book is biographical.

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<sup>1</sup> Whose church has no steeple, in spite of *A Shropshire Lad* LXI.

<sup>2</sup> Undoubtedly Moses Jackson, to whom *Manilius* was dedicated.

<sup>3</sup> But see William White in TLS, 22 March 1947.

<sup>4</sup> A. W. Pollard.

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'Reader of the Greek Anthology' is not a good name for me. Of course I have read it, or as much of it as is worth reading, but with no special heed; and my favourite Greek poet is Aeschylus. No doubt I have unconsciously been influenced by the Greeks and Latins, but I was surprised when critics spoke of my poetry as 'classical'. Its chief source of which I am conscious are Shakespeare's songs, the Scottish Border ballads, and Heine.

'Oh stay at home' was written years before the Great War, and expresses no change of opinion, only a different mood. The Great War cannot have made much change in the opinions of any man of imagination.

I have never had any such thing as a 'crisis of pessimism'. In the first place, I am not a pessimist but a pejorist (as George Eliot said she was not an optimist but a meliorist); and that is owing to my observation of the world, not to personal circumstances. Secondly, I did not begin to write poetry in earnest until the really emotional part of my life was over; and my poetry, so far as I could make out, sprang chiefly from physical conditions, such as a relaxed sore throat during my most prolific period, the first five months of 1895.

I respect the Epicureans more than the Stoics, but I am myself a Cyrenaic. Pascal and Leopardi I have studied with great admiration; Villon and Verlaine very little, Calderon and German philosophers not at all. For Hardy I felt affection, and high admiration for some of his novels and a few of his poems.

I am yours very truly,  
A. E. Housman.

For further details, and a transcript of M. Pollet's questionnaire, see Richards, pp. 267-274. At Grant Richards's request, Housman's original letter was returned to him by M. Pollet, as a *douceur* for his services as intermediary. He subsequently sold it, and it is now in the collection of Mr. H. B. Collamore, of Hartford, Connecticut.

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Laurence Housman's *Memoir*  
(1937)

A. E. H. Some Poems, Some Letters and a Personal Memoir by his Brother Laurence Housman. London, Jonathan Cape [26 November] 1937.

Pp. 19–123 contain a Memoir, which includes a number of hitherto unprinted letters and a few early poems.

Pp. 127–207 contain a selection of letters. The letters to Mr. Houston Martin, an American, from which selections are printed at pp. 193–8, had been printed in full in *The Yale Review*, Winter 1937, pp. 283–303. The rest of the letters had not hitherto been printed.

Pp. 214–26 contain 18 poems, of which two had been printed before: No. V (a four-line stanza inscribed in Walter Headlam's copy of Manilius I) in *The Times Literary Supplement* 31 October 1936 and No. XVIII ('Oh who is that young sinner with the handcuffs on his wrists?') in *John O'London's Weekly*. (See No. 44.)

Pp. 230–47 contain Light Verse and Parodies, many of which had been already printed in Mrs. Symons's contributions to *The Edwardian* and *The Bromsgrovian Memorial Number*.

Verses by Housman not hitherto reprinted occur at the following pages: p. 32 ('The city is silent and solemn'); p. 88 ('Gross weighs the mounded marl'); p. 252 ('Joy, take my hand, talk to my heart').

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Grant Richards's *Housman: 1897–1936*  
(1941)

Housman: 1897–1936. By Grant Richards. With an Introduction by Mrs. E. W. Symons and Ap-

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pendices by G. B. A. Fletcher and Others. Oxford University Press: London, Humphrey Milford. 1941.

This contains almost every letter, important and unimportant, written to Grant Richards or the Richards Press over a period of forty years; together with a quantity of biographical and bibliographical information, a facsimile of one of the comic poems, a family chart and a number of illustrations.

The other appendices are by Percy Withers, Sir Sydney Cockerell, Professor F. W. Oliver, Edmund Wilson, Miss Joan Thomson, Stanley Bayliss and Professor O. L. Richmond.

## APPENDIX

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### A NOTE ON THE POETICAL MANUSCRIPTS BY JOHN CARTER

THE surviving MSS of Housman's poems, as known to me, fall into five main groups.

I. The fair copies, as sent to the printer, of *A Shropshire Lad* and *Last Poems*: both at Cambridge.<sup>1</sup> The former, given by the author to the library of Trinity College, lacks one poem (XXXV, present whereabouts, if surviving, unknown).<sup>2</sup> The latter, given by the author to the Fitzwilliam Museum,<sup>3</sup> lacks five poems and the prefatory note. Of the five missing poems, III, XVII and XXII were offered for sale, as 'The Property of a Lady', at Sotheby's on 28 April 1937, and Grant Richards was quoted as stating that these were the MSS sent to him for the printer.<sup>4</sup> The three lots were 'bought in', were sub-

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<sup>1</sup> For an analysis of the variant readings in these two series of MSS, see Maurice Platnauer in *The Review of English Studies*, vol. XIX, no. 76, 1943.

<sup>2</sup> When presenting the MS to his College in 1926, Housman wrote to the Librarian: 'I enclose the MS of *A Shropshire Lad*. XXXV is missing, and after XXXVI the numeration differs a good deal from the final order, because while the book was printing I took out five pieces and put in the three now numbered XXXIV, XXXVII, and XLI'. For two of the five poems taken out see notes to nos. 26, 27.

<sup>3</sup> See note to no. 10.

<sup>4</sup> Three further fair copy MSS were sold at Sotheby's on 25 July 1939 as 'The Property of a Gentleman'. One of these—'Her strong enchantments failing'—had been used as printer's copy and bore the compositor's name. Paginated '56' and numbered 'XLV' changed to 'XLIII', this must have been used for the printing of the poem in *A Shropshire Lad* (see note to no. 26). The others, of *Last Poems* XXV and *More Poems* XV, were presumably duplicate copies.

## THE POETICAL MANUSCRIPTS

sequently sold to a bookseller, and are now in private hands in America. Efforts to arrange for their restoration to the main body have so far been abortive, owing to the lack of any support from Cambridge. The present whereabouts of the fair copies of XV, XVIII and the preface,<sup>1</sup> if surviving, are unknown to me.

II. A number of duplicate fair copies, transcripts made on request, etc., in institutional libraries and private collections. The British Museum, for instance, has ink MSS (with a few pencilled corrections) of *Last Poems* XII, XXXIII and XXXV (Add. MSS 44878, presented in 1936 by Mr. Laurence Housman).

III. The MSS of two early unpublished poems: *Iona*, the unsuccessful entry for the Newdigate Prize at Oxford, 1879 (see note to no. 3), in the possession of the family until about twelve years ago, present whereabouts unknown to me; and *Sir Walter Raleigh*, Housman's first (unsuccessful) entry for the English verse prize at Bromsgrove School in 1873 when he was 14 years old (see note to no. 1), in my own collection.

IV. A body of light or comic verse: some examples in the possession of members of the family, a considerable selection in the Library of Congress, Washington, D.C., a few (from the guest-book of the Wise family at Woodchester) in the collection of Mr. H. B. Collamore, and doubtless further specimens in other private hands.

V. The substantial remains of the four note-books which Housman used for composition, correcting and polishing from about 1890 onwards, together with a number of more or less fair copies, in the Library of Congress.

Of these note-books in their original form Mr. Laurence Housman has given the only authoritative accounts (*More Poems*, 1936, preface, and *Memoir*, 1937, pp.

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<sup>1</sup> An autograph draft of this is in the collection of Mr. H. B. Collamore, of Hartford, Connecticut.

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251-255), from the second of which the following may be quoted: 'The four note-books containing the original drafts of the bulk of A. E. H.'s poems, and also a few fair copies in the actual form in which they were published, cannot be all definitely divided in date; and though I have made a guess and distinguished them by the letters, A, B, C and D, I cannot be sure that they came to be used in that order: except for A, which is certainly the first, since it contains three of the earliest poems (one dating as far back as 1890), and also more *Shropshire Lad* poems and fewer *Last Poems* than any of the three others. These note-books cannot, in spite of their extreme interest for students, be preserved in their entirety. Under my brother's instructions all poems that are below a certain standard, and any unfinished verses, must be destroyed'. He added, however, three or four pages of examples 'of how, and with what delicacy of selection, some of his famous lines and phrases came to be written, so that even alternatives of fine quality suffered rejection'.

Reference to the subsequent disposal of the note-books was made in a note on Housman's manuscripts, sub-joined to the original (1940) publication of the present hand-list. This reads as follows: 'The larger part of the note-books has since been destroyed, in conformity with their writer's instructions; but Mr. Laurence Housman felt able to preserve a considerable number of those leaves whose contents approximated to their final form. These relics of the poet's workshop have been kept together and are now in the Library of Congress in Washington. In spite of mutilations and erasures they throw an interesting light on Housman's methods of composition. They also provide (except for a few poems which had reached the preliminary fair copy stage) the sole basis for the text of the posthumously printed pieces. Of [a number] of these,<sup>1</sup>

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<sup>1</sup> Subject to further recoveries from the MSS, these are *More Poems* VIII (except third stanza), XIV, XIX, XXII, XXXIX; *Additional Poems* I, II, IV, VI, VII, X, XIII, XIX, XX.

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however, no manuscript source of any kind now survives: the drafts from which they were printed by Mr. Laurence Housman in 1936 and 1937 having been afterwards<sup>1</sup> judged by him too fragmentary or too unfinished to be legitimately preserved. *Atys* indeed (No. I of the poems in the *Memoir*) was actually printed chiefly from Mr. Laurence Housman's recollection of the original manuscript which he had declined for publication [in *The Venture*, see no. 16 in 1903, thirty-four years before.]<sup>2</sup>

I ought perhaps, as a matter of record, to amplify this brief reference. When in 1939 Mr. Laurence Housman disposed of the collection of poetical MSS now in the Library of Congress, it was my duty, as a member of the firm of booksellers which negotiated their sale, to prepare a detailed analysis of the contents. To one who was also an amateur of Housman's bibliography and a lover of his poems it was a task of the highest interest to compare the text of the note-book remains with the published versions, and it occupied all my spare time for more than three months. The laborious nature of this collation was not primarily due to the volume of material, though drafts of the greater part of Housman's total published output are included in the collection, and of many poems there are more drafts than one. It was due rather to two handicaps imposed by the condition in which the material reached me. First, many of the drafts, especially the duplicates, were made up of several pieces, cut from possibly different leaves; while a number (again mostly among the duplicates), on the reverse of complete poems or adjacent to them on the same page, were seriously incomplete or even quite fragmentary. Secondly, throughout the remains of the note-books the majority of the innumerable variants—superseded and alternative readings alike—had been erased with india rubber. This had been done,

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<sup>1</sup> But before the recension of the text of *The Collected Poems*.

<sup>2</sup> *Memoir*, p. 212.

## A. E. HOUSMAN

no doubt, in order to meet the conditions imposed by the author on the disposition of his manuscripts. But most of the corrections, as well as many of the drafts themselves, are in pencil. And the erasure of pencil writing is seldom effectual unless, as was not the case here, a very soft lead was used by the writer. In the event, therefore, the great majority of these readings remain more or less easily legible.

Since it was clear that the variant and alternative readings would in due course be studied by others, I thought it no impiety to publish a sample of the results of my own study of them, as an indication of the light which a complete and thorough analysis might be expected to throw on the textual evolution of the Housman corpus. And with Mr. Laurence Housman's permission a collation of the five<sup>1</sup> MSS of *More Poems IV (The Sage to the Young Man)* was printed in *The Times Literary Supplement* of 5 and 12 June 1943. This collation and its accompanying commentary may or may not have served their intended purpose, published as they were at an unpropitious time. But they contained (perhaps inevitably, under the circumstances) inaccuracies and deficiencies which will no doubt be corrected when American scholars, who have been working on the whole body of the MSS, publish their findings.

The Library of Congress MSS have been detached from the sheets on which Mr. Laurence Housman had pasted them. The leaves have been 'laminated', remounted, indexed, bound and microfilmed. Many concealed verso pages are now exposed to scrutiny, and the more effective erasures can be studied with the aid of up-to-date scientific equipment. It is already clear, in fact, that, as a result of the decision to preserve so much of the contents of the note-books, the editor of Manilius is himself to be subjected to an *apparatus criticus*.

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<sup>1</sup> A sixth draft, of two stanzas only, has since been identified.











