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THE AMAZING MARRIAGE

DISSERTATION

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

By

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* * * * * *

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CHAPTER I

INTRODUCTION

The year 1879 began auspiciously for George Meredith, but it was to mark a turning point in his life. For during this year his greatest novel, the brilliant psychological study of *The Egoist*, was published; and for the first time Meredith, previously neglected by the public and attacked by the critics and reviewers, was to achieve the beginning of both popular status and critical recognition.\(^1\) This was also the time, after *The Egoist* had been completed, when Meredith set to work on his ill-fated novel, *The Amazing Marriage*, a creation which he approached with hopefulness and enthusiasm, as is evident from the first reference to the book in his *Letters*. Writing to his friend and fellow artist, R. L. Stevenson, he exudes the confidence of a novelist still caught in the throes of that first creative onrush (April 16, 1879): "My 'Egoist' has been out of my

\(^1\)As Lionel Stevenson points out in his fine critical biography of Meredith: "The reception of *The Egoist* is generally regarded as the turning point in Meredith's fame. His predictions of the book's failure were by no means fulfilled." Favorable notices appeared in *The Pall Mall Gazette*, *The Athenaeum*, *The Academy*, *The Teacher*, *The Daily News*. (*The Ordeal of George Meredith* [New York, 1953], p. 233.)
hands for a couple of months. . . . I am about one quarter through 'The Amazing Marriage,' which I promise you, you shall like better." Unfortunately, however, it was during this period that he suffered the first major onslaught of motor ataxia, the disease which was eventually to cripple him and which now caused a temporary suspension of his creative effort. Thus, 1879 found Meredith at the height of his artistic powers, with a literary masterpiece written and acclaimed; but the year also foreshadowed his later physical and inventive decline, as we shall see in our step-by-step analysis of the evolution of the novel begun prior to his illness.

It is the initial start which he made on The Amazing Marriage that especially concerns us here, for this work, so often by-passed by Meredith scholars and readers, has a far-reaching significance in any examination of the author's craftsmanship. First of all, it is his last completed novel, his last artistic statement in prose. Secondly, its importance is evident as a key to his methods of creation, for he worked on the novel intermittently for fifteen years, from early in 1879 until it went to the publishers late in 1894. (Both the serial version and the book form appeared the next year, 1895.) Since in no other completed novel does his composition extend over such a long period of time, we can

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see the results of his returning again and again to the drafts of *The Amazing Marriage*, adding and deleting scenes, condensing material, extensively cutting or changing the roles of numerous characters and, in essence, completely reshaping the work.

The motor attack which occurred in 1879 forced him to put the MS aside until his health was regained, and apparently, as might be expected, the interlude of creative inactivity caused him to lose his artistic grasp upon the book. When he finally did return to writing, he did not attempt to finish the novel but turned instead to the capturing of other narrative ideas. Indeed, this temporary cessation of work may well account for the criticism which Walter F. Wright makes in stating that the early part of the work is written with a "buoyant gusto" which is lacking in the later part.3

During the following years that this novel, one quarter completed, lay dormant, Meredith produced two novels of note: *The Tragic Comedians* (1881) and *Diana of the Crossways* (1885), as well as a major volume of poetry, *Poems and Lyrics of the Joy of Earth* (1883), so that clearly he was not creatively stagnant. But as work on *Diana* was drawing to a finish in 1884, he once more set himself to the

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task of writing *The Amazing Marriage*, returning to the MS after a five-year abandonment. How far he got in the writing is open to conjecture, and Mr. Stevenson in his biography does not discuss this point. However, I believe that the author was able to complete a large segment of the work at this time. (See my more detailed treatment of the Cole MS later in this chapter.) Whether or not in the years immediately following 1884 he worked on it continuously or sporadically is not certain, but it is evident that by 1889 he was again composing the novel and, in addition, was reading chapters of the work in progress to visitors to his Chalet at Box Hill. His friend, Edward Clodd, who kept a notebook of his conversations with the author, reminisced about these occasions in later years (April 27-28, 1895): "Recalled to M's [sic] memory his reading of early chapter of *Amazing Marriage* to [Grant] Allen, self and others in the Chalet some years ago." Among others so honored were R. L. Stevenson (upon whom the character of Gower Woodseer

4 An extensive reliance upon Lionel Stevenson's already cited biography of Meredith is necessary here, for he had access to unpublished material and letters not readily available to me. And because of the solidity of his careful scholarship and the acceptance of this work by Meredith scholars as the definitive biography, the chronology of events presented is assuredly accurate. (Ibid., p. 257.)

5 Ibid., p. 283.

was being modeled), J. M. Barrie, S. S. McClure (the American syndicate proprietor), 7 and Richard Le Gallienne. 8

There is evidence that at least one version of the novel had been finished by late in 1889, for in her diary Works and Days, in an interesting entry dated January 16, 1890, Edith Cooper (Michael Field) repeated facts about Meredith and his novel which she had learned in a conversation with William Sharpe: "It is his habit to work at two novels together--writing one and re-writing the other. He has finished a story (short), The Amazing Marriage--and has a longer one [One of Our Conquerors], which will be published first. . . ." 9 The reference to "a story (short)" does not mean a short story or novella. Miss Cooper is, I believe, alluding here to the fact that each of the other Meredith novels were three-deckers, but the story of Fleetwood and Carinthia Jane's amazing marriage is, in contrast, shorter by almost one-third. The finished draft mentioned here may well be that of the Nicholls MS (I discuss this draft later in this chapter), since I date it, on the basis of

7Stevenson, ibid., p. 305. (New Year's Day, 1890.)

8Ibid., p. 300. (LeGallienne listened to the chapters while on a visit to Box Hill in 1891.)

handwriting, from the late 1880's. That Meredith was not yet satisfied with the work, however, is apparent, for there are no indications that he attempted to publish it at this stage, and, as we will see shortly, a report of McClure's to Scribner's indicated that the author was still in the throes of rewriting it a year later.

After McClure had heard Meredith read from the MS of this novel early in 1890, he urged an American company, Scribner's, to approach the author.\textsuperscript{10} This led in the Spring of 1891 to the interest of Edward L. Burlingame (an official of the publishing firm), although because of Meredith's reputation for obscurity he refused to accept any material without a reading. In the slow sequence of these tentative negotiations, it was not until December of 1892 that W. Morris Colles, acting for Scribner's, visited Meredith and had him read part of The Amazing Marriage aloud. As McClure had done, he too pressed for acceptance, though he added, "Mr. Meredith is loath to let it go out of his hands until it is thoroughly revised."\textsuperscript{11} Despite the fact that

\textsuperscript{10}Stevenson, p. 305.

\textsuperscript{11}Ibid. Although at my request Scribner's searched their files for material and correspondence concerning The Amazing Marriage, and sent me a summary of numerous letters and telegrams sent in the negotiations for serialization (see my discussion of this material in Chapter X), Colles' report was not included. So once again I have to reply upon the validity of Mr. Stevenson's research here.
Burlingame remained cautious (he wondered whether Meredith was "going to ride a hobby hard in his most fantastic fashion"), by April 13 of 1893 he had secured the author's agreement to sell the serial rights for $1,000.

But, in the midst of these negotiations illness again incapacitated Meredith. By the spring of 1892 he was once more in the grip of a motor attack which curtailed his creative work, as well as almost all other forms of activity. Describing his plight, he wrote from Box Hill to Katherine Bradley (March 17, 1892), complaining of his "streak of bad health that is equivalent to imbecility . . . . and I feel wintry, and with the knowledge of looking so, which pinches and contracts us, as when cocks are made conscious of their moulting." His attack at this time is also referred to by Miss Cooper in her diary of April 2, 1892, as she commented: "Meredith suffers from temporary paralysis of nerves and muscles . . . . Worry brings it on—sometimes work." And barely a month later (May 1, 1892), she added her observation of the author's weariness at a luncheon given at Box Hill: "The mouth is gaunt with suffering, the nose fierce and withered, the brow rather narrow, much lined."
Although still weak the following spring, Meredith set himself to a dual task: working on *Lord Ormont and His Aminta* and also revising the early chapters of *The Amazing Marriage*. As already indicated, one reason for this increased activity was the contractual obligation with Scribner's. Writing to Katherine Bradley (October 6, 1893) he spoke of his situation: "I was under agreement to finish a novel for the *Pall Mall* magazine [*Lord Ormont* was serialized in it during the first half of 1894]. Now I am bound to do the same for Scribner's."\(^{16}\) And an entry by Edith Cooper (October 14, 1893) made after talking with the author states: "A novel comes out in December's *P.M.* magazine, and another in January's Scribner's."\(^{17}\)

That these last few months of effort were difficult for him is further evident in other letters written during 1894. Describing his exacting schedule to Mr. W. Gordon Clark (January 2, 1894), he wrote: "I am under an engagement with Scribner's magazine to deliver a novel in the Spring, and have to go the round of a well-horse daily."\(^{18}\) Some months later (August 7, 1894), the pressures of deadlines and his own loss of artistic control over the story (perhaps a necessary result of his sporadic fifteen-year labor upon


\(^{17}\) *Ibid.*, pp. 385-86.

\(^{18}\) W. M. Meredith, *II*, p. 298.
it) forced the wry confession to his daughter, Mrs. Sturgis: "Never enter upon the composition of a novel with a light heart. I have had to drive two dozen characters as two, making all run together to one end." And a week later he added wearily: "Work not yet done." By October 26, still struggling with the MS, he promised Mr. Burlingame: "The remainder shall be sent you in the course of a very few weeks." True to his statement, the belabored last few chapters were delivered to the publisher before the end of the year.

The Amazing Marriage—the last major artistic statement of Meredith as a novelist—appeared serially in Scribner's Magazine (Vols. XVII and XVIII), running from January to December of 1895. In November of that same year it was published in a two-volume edition by Scribner's in America and by Archibald Constable and Co. in England. But the drain upon his physical and mental energy had taken its toll. Realizing that never again would he have the strength to finish another extensive prose work, Meredith abandoned novel writing.

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19 Ibid., p. 461.
20 Ibid., p. 468.
21 Ibid., p. 470.
22 The fragmentary ten chapters of Celt and Saxon, begun in 1880, was published a year after Meredith's death.
Because he worked on this novel over such a long period of time, study of the different drafts should reveal the stages of composition, the shaping of the plot, and the emergence of characters. By tracing the novel through four substantially different MS fragments, by attempting to reconstruct the changes made by the author in the typescript and in the no longer extant proof sheets for the first edition, and by examining the serial copy, the first edition, and the revised fourth edition, we should have in the "making" of The Amazing Marriage an invaluable insight to the workings of Meredith's artistic consciousness. In addition, as a result of this study, we may perhaps draw conjectures concerning the reasons for the ultimate failure of this novel as a work of art.

Fortunately, the extant MSS for this novel are rich and varied—each of them differing markedly from one another. Three fragments, all of which, shortly, I shall attempt to date on the basis of handwriting, are contained in the Frank Altschul Collection of Meredith materials at Yale's new Beinecke Library. The earliest draft is the Cole MS (so designated because the author presented it to his gardener, Frank Cole, as a legacy), containing the following chapters numbered by the author: XII - XVII (pp. 118-302) and a four-page section of Chapter XVIII (pp. 303-306). Obviously, 23

23All page numbers are also in the author's own handwriting.
this is a segment of some size and importance. A second major fragment, the Nicholls MS (given by Meredith to his nurse, Bessie Nicholls, and sold at Sotheby's on December 1, 1910) consists of Chapters XII - XIV (Chapters XV - XVI are missing), and XVII - XXII (pp. 118-167, 193 - 310), as well as a one-page segment of Chapter XLV (p. 387). The final MS holding for this novel at the Beinecke Library is a three-page fragment, each from a different chapter [chapters and pagination are in Meredith's hand]: p. 160 of Chapter XXXI, p. 2 [??], and p. 301 of Chapter XXXVIII. (A more complete description of this segment will follow in this chapter.)

The final and most complete MS copy is to be found at the Morgan Library. Unfortunately, although this fragment is almost complete, it lacks the first eight chapters (indeed, these initial chapters are not found in any of the extant MSS)—a frustrating fact for literary scholars. What happened to these early pages will no doubt remain a mystery, but two possibilities are that they were destroyed by the author either purposely or by accident. According to reports from many of his contemporaries, Meredith had little concern at first for the value of his MSS and ordered Miss Nicholls to make a bonfire of several of them. The noted book dealer, Mr. Walter T. Spencer, related his chagrin when coming upon the vestiges of the fire in the vegetable garden at Box Hill: "and there, black little heap of ashes, lay all that remained
of manuscripts worth who knows how much!"\textsuperscript{24} Meredith's
daughter, Mrs. Henry Sturgis, gives support to this story by
stating that she often saw her father "screw up a sheet of
discarded MS and use it as a spill to light his pipe."\textsuperscript{25}
Aside from this, certainly the fact that he absent-mindedly
began renumbering the final draft of \textit{The Amazing Marriage}
with Chapter IX as p. 1, may account for an accidental mis-
placement of Chapters I through VIII.

This Morgan MS, which served as the basis for the
first edition, is the final handwritten draft of the novel
and it is also the text closest in substance and wording to
the published version, although as we shall see, even this
draft varies markedly from the printed copy. It contains
Chapters IX - XLVII, with the pages numbered from 1 - 467,
in the author's hand.

These four MSS, then, will serve as the primary
foundation for this study. For in spite of their fragmentary
condition, they comprise the richest body of extant MSS for
any of the Meredith novels. Interestingly enough, each of
them exists in a highly revised state, with words, sentences

\textsuperscript{24}Walter T. Spencer, \textit{Forty Years in My Bookshop}, ed.
by Thomas Moult (Boston and New York, 1923), p. 236. This
horrendous tale is narrated in Chapter XVII, entitled:
"Meredith at My Shop. How a Bonfire was made of his Manu-
scripts. The Masterworks under the Gardener's Bed."

\textsuperscript{25}\textit{Ibid.}, p. 235n.
and whole paragraphs crossed out, and substitutions and additions interpolated between lines of the text, as well as in the margin.\textsuperscript{26} However, in order to analyze coherently their contents, we must first attempt to establish a chronological sequence by dating as precisely as possible each draft.

Although the difficulties of exactly dating these MSS on the basis of handwriting are numerous,\textsuperscript{27} generalizations concerning the different stages of Meredith's written hand can be made. As the noted scholar and editor of the Meredith poems (soon to be published by Yale University Press), Dr. Phyllis Bartlett, pointed out in a letter to me (August 11, 1965), two types of script appear in the author's earliest extant MSS (1849 - 1855?): a cursive and copybook hand.

The cursive [Miss Bartlett states] he used for letters and for rough drafts of poems. The copybook hand at its best could find place in any manual of calligraphy. It is bold, and he could make it diminutive or large. . . . Because of the two hands on the same page of a notebook, at

\begin{quote}
\textsuperscript{26}It was Meredith's habit to revise even his fair copy before sending it to the printer.
\end{quote}

\begin{quote}
\textsuperscript{27}A sound precedent for the use of calligraphic evidence to date Victorian MS material has been set by Madeline House and Graham Storey in their fine edition (one volume of which has appeared thus far) of the Charles Dickens' \textit{Letters}. Since much of the Dickens correspondence was not properly headed with the month and year, the editors were confronted with the problem of sequence. After carefully studying the various changes which the author's hand underwent during his lifetime, they were able to employ calligraphic evidence as a solid basis for their dating of the undated letters. See their preface to Vol. I of the \textit{Letters} (Oxford, 1965), pp. xiii - xxvi.
\end{quote}
different times and with different pen points, his handwriting can look like as many as five different scripts on a single page.

Although I have not had the opportunity of personally examining these earliest drafts, I have seen ample evidence of the cursive script and its variations in the Meredith notebooks (dated 1862?) at Yale, and in the draft of the novel Harry Richmond (in the Altschul Collection), which was outlined in 1869 by the author, written during 1869-70, and published in 1871. For the most part, the characteristic penmanship here is flowing, the strokes of each letter joined within each word. Thus, for example, in the MS of Harry Richmond the word "father" is written with the long tail of the "a" gliding into the "th", and the downward curve of the "h" leading into a small "e" which, in turn, flows into the "r." The small "e" in this hand is, for the most part, the typical handwritten lower case "e"; the capital "M"'s have a loop at the top, as do the small "f"'s; and an open loop characterizes the upper part of the small "h," "l," and "b." The cross-bar of the "t" is a long slash, generally carried through to extend over the top of four or five succeeding letters in a word. Furthermore, from time to time in this cursive script, the words themselves are joined together, as occurs in "to bed" (p. 26) where the cross-bar of the initial "t" slides into the upper loop of the "b," or in "I lambed" (ibid.) where the lower loop of the "I" swings up to form the upper curve of the open "l." It is true
that by 1870 certain calligraphic elements do appear in the
draft—such as the marginal insertion on p. 25 of "Chapter
2" where the letters in several of the words ("night," "without," "traces") are not joined but are rather separately
printed, and the lower case "e" is twice (in "traces" and "near") printed as a rounded capital "E" reduced in size.
Nevertheless, throughout the 1860's and early 1870's, the
cursive hand is predominate in the author's writing.

However, as the decade of the 1870's progressed,
Meredith adapted this method of writing into a vigorous half-
printing style. Miss Bartlett has suggested to me (letter
already cited) that this "is obviously the result of fusing
the two early hands." The problem is that this is character­
istic of his handwriting until the late 1890's, and during
this twenty-odd year period, there are only minor variations
within the style. Miss Bartlett does state, as an aid to
dating his script, that "his writing gets larger and larger
as the years pass," but I believe this comment needs
modification. One finds that the Ms of Lord Ormont and His
Aminta (dating from 1893, deposited in the Morgan Library)
is written in large letters. However, the final draft of
The Amazing Marriage (dating from the same time period) has
pages of varying sizes of handwriting. Thus, pp. 1-4, 312,
and 386, for example, are written in a more cramped manner,
with many more words to the page and narrower margins than,
for instance, are pages 383-84, and 410-20. Since the
differing sizes of script vary even within the pages (i.e., p. 385 starts out in a large hand with wide margins, but one third of the way down the page, in mid-paragraph, the writing changes to smaller letters with only a slender left-hand margin), this could indicate simply variations in Meredith's mental and physical condition during the course of the revising.

At any rate, this half-printing style is, in general, characterized by the almost exclusive use of the capital "E" reduced in size for a lower case letter; the frequent omission of the cross-bar on initial (and some internal) uncapitalized "t"'s; very little internal joining of letters within words (the exceptions frequently appear where "at," "as," "rs," "us," "ur," "or," "es" occur); the use of a printed "s" usually instead of a written "s"; the omission of the top loop on capital "M" and small "f," as well as the open upper loop on small "h," "l," and "b" which become instead mere single curving lines. In addition, the lower case "g" generally has a straight line for the tail, with an abrupt flip to the left, rather than the looping tail joined to the succeeding letter which we find in Meredith's cursive script. These elements become more marked as the decades of the 1870's and 1880's progress, for the author's hand moves continually toward a simpler style, less ornate and curlicued.

On the basis of a comparison with other Meredith MSS representative of different dates between 1870 and 1893, I
suggest that the Cole MS is the earliest extant draft of *The Amazing Marriage*. Presumably, it dates from 1884, as I shall attempt to prove. First of all, in examining the MS of *The Tragic Comedians* (written in 1880 and published in book form in 1881), one finds that though the half-printing dominates the penmanship, elements of the cursive style do still remain: the "b," "h," and "l" still have large loops at the top, and the curlicue frequently appears on the upper part of the small "f." And, the slanting fluidity of the cursive style still leaves its mark. But by 1884, as we can see by examining the large segment of the MS of *Diana of the Crossways* at the Morgan Library and the fragment deposited at Yale, the hand has become even more like printing, with superfluous whirls and loops gradually being eliminated. However, there still appears here and there a carry-over from the cursive hand: the joining of words with a flowing line (i.e., in the Morgan MS of *Diana* [p. 1] the final "r" of "Mother" glides into the initial capital "E" of "earth"); the frequent occurrences of the cursive internal small "g"; the occasional flowing cross-bar on the initial "t"; and from time to time an open loop (used rarely now) on a "b" or "l."

When the Cole MS is set alongside the draft of *Diana*, we find exactly the same characteristics described above. Also, since the handwriting is approximately the same size in both drafts (*Diana* and the Cole MS), one may reasonably suggest that this was the draft which Meredith began writing
In 1884 when he returned to *The Amazing Marriage* after a five-year abandonment. One other point should be made here in dating this draft: not only on the basis of handwriting, but also of content does the Cole MS appear to be the earliest extant version of this novel. It was the author's tendency as he revised not to simplify but to condense or, at times, elaborate the rhetoric of a scene. As a result, the rewritten drafts of his novels (i.e., one can compare the two versions of *One of Our Conquerors* at Yale) are generally more difficult and labyrinthine than the earlier drafts. And, decidedly, the Cole MS is the simplest form of the novel as we have it. The story line here is pointed, the characters' motivations are not obscured, the sentences are frequently short and simple, and the metaphors are relatively controlled. In analyzing the earlier draft of *One of Our Conquerors*, as a point of comparison, I found the first version to be uncluttered and comprehensible, whereas in the revised draft the story line and characters were frequently camouflaged behind a smokescreen of words. It is not my purpose in this chapter to discuss the Cole MS in detail, but a full analysis of it—together with a comparison with the

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28 Mr. Fred C. Thomson, who has worked in greater depth with the two drafts of *One of Our Conquerors* than I have, agrees with my findings here. See his two articles: "Stylistic Revisions of One of Our Conquerors," *Yale University Library Gazette*, XXXVI (1961), 62-74; and "The Design of One of Our Conquerors," *Studies in English Literature*, II (1962), 463-80.
Nicholls MS—occurs in Chapters II through V of this thesis. Suffice it to say, then, that this MS appears earliest on the basis of handwriting and of simplicity of rhetorical style. It is likely that the Nicholls MS is the next extant draft, probably dating from the late 1800's. As already suggested, this is presumably the draft which Meredith was reading to his friends in 1889. By now the handwriting has grown even simpler than in the Cole MS: the lower case "l"s and "b"s have no upper loop at all, but are merely a single curved line, and less often are the small "t"s crossed. Although closer in content to the final draft than is the Cole version, it nevertheless differs markedly from the Morgan MS in the presentation of plot and characters. Since, as we know from Meredith's letters and Mr. Stevenson's biography, the author later revised the 1889 draft, this would logically account for the contrast between the contents of the Nicholls and the Morgan MSS. Two final points may be made before leaving the Nicholls draft: in content, this version builds directly upon many of the plot elements set

2 Mrs. Sarah Davies, who is writing a study treating all of Meredith's short stories, novels and poems, has inserted a note among the MSS of this novel (when she was at Yale in 1956) asserting that the Nicholls draft is the earliest extant version of The Amazing Marriage. But she gives absolutely no evidence for her findings; and for the detailed reasons given above, I do not agree with her dating of the MSS.
forth in the Cole MS. In setting these two earlier MSS alongside each other, one can frequently trace the evolution of a character, scene, or situation from the Cole to the Nicholls draft. It is reasonable to assume, then, that the Nicholls MS succeeds the Cole.

Yet another significant fact emerges as we examine the Cole and Nicholls versions: both of them begin with p. 118, Chapter XII (in Meredith's own numbering and pagination)—a fact which must be more than mere coincidence. And although both of them date from the decade of the 1880's, the novel was actually begun in 1879, and then temporarily laid aside for five years. The structure of these two MSS seems, then, to indicate that the author allowed the first quarter of the novel (written in 1879) to stand basically intact (undoubtedly with some revisions and marginal additions), and that when he returned to the writing of it he resumed the action at this point—Chapter XII—both in the continuation of the story (the Cole MS) and in the first major revision (the Nicholls MS). This suggests that initially he was relatively satisfied with the first eleven chapters, but since these first chapters apparently no longer exist, we can only conjecture. However, it seems safe to assume that Chapters I-XI made up the one quarter of the novel written in 1879, and that when

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Ex: Extensive correspondence with numerous libraries and Meredith scholars here and abroad has failed to bring to light other drafts of the work, including the 1879 version.
Meredith resumed work on the novel in 1884 he simply continued the story with Chapter XII, doing the same in revising the work later in the decade.

In addition to the Cole and Nicholls drafts, the Altschul Collection also contains a MS fragment consisting of three different pages (as numbered by the author): Chapter XXXI (p. 160), comparing to Chapter XXVI of the Morgan draft; p. 2 [??], the right-hand pagination obscured by a torn corner of the MS page, corresponding to a segment of Chapter XXXVI in the final draft; and Chapter XXXVIII (p. 301), which has no direct parallel in the Morgan MS. Since the first two pages of this fragment correspond quite closely to the final version of the novel (see Chapter VII of this thesis), since it contains material which does not appear in either the Cole or Nicholls MSS, and since the handwriting is similar to that of the final draft, we can date these segments from the early 1890's. We find in comparing these three pages to the earlier part of the Morgan MS that the margins are of a similar width (and narrower than was generally characteristics of Meredith), the thickness of the letters are comparable (perhaps indicating the use of the same size pen tip), and the size of the letters corresponds almost exactly to those in the earlier pages of the last MS. Furthermore, the characteristics of the half-printing can be compared: by now the small "h" is written as a single tall curving line preceding a short curved line, the two
unconnected; the small "a" is also frequently made up of two separate parts—a curved loop (almost like a small "c") on the left, with a short curved line, unjoined to the loop, on the right. Other letter formations which the MSS have in common are: the "v" is two lines slanting towards each other, without quite touching; the small "p" is a curved line preceding a backward "c," but not coupled with it. In addition, the small initial "r" no longer has the left-hand leg; instead, it begins at the top with a short horizontal line running right and curving down into a zig-zag tail. Thus, it is apparent that the three-page MS is close in time to the final draft, for both are marked by the author's growing tendency in the 1890's not to connect the elements within certain given letters. One might suggest the possibility that this was one of the aftermaths of his 1892 illness.

A logical date for the final draft of The Amazing Marriage (deposited at the Morgan Library) is 1892-94. I have examined this MS side-by-side with the draft of Lord Ormont and His Aminta (which dates from 1893). The characteristics of Meredith's later block-printing, enumerated in the preceding paragraph, are evident in both Lord Ormont and the Morgan draft of the author's last novel, indicating a similar time span in their composition. In addition to the handwriting, the Morgan MS may be dated last because it is
the only extant draft which is close to the text of the first edition.

These, then, are the existing MS versions of *The Amazing Marriage*. However, another point concerning Meredith's handwriting should be brought out. Although in places the printing of the Morgan draft is rough, the effect of the ataxia upon the author's script is not yet fully evident. In the letter previously cited, Miss Bartlett asserted: "I would not say that the ataxia positively shows itself till 1897. From then on it gets steadily more shaky till the end." But I have found marked proof of his loss of motor control somewhat earlier than this in the 1896 interleaved fourth edition of *The Amazing Marriage* at the Widener Library. In the textual corrections and changes made here in the author's hand, the script is large and lightly written (in contrast to the solid strokes of his earlier penmanship), with the outlines of letters shakily uncertain. Frequently, closed vowels are left open and letters are only weakly joined together. As a result, the difference between the still vigorous hand in the last MS and the painfully light hand in the fourth edition is striking.\(^{31}\)

In spite of the fact that the Meredith materials have been deposited at Yale for nearly forty years, little work

\(^{31}\)When I suggested this to Miss Bartlett, she graciously acceded (letter of September 1, 1965) to the earlier date as evidence of Meredith's ataxic handwriting.
has been done with this particular group of MSS. By going through the research files to 1953 in the Beinecke, with the help of the thorough and knowledgeable Marjorie Wynne, I discovered that although a number of scholars and doctoral candidates have examined the Altschul Collection, few have made actual use of the MSS. Thus, for example, Norman Kelvin worked at Yale in 1957, but his study of the novels, *A Troubled Eden*, is concerned with metaphorical imagery in Meredith's writing and his chapter on *The Amazing Marriage* does not refer to any of the extant drafts.

Only two modern scholars have concerned themselves directly with this MS group. Dr. Sarah Davies, at the University of Glasgow, has since 1956 been working on a critical study of all the extant Meredith poems, short stories, and novels. In her work she does plan to draw upon the various fragments of this last published novel. But in a critical evaluation as extensive as hers promises to be, it is not possible to develop in any detail the "making" of this book. Correspondence with Mrs. Davies has convinced me, therefore, that our studies do not seriously overlap.

In addition, Mrs. Gillian Beer is preparing for tentative publication in 1967 an examination of Meredith's technique as a novelist. As she describes her work (letter of April 30, 1965): "My thesis is that Meredith was a more

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32Published by the Stanford University Press in 1961.
consciously experimental novelist than James will allow."
She is interested in the MS of The Amazing Marriage and has
briefly analyzed the types of revisions made among the
drafts. That this does not impair the validity of my study,
however, is evident from her own statement that she is "not
centrally concerned with the 'making' of the novels." And,
of course, since she will be dealing with all sixteen of the
Meredith novels, her primary emphasis will not be upon his
last completed work.33

Three other studies somewhat analogous to my own, but
treating different Meredith novels, have been published
within the last few years. In an article appearing in RES,34
L. T. Hergenhan has discussed the author's revisions between
the serial copy and the book edition of Harry Richmond. As
is evident, he is not concerned with the MSS, but only with
changes made in the published copies (serial and book) of
the novel. In a similar vein, Mrs. Gillian Beer has analyzed
revisions in The Tragic Comedians by using a MS fair copy, the

33 A recent article of Mrs. Beer's which appeared this
fall in REL, VII (Autumn, 1966), pp. 92-105, entitled "The
Amazing Marriage: A Study in Contraries," is a textual exami-
nation showing the development of the relationship between
Dame Gossip and the primary narrator, as well as Meredith's
revisions towards the presentation of a fairy-tale atmos-
phere around the story. Because neither of these elements
enter into my thesis, except in a peripheral manner, it is
safe to say that Mrs. Beer's work on Meredith does not
encroach upon my topic in this thesis.

34 "Meredith's Revisions of Harry Richmond," RES,
n.s. XIV (1963), pp. 24-32.
alterations and additions to this copy, and later revisions presumably made in the proof. Finally, the study closest to my own is one undertaken by Fred C. Thomson in his two articles on One of Our Conquerors. Since two drafts of this novel are deposited in the Altschul Collection, he has compared his designated MSS A and B on the basis of changes in character, shifting of plot structure, and stylistic revisions.

In working with these novels, however, none of these scholars has had access to the wealth of sources which I find for the "making" of The Amazing Marriage. Not only are the extant MSS for this last completed novel extensive, but other material can also be brought to bear upon this topic. Thus, after discussing the various MD drafts, I shall next compare the final draft (the Morgan MS) with the first edition (see Chapter VIII of this thesis). In so doing, I have found marked changes: many passages are omitted from the published version, some material is added to the text, and numerous word and phrase substitutions occur. Many of these changes can reasonably be assumed to have taken place in the proofs (which have been destroyed). And by comparing a second published version—the serial text—to both the Morgan MS and the first edition, I can more precisely pinpoint certain revisions: passages in which the serial text agrees with the

first edition but differs from the Morgan MS would indicate that authorial changes were made in the typescript (taken from the Morgan MS) from which the serial copy was set, rather than in the later proofs for the first edition. In the same manner, passages which agree in the serial and the Morgan MS, but differ in the text of the first edition, would give evidence for later revisions made in the proof sheets.

In addition, still another source, the fourth edition already mentioned in my discussion of calligraphy, must be considered in the "making" of The Amazing Marriage. Since the novel was popularly received, it went into several editions in the months succeeding its initial publication. As Constable and Co. were preparing a fourth edition to appear in 1896, they sent an interleaved copy of the work to Meredith for his corrections. Consequently, once more the author set himself to the task of revising, with particular emphasis upon clarifying the character of Fleetwood, his visit to Carinthia on their wedding night, and the final days of his life spent as a Catholic monk. By examining these last textual changes, consisting sometimes of only a word and occasionally of several sentences to be inserted, a final statement can be made concerning the evolution of this erratic, at times brilliant, but artistically unsuccessful novel.

To summarize, during the course of this study, I shall examine the four vastly different MSS version of this novel,
beginning with a comparison of the Cole and Nicholls drafts to the Morgan draft (Chapters II through V of this thesis), followed by an investigation into the significance of the three-page MS fragment (Chapter VI), which is markedly different from the Cole and Nicholls version in content, but closer to the Morgan MS both in chronology and substance. Because of the importance of the Morgan draft, the final handwritten copy of the novel which served as a basis of the first edition, a separate chapter (VII) will treat the extent of the author's revisions within the pages of this heavily rewritten MS. Logically, the next step in the creation of this novel is to analyze the textual variations between the Morgan draft and the first edition (Chapter VIII) and the serial copy (Chapter IX). Finally, Meredith's revisions of the fourth edition interleaved will be examined (Chapter X) for the purpose of shedding further light on the novel's growth and the author's evident dissatisfaction with its artistry. As a result, pertinent conclusions can be formulated concerning the working methods of a major Victorian novelist who, despite the wealth of extant MS material available, has been slighted by modern scholars. And, at the same time, we will be able to establish a more accurate text for this last completed novel of George Meredith.
CHAPTER II

THE COLE AND NICHOLLS DRAFTS OF
THE AMAZING MARRIAGE

The richness of a topic such as the making of The Amazing Marriage lies in the fact that a large bulk of varied material, in MS and published form, is available for the study of Meredith's last novel. Indeed, so extensive and diffuse are these materials that they allow of only one coherent approach: the chronological examination of each succeeding step in the gradual, fifteen-year evolution of the narrative thread. For this purpose, I will turn my attention initially to a comparison of the two earliest extant drafts—the Cole MS (1884) and the Nicholls MS (1889)—keeping in mind that both of these fragments begin in mid-story with Chapter XII, and that the earliest draft, consisting presumably of Chapters I-XI (1879), has been lost.

Whenever possible these two drafts will be collated with the final MS copy (the Morgan draft), although an examination of these first two versions reveals striking differences in plotline and characterization from both the final MS and the first edition. As we shall see in an episode-by-episode analysis of the Cole and Nicholls texts,
despite Meredith's clearly having had one concept of story and characters in mind when he started working on the novel, a markedly variant narrative finally emerged by 1894. Thus, these two earliest drafts indicate that the author had originally intended to leisurely devote a larger section of the book to his satiric penetration into aristocratic life and manners (reminiscent of the opening scenes in The Egoist), since in the initial scenes of both drafts he presents detailed vignettes of the conduct of the wealthy aristocrats at Baden and Carlsruhe—the gambling, the night-long reveling, the fine delineation of manners and gradations of status, the brilliance of the salons, the power of affluence in human affairs—all of which are either completely omitted or sharply pared in the later versions of the story. Thus, elements of satire and comedy evident earlier are dimmed or blurred in the final casting of the novel.

We also find the author, in these two early drafts, exploring in greater depth a wide variety of characters. Carinthia finds her way only inconsequentially into this section of the narrative. Initially, the emphasis is placed upon various experimentations with the Byronic dual nature of Lord Fleetwood; the impecunious and desperate Countess Livia; the change in Gower Woodseer from simple philosopher to an infatuated and socially conscious lover; the depiction of the stormy, passionate love affair between Henrietta and Chillon, with ample time allowed to probe the motives, fears
and hesitancies of both parties; the portrayal in some detail of a number of minor individuals who are slighted in the last draft: Sir Graham Dobee, Cholmley Potts, Captain Abrane, M. de St. Ombre, Mary Dump.

In the development of these characters, Meredith creates a number of scenes—such as Gower's lovesick midnight ramble, the aborted elopement of Chillon and Henrietta, Livia and Fleetwood's carefully plotted entrapment of Henrietta, Fleetwood's ill-timed proposal to Miss Fakenham, Chillon's interview with the Admiral, the jewelry buying expedition of Henrietta and Livia, and so on—which are missing from the Morgan MS. Evidently, then, the novel had a different focus at first, richer in texture with its multiple characterization, concentrating upon a wider narrative line than it does in its later narrowing of attention upon the Carinthia-Fleetwood love story. Why these changes took place, their ultimate effect upon the artistic success or failure of the novel, and the insight these revisions shed upon the author's working methods will be the subject of Chapters II through V of this thesis.

Because the Cole and Nicholls drafts are so distinct in story and character development from the published version of the book, because these are unpublished MSS, and because no attempt has been made previous to this study to examine and critically evaluate their content, it will be necessary to spend some time summarizing plot action and dialogue which
was later omitted in the last draft. In order to give a sense of the frequently melodramatic, sometimes tongue-in-cheek, tone of these drafts, I will also quote liberally from their contents as I place the two MSS side by side for comparative examination. Whenever an episode from these earlier fragments is retained in the Morgan MS, an analysis of the last MS version will also be included.

The narrative of the Cole MS begins with Chapter XII (pp. 118-149), entitled "Contains A Further Unwinding Of The Natures Of Young Men, Who Are Noteworthy As Our Primitive Fathers" (retitled simply "Lord Fleetwood" in the succeeding draft of the Nicholls MS). It blocks out the situation and characters as follows. Lord Fleetwood is having an early morning audience with his beautiful stepmother, the Countess Livia, when she initiates the conversation by stating that Admiral Fakenham (accompanied by his lovely daughter, Henrietta) will be arriving soon in Baden. At the same time she makes implied reference to Russett's disgraceful flight from Salzburg earlier at the approach of a rival suitor (Chillon Kirby) for Henrietta's hand. Fleetwood changes the subject by telling her several of the complimentary epithets which Woodseer has coined to describe Livia's beauty: she is "The Reveller's Aurora" (119)\(^1\), a woman "like the swan on the

\(^1\)All page references in parentheses following quoted material refer to the pagination in Meredith's hand in the particular MSS under discussion.
morning light of the river" (119), and possessed of the look of Proserpine rising from the underworld" (120).

Following this flattery, the lord, unable to dissemble his agitation, abruptly returns to questionings about the Admiral and his party. The Countess provides him with a gossipy tale of Henrietta's hurried ordering of a ball dress for Chillon's "hungry-faced sister," Carinthia Kirby. Noticing, however, Fleetwood's state of mind at the mention of his rival, she quickly assures him that Chillon is "on his road to military duties in England," that Henrietta would never marry a man so financially poor as Kirby is, and that the Admiral's lovely daughter trusts Russett, above all other men, to keep his word (the latter comment giving rise to some bitterness in his soul since, as Meredith tells us, young men in love "abhor being esteemed for a moral quality" [123]). Once more, in a frenzy of jealousy, the young earl recalls the picture of Chillon, handsome and graceful, leaping out of his carriage at Salzburg, and he fears that Henrietta feels an electrical attraction for the penniless soldier. (We are later to discover that his alarm is fully justified.) Suddenly Fleetwood breaks from his reverie, arranges to provide money for Livia's straitened purse, urges that she be civil to Woodseer and hints at dissatisfaction with her companion, Abrane. Indeed, typical of his tyrannic disposition, his last comment is more of a veiled
command then a suggestion, as Livia recognizes: "She stamped it on her recollection that anyone hearing him might declare he had as good as advised her to select the substitute for the reckless and luckless captain" (125).

Next, Fleetwood inquires about young Lord Cressett, to which the Countess responds by immediately proposing a bet of £1,000 that the youthful lord will not gamble during their stay in Baden. Upon the conclusion of the wager, Fleetwood leaves in order to contact his bankers in Carlsruhe.

Riding toward the larger city, he analyzes the duality of his character between "his engine self" and his imaginary self, deciding that: "The brighter portion of him richly gilded the foul; and his confession to the existence of a darker sanctioned his belief in the transcendently fair" (129). Upon entering Carlsruhe, he catches a brief sight of Chillon on horseback, and later he sees Henrietta leaving a milliner's shop with Carinthia (whom he mistakes for "some new German maid, notable for her marching stride beside the swimming short steps of the graceful girl"). To preserve the imagined affront to his dignity caused by his rival and his loved one residing in the same city, he assumes the pose of not having seen either one. Returning then to Baden, he tells Livia that although he saw cavalry troops in town, he had not the time to look for the Admiral (and his daughter), and he omits all mention of seeing Henrietta and Captain Kirby.
Chapter XII of the Cole MS also covers a number of further events before drawing to a close, but it is expedient to pause briefly here (on p. 131 of this draft) to compare it detail by detail with the Nicholls MS version of Chapter XII, since the action of the latter ends at this precise point in the narrative. As might be expected, Meredith's revisions of this later draft include the elaboration of character, dialogue and scenes. To be sure, some of the revisions are not extensive, constituting merely a minor reworking of paragraphs already blocked out earlier. Such is the case with the initial paragraphs of Chapter XII, since both the Cole and Nicholls versions begin with markedly similar narratives:

**Cole MS**

Another of earth's rare beauties was about to descend on this pit of the pleasures; and with reference to that other, Lord Fleetwood had audience of the countess earlier than she was accustomed to grant the boon of her dawning to men. His watch was in his hand. She let him enjoy the contrast of their hours of rising, without excusing herself, for he could sermonize: after one of his fits of wild life, or Nature-worship, he had a strong disposition to preach to the elegant world, & it lasted until that world fitted him as a garment again. But there was also now an unusual scrutiny of her in his eyes, of the kind women can bear. (118)

**Nicholls MS**

Another of earth's rare beauties was about to descend on these pleasure-pits, & with reference to that other Lord Fleetwood had audience of the countess earlier than she was accustomed to grant the boon of her dawning to men. His watch was in his hand, he glanced at it & at her—unteachable that he was, a savage, worse, a moralizer. She let him have the satisfaction of the contrast of their hours of rising without a remark, for the sermon could be roused in him: after one of his fits of wild life, or Nature-worship, he had always a strong disposition to preach at the world, & it lasted until the world fitted him as a garment again. She reflected
Cole MS | Nicholls MS
---|---
besides that he had cause to wish to see her. (118)

In the later MS, the action is elaborated upon briefly: Fleetwood not only has his watch in hand, but he glances at it and at the late-rising Livia; and Meredith adds the satiric touch, explaining from Livia's point of view, that the early rising lord is "unteachable . . . a savage . . . a moralizer." Yet these minor additions in no way affect the opening of this scene: the setting and the introductory action remain the same.

Several other changes are made in the order, however, as the narrative progresses. Thus, Livia's gentle allusion to Russett's unseemly flight from Salzburg finds a somewhat less angry response from Fleetwood in the later version. Whereas in the Cole MS Meredith tells us that her comment "pricked his irritable sensitiveness & darkened him in an instant. . . ." (119), in the Nicholls MS a more subtle reaction is indicated as the earl becomes "sensitive to intense refinements which sharpened his angry delicacy. This manner of reproaching him for the unwisdom of his flight warmed him to a dim confession of it. . . ." (118). The coldness and blackness of his nature (in the Cole draft he also stares at his stepmother "with a sort of hard admiration" [119]) are therefore understated in the Nicholls version. Nevertheless, in the main, the revisions of the early pages of Chapter XII
are cursory and do not basically change the situation or the reader's initial concept of the characters from those of the earlier draft.

In contrast, however, as Meredith continued his rewriting there are other significant revisions which do vitally concern us, since they create a distinct shift in emphasis and character in the later MS. For example, Fleetwood's reiteration of Woodseer's compliments concerning Livia is abrupt in the Cole MS, dismissing the philosopher and his flattery rather summarily. The curtness of the passage is evident in the following segment from this earlier MS:

[Fleetwood speaking.] "The Reveller's Aurora! That's what he calls you--the man you & your set shouldered behind you last night."
Livia posed for a person musing on the title.
"Your friend, Mr. Woodseer?" she replied, musical on the name.
"He says you are like the swan on the morning light of the river."
"He must be a poet. I thought him interesting. I tried him on two or three topics. He appeared fatigued. Is he not extremely clever?"
"He is clever, ma'am, clever, if that's your word. He says you have the look of Proserpine rising from the underworld."
"He overwhelms me. If he is this desperate admirer of beauty, I shall soon have a formidable rival."

The dialogue here is briefly and cursorily outlined, with little ease of management on the author's part. But, in characteristic Meredithian manner, this exchange is ornately embroidered in the succeeding version (the Nicholls draft) from three-fourths of page to a good two pages of conversational exchange, with the following revisions taking place.
Fleetwood now begins with a question, rather than a brusque statement: "Will you guess what he calls you?—Woodseer, my friend, the man I brought here:--it's a picture of you! No Venus, none of your Dianas," (assuring Livia and the reader of Gower's originality, and at the same time betraying his excessive enthusiasm for the man, an enthusiasm which is lacking in the passage previously cited from the Cole MS); "you get no vulgar daubs from him. Yes, you are one of the Goddesses, but with a touch in addition" (118). Now Livia, faced with the odd appellation of "The Reveller's Aurora" is not content to pass over it, as she does in the earlier draft; with understandable feminine curiosity, she wants to know if it is a compliment, and the earl tells her that Woodseer is not given to compliments. Musing about this, in her fastidiousness, "She had to struggle with her distaste of the man's appearance to appreciate his turn for fanciful rebellings" (119). Then, still inquisitive (and obviously not possessed of a properly philosophic bent to rise to the philosopher's occult level), she cannot resist asking: "But why 'The Reveller's Aurora'. . .?" and Russett assures her that it is far better than "the wooden compliments" which she is used to, for no one of her set understands her in the way his mountain friend does. Livia accepts this, subsiding with a murmured, "I suppose I see what he means."
Eagerly pursuing the topic, Fleetwood next tells her that Gower's further title for her is "the grey swan on the river dawn" (a more concrete and effective metaphor than "the swan on the morning light of the river" of the Cole MS), which she languidly decides pleases her better than the Aurora image. Amused by the young lord's "raptness in this person he had picked up by hazard" (119), she determines that she may have to cultivate Woodseer, in spite of her distaste for the philosopher ("and she did shun the prospects of having to smile on the man" [120]) in order to influence Fleetwood on her own financial behalf. Aloud she wonders how the stranger could have formed his opinion so quickly, since he saw her for only a moment. Recalling the last evening's meeting between the Countess and the mountain man, Russett flares up in anger at the thought of how his friend was snubbed by the aristocratic coterie of his stepmother, adding fervently: "I should like to hold them fixed for him to brand their back with half a line such as he could write, and then shoot them forth baaing—'sheep & muttonless,' as he says" (120). Livia quickly assures him that Abrane, her courtier, had been simply unaware of Gower's presence—no snub intended.

As a result of the elaboration of this part of the scene, then, Meredith achieves several things: first of all, the character of the Countess is more clearly delineated, with the emphasis upon her femininity, her confident recognition
of her own charms, and her willingness to scheme and dissemble if necessary to achieve her ends. Woodseer, too, is given a sharper portrayal as we are made aware of his distasteful physical appearance and his penchant for coining epigrams. His cold reception by the aristocrats at Baden and his apparent lack of concern are devices which satirize upper-class snobbery: Gower, one of the idealized characters in the novel, a young man with values who is responsive to people rather than social position, is juxtaposed to the superficial and pompous aristocrats of Livia's group. At the same time, Meredith allows the reader a hint of the philosopher's growing infatuation for the queenly Livia. As for Fleetwood, we see him as more of a youthful figure, fervently caught up in rapt admiration for his philosophical friend, and ready to defend him against all the social conventions of his class. There is a touch of the youthful excess here which makes him a more human, less coldly calculating, figure than in this chapter of the Cole MS.

Continuing with our analysis of the second extant MS draft (the Nicholls MS) we find that Meredith now underscores Russett's flight from Salzburg "as a lover's grievous error" for which Fleetwood accepts the countess's advice: "Repair it... Now you have her here the field is yours. She is alone. We both know Henrietta so well! Let a couple of days pass by: the night of the ball!" (121). And speaking of the ball, she states that she cannot possibly smuggle
Woodseer into it. The Lord laughs, well knowing that his philosopher would never willingly choose to attend, and reminding himself that Gower's superb behavior in society extends only to the gambling tables, not to the salons.

Picking up the important topic of Henrietta Fakanham, the young stepmother now flatly guarantees Russett that "there is no engagement" (121) between Chillon and the girl. But her approach to the dashing rival is more generous than previously. In the Cole MS, she merely tells her visitor that "the idea [of marriage] is an absurdity; he has only his pay (121). In the Nicholls MS, however, the author more graciously paints Chillon's character by having her state: "I have some acquaintance with Chillon Kirby, and he is a man of honour; he would not ask her to plight herself to him. He has nothing but his pay" (121). And she also adds a word about his miserly uncle, Lord Levellier, who, unfortunately, is "not likely to die conveniently" (122), a situation entirely unmentioned in the earlier version. Thus, in the later draft it is evident that Meredith is weaving his narrative threads more tightly together in the later draft, bringing in cross references and laying the pattern for the introduction of later minor characters, such as Levellier, as well as for later plot complications (e.g., the old miser's selfishness will bring Chillon to the brink of financial ruin and endanger his marriage).
As the interview in the Nicholls MS progresses, Meredith points to the fact that Livia has grown weary of the meeting, "unable to see when she could strike her point" (125), which is to request money. But the earl's well-timed and abrupt question: "And you, ma'am. Money?" (in both MSS) recognizes her apprehension (displaying, at the same time, his acuteness in observing and manipulating the weaknesses of the people around him). In appreciation, she quickly praises his friend Woodseer (in the later MS): "So clever a man will not require much drilling. He has a natural grace; I saw it in his bow to me. He is not bourgeois" (a comment which will take on greater significance in the next chapter when Sir Graham Dobee, a stereotype of just such bourgeois qualities, will be satirically developed).

At this point in the Nicholls MS, continuing with his procedure of elaborating upon dialogue and situations already outlined in the Cole MS, Meredith again emphasizes the state of Woodseer's reception by the aristocracy on the previous evening, their exclusions of him by silence and by "select slang." To appease Fleetwood's renewed outbursts over this affront to his friend, Livia promises to manage Henrietta on the lord's behalf, and she emphasizes that the men of her group will no longer snub Gower since they are impressed by his winning at the gambling tables on the previous night. Then, as a further guide to our understanding of both Russett and Woodseer, Meredith allows the young earl to comment, with
admiration, that in spite of the philosopher's enormous winnings, Gower "did not change colour a shade!" (127).

After this exchange, the Nicholls MS proceeds with the presentation of the wager between Livia and Fleetwood over Lord Cressett's gambling. Since this is one of the very few scenes which occur in all three MSS versions of this novel (the Cole, Nicholls, and Morgan drafts), and since each writing of the scene is different in character and dialogue, it will be fruitful to set the variant readings side by side for evaluation.

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<th>Cole MS</th>
<th>Nicholls MS</th>
<th>Morgan MS</th>
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| Fleetwood trifled about the room. "You have young Cressett here. What are you doing with him?" Livia hoped she was preserving him from precipices, & Fleetwood shouted, "a pretty place!" whereupon, prompt as bugles to the breath, proposed to bet him a thousand pounds that young Lord Cressett did not throw a louis on the tables during the term of their stay. She was extremely earnest, transformed in a minute from the languid combatant; & she roused Fleetwood's irony. The protectress of youth... |
| Fleetwood was going, but stopped. "You have young Cressett here too: what are you doing with him?" Livia hoped she was preserving the boy from precipices, she proposed. "A pretty place!" he exclaimed. The best of places to show her skill in driving, & out sprang her instinct:--she proposed to bet a thousand pounds that young Lord Cressett did not throw a louis on the tables during the term of their stay. Fleetwood bowed to her restraining...

[Fleetwood speaking.] "By the way, you have that boy Cresset here. What are you doing with him?"

Livia spoke of watching over him & guarding him.

"He was at the table beside me, bursting to have a fling; & my friend Mr. Woodseer said it was 'Adonis come to spy the boar.' The picture!"

Prompt as bugle to her breath, Livia proposed to bet him fifty pounds that she would keep young Cressett from gambling a single louis. The pretty saying did not touch her. Fleetwood crowed and bowed (15).
Nicholls MS Morgan MS

among the fiery powers, & went off
snares, was too smiling at the fitly-
sure of her bet to appointed guardian
notice his ominous of erratic youth.
demureness, & went The boy, Cresset, was
on unfolding her very few years his
nature for his junior, but at
amusement (125-6). Cressett's age he had

The evolution of this exchange between Livia and Fleetwood is interesting, as each version reflects a slightly different presentation of the two characters. In the Cole MS, Livia is no longer languid, but revitalized, by the wager as she earnestly attempts to protect her young charge, while at the same time she is exhilarated at the thought of safely opposing Russett's will. The young lord's reaction to her proposal is one of ironic amusement, a controlled, and unpleasant complacency.

In the Nicholls version, however, the excesses of the countess's maternal instinct are slightly toned down. She makes her proposition briskly, without needless sentimentalizing. The result is a portrait more coolly in keeping with her patrician nature. Fleetwood's character, too, is handled more subtly here: to be sure, the irony of his amusement is still present ("he bowed to her restraining powers, & went off smiling at the fitly-appointed guardian of erratic youth"), but it is understated by the omission of his
overtly cruel attitude toward her sincerity as an object of entertainment. Also, in this draft Meredith introduces a new element into the scene: the contrast between the youthfully naive Cressett and the knowing, shrewd Russett, between innocence and experience—a contrast which Fleetwood intends to exploit. This desire for the manipulation of other people's lives, shown here through his plot against Cressett, is a further reinforcement of the despotic control which he exercises over Livia, and wishes to exert over Henrietta. Furthermore, it prepares us for his destructive attempts to manage the lives of Kit Ines, Gower, and Carinthia Jane, a course of action which gives rise to all of the complications in the narrative.

The Morgan MS, in contrast, presents a short-hand account of the preceding scene. No longer does the exchange take place during a morning interview in Livia's room but occurs instead at the salon at Baden on the night of the lord's arrival there. Indicative of Meredith's attempts to compress all of this earlier material of baden and aristocratic life in the last MS, he condenses the scene to a few lines, presenting a more shaded character depiction than previously. Although there remains the fact that the Countess feels herself to be Cressett's guardian (this is passed over in simple terms as the author discards the ornate description of Livia's role given in both previous drafts), the wager is basically her response to an intriguing
gambling proposition. Furthermore, the amount of the bet is reduced from £1,000 to the more credible amount of £50. The importance of the wager is minimized in this last draft not only by the reduced amount, but by the detachment of both parties involved, and by the introduction into their conversation of Woodseer's epigram on the young man. No longer is it necessary for the author to elaborate on Cressett's innocence; the epigram—"Adonis come to spy the boar"—presents it accurately enough. Thus, the scene is curtailed as excess emotion and narrative digression are omitted in the final version. In this particular instance, the last draft is effective, although, as we shall later see, the Morgan MS does frequently suffer from the cutting of vital action and description, and the paring to the bone of dialogue and scenes.

Following the bet between Livia and Fleetwood concerning Lord Cressett in the Nicholls MS, Russett enumerates the natures of the satellites surrounding and paying him court: "Branstone [renamed from Brailstone in the previous version], the pompous, Dobee, the servile, Potts, the trickster, Abrane, the big dog, Rivers, the courtly"² (128) (thus allowing Meredith to give us his typical capsule characterizations through his persona's point of view). Promptly, upon summing up the natures of his courtiers, Fleetwood cynically boasts

²This character is never mentioned again in any of the extant MSS.
to himself that "he could twist them by their foibles at his pleasure" (128), an emphatic reiteration of his calculating manipulation. At the same time, aware of the superiority of his own intellect and manners, he wonders how such "vulgar people" dare to be discourteous to his friend, thereby risking his wrath. From this observation, he is next led to penetrate into his own view of himself and his dual personality, with the following significant elaboration:

He forgot to reckon that he had not yet been sharply tried, nor did he scrutinize the fact that the two men he had discerned in himself were but the division of a body still, for want of a proving ordeal, in the fluid state, & wrestling to establish decisively one of these antagonistic colours. He could be devilish, he knew. And was he not also large of soul, generous, fierily a worshipper of the good, the gallant, the lofty & wise, in life?--he had shown it constantly: he thirsted for bright excellence.

... The excessive badness of the human brood is the cause of our deviations. We sacrifice them on the altar of our own higher nature sadly, but in the lump. ... He drove the knife to our hearts, offered up our blood, in expiation of the offense done to his ideal by the things accusing him (129-30).

In the Nicholls draft, Meredith next attempts to account for Russett's strange and brooding character by telling the reader that Fleetwood's childhood was undisciplined; in addition, his oddity may be the result of his refinement of imagination and sensitivity which are markedly deeper than others of his class. (Surely the author has tongue-in-cheek here!) Despite a certain facetious presentation on Meredith's part, all of these elements fuse into a deeper and clearer portrayal of the hero's character, his duality
and motivations, giving the reader a necessary foundation for our comprehension of his later actions: his coolly maintaining his promise to marry Carinthia, his contemptuously despotic treatment of her afterwards, and his later change of disposition as he comes to realize the force of her own personality. Yet all of this material is omitted from both the final MS (the Morgan draft), and from the first edition, each of which leaves us instead with only a blurred and hazy concept of Fleetwood. Again and again, in perusing the published version the reader is puzzled regarding the reasons behind Fleetwood's actions, since the hero's character remains incomplete in the final copy. Yet by setting the three MSS versions (Cole, Nicholls, and Morgan) side by side, we can see his motivations emerging; but Meredith has cut too much of this explanatory material to make Russett finally a credible character.

Returning to the Nicholls draft once again, we find that Fleetwood continues his musings on the ride to Carlsruhe as he recalls that Henrietta, in her conversation with Livia, had compared him to an eagle—a thought which inflates his youthful ego. This, in turn, leads him to a chain of meditations centering upon the rivalry between himself and Chillon for her hand, and he is enraged that she "could make room for that brute" in her affections. Then, with a subtle
twist, the author unveils Russett's interesting psychological state of mind:

Nevertheless, while degrading her, the brute contrived to envelop her in vile attractiveness. It was the fever of the rivalry entering Fleetwood, and he had the sense of loving her like a beast of prey (131).

The imagery of the beast of prey, repulsive and terrible, gives us further stark penetration into the character of the earl. Even more is revealed to us as the young lord disdainfully contemplates how lowly it is "to struggle in a bloody dust—for an object that the bare notion of such a struggle disfigured!" (131). Thus, rivalry itself is repugnant to him, for it is "the poisonous thought which robbed conquest of triumph and contained a world of savage loathings" (132). How striking it is that his very concept of the courtship-love relationship is presented, not in terms of tenderness, but of bloody struggle and conflict, with the heroine's eventual capitulation a victorious conquest, rather than a freely given affection.

The reason for his bitterness lies in his shrewd knowledge that his real cunning is his wealth; this is the key to the winning of Henrietta's hand. Yet he is also aware that all the power of his possessions could never erase the sweetness of her genuine love emotion for another man. With this in mind, his vivid imagination immediately forces him to visualize what the future marital situation between them would be like: "And then what pangs of wrath and hate to
behold her dropping!—perhaps as a wife somewhat more than pining" (132). Since part of Fleetwood's tortured mind desires the romantic passion, the thought of connubially imprisoning the spirit of a woman who daily is "weighing her vows" is so horrifying that he can even envision "the exquisite reptile's death" (and the mingling of the words "exquisite" and "reptile" in ironic juxtaposition underscores the duality of his reaction: on the one hand loving her and admiring her heart's constancy toward Chillon, and on the other hand hating her for her scrupulously legalistic upholding of her marriage ties to himself). In an excess of youthful melodrama as he peers into the future, he cries out: "Pain seeks appeasement, and the extinction of the traitress presents it. She dies! Then good night to life!" (132). (And in a sly aside, Meredith comments that "the art of blackening daylight was not foreign to the young nobleman" [133].) In the Nicholls MSS' elaboration of character and situation, then, we again see more clearly into the abnormal psychological make up of young Lord Fleetwood: his egoism which gives rise to an intense desire to have absolute possession of another human being, together with the contempt which minglest with his desire; the morbid preoccupation with punishment and death for the woman whose heart he cannot win; the savage terms in which he mentally images a love conflict; and the bizarre tendency for youthful extravagances of emotion and imagination. All of these qualities (which are,
interestingly enough, presented only in this early Nicholls draft) make his later rash proposal to Carinthia on the night of the ball, after his rejection by Henrietta, more credible.

His penchant for overdramatizing himself and the situation is intensified in the Nicholls MS when, after seeing Chillon and Henrietta in Carlsruhe, he assures himself: "How well he [Russett himself] bore! . . . how little he was hurt! . . . She was now quite undesired. He clasped his injury by fits with hugs and slackly. His injury was his beloved, never to be cast off, but detested" (113-14). Acting out his surface indifference, he writhes inside, hating both the woman who causes him pain and the world which demands dissembling to camouflage the hurt. With his pride smarting, he rides into the forest, bitterly pleased with the knowledge that her "deadly beauty" (again, notice the morbid imagery and the ironic juxtaposition of words) has not marred this refuge. And, in a grand image indicative of his mental humour and his youthfulness, he pictures the forest in an overextended, extravagant simile (overlaid, of course, with Meredith's satiric touch): "It was like a scaly black & green dragon yawning jaws of gold: his heart leaped for the glad iniquities promising him forgetfulness within" (134).

Thus, in comparing the first part of Chapter XII of the Cole MS to the corresponding Chapter XII in the later
Nicholls MS, we see that Meredith maintained the over-all structure of character and events in the two versions. In both drafts, Livia and Fleetwood meet in her apartment at Baden early on the morning following Gower's substantial gambling successes of the night previous, and in the privacy of her room they discuss Russett's unseemly flight from Salzburg upon the appearance of a rival (a flight which is repeated in Chapter XII of both drafts when he visits Carlsruhe and spies Chillon and Henrietta). Fleetwood then expounds upon his new-found friend, Woodseer, repeating Gower's witty praise of the Countess's beauty; next he expresses his displeasure with the aristocratic coterie which snubbed the philosopher and enlists Livia's aid in launching Gower socially, while accepting her bet that Lord Cressett will not gamble while at Baden. At the same time, in return for her tacit support of his romantic endeavors and her assurance that Henrietta could never marry the poverty-stricken Kirby, he offers money to ease the Countess's financial difficulties.

However, by elaboration of this material in the revision, Meredith casts more light on the character of Livia (giving her, as a consequence, more importance in the stream of events) by allowing her greater freedom of dialogue; he also gives more prominence to Woodseer's witty epigrams and sophisticated coolness at the gaming tables, increases Fleetwood's intensely protective attitude toward the mountain
man, and takes us at some length into the Byronic and emo-
tional substance of the young lord's character.

Yet when we turn to the final draft of the novel, the
Morgan MS (Chapter IX, pp. 14-15, which serves as the basis
of the first edition), we find that the numerous pages of the
early version have been condensed to two summary pages. As
already pointed out, the interview now takes place on the
evening of Fleetwood's arrival at Baden, and the tete-a-tete
quality of earlier conversation is abandoned as Meredith
shifts the scene of the meeting from Livia's apartment to
the casino. Furthermore, instead of having Russett request
news of his beloved, Livia volunteers the expectation of Miss
Fakenham's arrival tomorrow, comments upon cavalry maneuvers
which Henrietta and her father have attended, and briefly
outlines—for the reader's benefit (an addition to this
scene)—the Admiral's character ("You know, the admiral be-
lieves he has military—I mean soldierly—genius; & the
delusion may have given him wholesome exercise & helped him
to forget his gout"). Replacing the lengthy exchange (found
in both the Cole and Nicholls drafts) where Fleetwood
repeats the compliments of his friend, defends him, shows
anger toward the snobbishness of his own class, admires the
philosopher's character and expresses his wish that the
Countess aid his friend is a short staccato expression of
three sentences: "You'll be civil to my friend. You have
struck him to the dust. You have your one poetical admirer
in him" (15). At the same time, Meredith cuts the stepmother's reassurance that Kirby will not win Henrietta's hand. As a consequence of this compression of material, the muted references to Carinthia Jane (Livia lightly mentions the Admiral's infatuations with the girl—who, by the way, is no longer unflatteringly described as "the hungry-faced sister" but as simply "the raw mountain-girl"—and Henrietta's problems in properly fitting Crinny's gown for the ball) are given greater emphasis than they were in the earlier drafts; Janey's character no longer becomes overshadowed by the blaze of epigrams and verbal by-play. This fact, of course, is indicative of the author's later decision to concentrate his plot upon the Fleetwood-Carinthia love affair, rather than to spread his net widely across the surface of aristocratic society, as we find him doing in the Cole and Nicholls versions.

The compression of the conversation between Livia and Fleetwood, thus drawing the reader's attention to the introduction of Carinthia's character, is an example of cutting well handled by the author. But one does regret other omissions from the earlier scenes. In the Morgan draft Meredith has completely excised the investigation into the young lord's psychological state of mind; gone is his second flight at the appearance of Chillon at Carlsruhe, gone the elaborate construction of Russett's infatuation and love-hate tie with Henrietta, and his woodenly self-conscious ride into
the forest to escape imagined humiliation. As a result, this later version of the scene is so compressed as to be almost negligent in its presentation of character and motivation.

Returning again to the earliest draft, we find that the last part of Chapter XII of the Cole MS (corresponding with Chapter XIII of the Nicholls MS entitled "Concerning The Jaws Of The Dragon And His Group") continues with Fleetwood's giving 500 £ to Livia, who has spent the day with Woodseer and is now beginning to understand the young lord's friendship for him. They are joined at dinner by M. de St. Ombre, Abrane, Cholmley Potts, young lord Cressett, Lord Brailstone and Sir Meeson Corby. During the meal, Woodseer is aware of his position as "the very ragged wild plant astray in a garden" (132), in spite of his having made purchases in an attempt "to freshen his attire" (132); and his position is worsened by his increasing infatuation for Livia ("he had such a piping to ravishment as never Childe of adventure knew" [133]).

When Sir Meeson comments on the poor quality of dinner, the philosopher replies that it is better than his usual fare, causing the little baronet to accept his "companionship only with enforced resignation" (133). Suddenly Fleetwood moodily inserts his comment that he will gamble tonight (with the reckless assertion against Corby's remonstrances: "Pooh - danger! . . . What else is left for men to
try their mettle on!" [134]), and will initiate Cressett into the procedure. Abrane, constitutionally unable to remember Woodseer's name ("Woodler? . . . Fiddler--Woodler!" [134-5]), warns the philosopher not to try his luck twice in one day. Livia quickly intervenes to cover up Abrane's foolishness and prevents Fleetwood's wrath by murmuring that Woodseer will rest on his laurels for the evening, and whispering to Abrane to return at once the money he has borrowed from Sir Meeson. In returning the money, the captain urges a toss for 12 louis; upon losing it to the little baronet, Abrane concludes that it is a good omen for him: "He remembered a fellow's winning a toss of half-a-crown, and losing, half an hour after, a thousand pounds" (136).

Now Livia turns her attention to Cressett, but she dares not openly dissuade him "from the dive into the transforming pool" for "she was under an eye" (Fleetwood's, of course). But shortly after Cressett and Fleetwood have entered the casino, she sends a note to Cressett via Woodseer. As her messenger tosses back the epigram, "Adonis gone to spy the boar" (137), Sir Meeson observes acidly to the Countess that her philosopher "talks a hash of high-flown nonsense, to give himself airs of importance" (137), a comment that is contradicted by M. de St. Ombre's defense of Woodseer as a poet. With a shrug, the baronet replies, "We have rather too much of the article in our country" (138).
St. Ombre then comments on the mountain man's appearance at the gambling table, which provides a test of character—or lack of it; however, he feels that "Monsieur stood the test with distinction" (138). The intense disgust of Sir Meeson is displayed in his shocked statement: "Distinction, for a man who dresses like a tramp!" (138), and he proceeds to comment on how filthy Woodseer's hands were the first evening at dinner.

Cressett appears breathless with the excitement of gambling and the hurry of his response to Livia's note. Anxiously he fears Fleetwood will "think I've funked & run," but just as anxiously he wonders if she really needs him. Calmly she gives him her arm and commands him to escort her on the promenade. Gower, watching, thinks "it is a heavenly intervention that she should exercise her counter-attractions" (140), and speculates on how fine a thing it would be to have her address him by his first name, as he had earlier in the day heard her refer to Abrane as "Rufus." Mentally he asserts, "To this radiant height one might come by devoted service!" (140). Allowing his thoughts to stray farther into the imagined affinity between himself and his lady, he feels that they share two qualities: an indifference to success or failure, and a contempt for money. What next follows is his unspoken paean to her beauty, especially her rarely colored grey eyes which "kindled the fancy to take her for some queen-witch of woods, to whom one may dream when
seeing a twilight east or west among forest-branches" (after which Meredith adds the tongue-in-cheek comment, "if, be it understood, one has the fatal poetical twist in the brain" [141]).

After a stroll, Gower enters the gaming room where he sees Fleetwood standing "like the principal figure at a military execution. . . smitten to marble, it seemed from his appearance" (142). Torn between "a disposition to preach on the folly of it and an expression of an odd quick throb to plunge" (142), the Philosopher steps away from the crowd and passes by the wall-mirrors, where he is suddenly confronted by his own reflection. Standing there, he sends forth a string of spontaneous epithets against all his more "externally-favoured competitors": Corby is, among other things, labelled "a bag-pudding with sausage legs"; Abrane is "Captain Mountain--Rufus Mus"; Fleetwood a "Tyrant out-amaying," and Potts a "Groom of good society" (143). When finally he returns to bed, Woodseer is determined upon two things: that he will "no longer violate the contemplative austerity of his deeper spirit by coining sentences to please and win the admiration of Lord Fleetwood" (143–4), and that he will completely outfit himself at Carlsruhe the next morning. Lying there, he allows himself the luxury of once again extravagantly musing over the beauty of Livia, whose emblem he images as the silver lead of the cinquefoil.
By five o'clock he is awake and dressing for his journey. ("It was a dressing, it could hardly be called a covering of his person," Meredith remarks [145]). But as he is escaping in his carriage, the voice of Captain Abrane shouts, "The fiddler bolts!" and he is pursued by Rufus, Fleetwood and Potts.

Moving now to the Nicholls MS, we find that it begins in the same manner with the exchange between Fleetwood and Livia, and covers the same course of events which Meredith had blocked out in the earlier version. However, once again, the revisions add nuances to, and the sharpen the outlines of, the story.

Whereas in the Cole MS Meredith had perfunctorily introduced Abrane into the dinner table conversation, now he attempts more vividly to characterize the figure. The Captain enters the scene "booming up over gravel and grass. The captain's exuberance was of the effulgent kind" (135), and proceeds to discuss Woodseer's gambling in an abundance of good spirits: "He has a nose for runs good as a pig's for truffles. The donkey of it is I didn't back him ten times over. I was bitten like the deuce all yesterday, & a man--the curse of the game!--loses his confidence" (135). Language and vocabulary here delineate his expansive nature. Although in the Cole MS he seems, though rough, still closer to the aristocratic snobbery of Corby and the others, he
emerges as more down-to-earth in the later version. More than this, he now openly shows his admiration for Woodseer (an admiration voiced earlier by Fleetwood in Chapter XII of the Nicholls MS, and put in the mouth of M. de St. Ombre in Chapter XIII of the Cole MS), as he gives vocal approval to the philosopher's bearing and character at the gaming tables: "The fellow hasn't a flutter!—St. Ombre'll tell you he's got the style of a veteran--without any confounded systems:--got it by nature. St. Ombre says he stands like a lighthouse--comme un phare. It's worth seeing; it's really worth seeing" (135). As the other members of the party gather (Lord Branstone, renamed from Brailstone; Cressett, Potts, and Sir Graham Dobee--the latter taking over Meeson Corby's role in the earlier version, since Corby's name is now dropped), the conversation continues to treat the luck and bearing of Woodseer. So sure is Abrane of the man's coolness that he offers to wager his demeanor would remain so even in a downhill trend.³

Gower approaches, hailed energetically by Abrane, who rejoices to "behold him just the same in dress and gait as when he stood reaping bank-notes like barley-sheaves" (138),

³In the Morgan MS, Abrane's character is once again changed. One of Livia's courtiers, he is described as: "A colossus inactive" who "had little to say among the chattering circle; for when seated, cards were wanted to animate him" (5). Quite a contrast to the voluble personage delineated in Chapter XIII of the Nicholls MS!
as this augers well for future luck. However, Gower has made slight changes in his appearance; his purchases and attempts to freshen himself (referred to only in general terms in the Cole MS) are now clearly described: his white linen shirt and scarlet neck-tie are new; he sports a new hair-cut; his hands, closely inspected by Sir Graham (who, again, has replaced Meeson Corby from the Cole draft) are immaculate, and his coat has been brushed.

However, a puzzling situation occurs in this manuscript. We earlier noted in Chapter XII of the Nicholls MS that Fleetwood, during his morning interview with Livia, had lavishly praised his friend's bearing at the gambling tables. But in the next chapter, he appears to know nothing about this episode. Thus, when Abrane first exudes blitheness over Woodseer's good luck, Livia uneasily watches Fleetwood to see if he is "disturbed by their seduction of his latest idol" (136), and she defends herself by asking "how else . . . were they to pass an afternoon in the man's company!" (136). Later, when Woodseer himself arrives on the scene, he diffidently admits to Fleetwood that he had played a little and won; when the lord wonders if his nerves were shaken by the experience, Gower assures him that they were not. There are several possibilities here: first, that Meredith was not sure of how to treat the episode of the philosopher's initiation into gambling and was still experimenting; two, that he forgot what he previously had written;
three, that he decided to make a change after completing Chapter XII and did not bother to go back and correct it.

Interestingly enough, in the last MS of the novel (Chapter IX of the Morgan draft) Meredith handles the situation still somewhat differently. Upon reaching Baden after their mountain journey together, Fleetwood comments to Woodseer on the gambling scenes to be encountered, with the warning to his companion: "Have your fling; but don't get bitten. There's a virus. I'm not open to it. Others are." The philosopher responds that he cannot afford to gamble and has no desire to win, statements which "struck Fleetwood with a curious reminder of the puking inexperienced, whom he had seen subsequently plunge suicidally" (p. 8). And irritated by Woodseer's loftiness and superhuman attitude towards the game, he considers that it might be fun to see the philosopher caught by the fever. In this way, Gower is brought to the tables. Watching Fleetwood lose, Woodseer begins mathematically to calculate chances and successfully tries his luck, an occurrence which causes the two men to quarrel. Thus, in the final version, Fleetwood's former admiration is replaced by displeasure over his protege's good fortune at the tables.

To return again to the Nicholls MS--Abrane continues to rattle on at some length about gambling and nerves (still vague about Woodseer's correct name: "Mr. Fid . . . Woodler" [139]), the topic which dominates dinner-table conversation.
By giving so much time and space to the preoccupation of Abrane, in speech and thought, Meredith emphasizes and captures his character. For example, when Abrane accidentally misses a statement of Woodseer's, he is upset, lest he lose a word from the "mouth of a conjuro" (140). And Meredith goes on to tell us: "without the slightest belief in the supernatural, the captain was credulously subservient to any diction of the man who won at the game. He was sure a prognostic had been spoken, and he pressed to have it spoken again, to have the title of it and bet on it in advance. . . ." (140).

The exchange between Woodseer and Abrane also sheds further light on the former's character. When Abrane, in a state of intense excitement, describes his pleasurable agitation upon playing and ends up with "I have my shiver--I'm a horse!" (141), the philosopher instantaneously responds with the pointed epigram, "The horse is mindful of his whippings" (141). So apt is the remark that Sir Graham Dobee (again replacing Corby's role in the earlier manuscript), the creditor of the captain, laughs scornfully. All this time,

"It is also Sir Graham who now condescendingly raises the matter of the poor meal to Woodseer, and is appalled at the philosopher's forthright reply. Meredith tells us: "The shock to Sir Graham's high breeding was betrayed by his eyelids, which expressive curtains of his mask descended upon a glance at the countess" (144).
Abrane's plight and character are satirically punctuated by his running combat with a noxious wasp intent on attacking him.

While this conversation takes place, Fleetwood remains a highly interested and amused onlooker, enjoying the fact that his friend is kept in the center of the talk, and snubbing the efforts of the others to turn to other topics. His disregard of social amenities, his scorn of the aristocracy, and his streak of cool cruelty are displayed, the latter shown by his enjoyment at "seeing Abrane the blinkered dupe of his passion" (143). And he immediately announces that he will play, causing Abrane to rise to the bait at once. His penchant to toy with and manipulate the circumstances of other people is then underscored by his attempts to lead Cressett into gambling. Furthermore, as he passes by Livia, he commands her to rid herself and the party of Dobee's company within twenty-four hours. Originally, in the Cole MS Meredith had hinted at the lord's distaste for Abrane and his desire that Livia drop him from her entourage. Now, however, it is Dobee who is to be the sacrifice. This fits in with the change given to the captain's character and his increased importance in this chapter of the MS.

Although Livia "submitted to the sacrifice of Dobee," she "pleaded for Cresset" (145). But Fleetwood's only response is a cold, "You have no bet on him" (145). As a result, Livia dares not speak directly to Cresset; now she is no
longer merely "under an eye" (Cole MS, 136), but in the Nicholls draft Meredith elaborates upon her delicate situation more precisely, and in the process again reveals the despotic side of Fleetwood's character: "She was under a vulture's eye, and a word would have nerved Lord Fleetwood to determine to defeat her at all costs" (146).

After Russett leaves, and Livia holds court with Dobee, Woodseer and M. St. Ombre, she is aware of the lord's objections to the bourgeois baronet. Now she wonders, "What is it that attaches this little man to me?" (149). And, in spite of his being faithful, serviceable, and "prospectively a corner to fly to in ulterior stormy days," she mentally detaches herself from him "under pressure of temporary interests" (149). As a result, we see more clearly the precarious plight of Livia, dependent upon her step-son's (Fleetwood's) generosity, and the necessarily selfish quality of her own nature. Nevertheless, she does wish to save Cressett, and chances upon a method by which she can do this while at the same time obeying Fleetwood's injunction to dispose of Sir Graham: she requests that he bring a message to Henrietta in Carlsruhe and take Cressett along with him.

As in the Cole MS, after Woodseer is dispatched with a note for Cressett, Dobee and M. de St. Ombre discuss the stranger. Once again, in revising, Meredith strengthens his concept of character as Dobee, ironically oblivious to his
own social situation, raises the question of how long they must endure Woodseer's presence. "I began to feel I can't stand him," he remarks; and quivering with pomposity, he continues:

Fleetwood should have some consideration for society's society. A man picked up on the road & foisted upon gentlemen! I should insist, countess, insist. . . . And a dirty fellow talking fine stuff disgusts me. I'm sure he must a lady (151).

We see now the tawdry bourgeois cast to his character, and Meredith's satiric puncturing of this type of social climbing. The character obviously is clearer in the author's mind than in the earlier draft (and the emphasis of his conception of Dobee is heightened by the fact that Meeson Corby is repeatedly referred to in the Cole MS as merely "the little baronet;" now, however, the figure of ridicule, renamed Sir Graham, is labelled "the bourgeois baronet"). Embroidering upon his character, Meredith caricatures his fastidiousness when, in an excess of indignation, Dobee announces: "I helped him to soap once--my own cake!--in self-defense. . . . I washed my cake of soap after it carefully, I assure you. . . .' (151). At this point, Livia mildly comes to the woodsman's defense by asking Sir Graham if he would not spare the philosopher from banishment. Piously he urges her to be merciless, "just as if he were a speck of dust" (152). Well aware of the irony of the situation, Livia in rapid French (which befuddled Sir Graham cannot follow) informs M. de St. Ombre of it.
Chapter XIII of the Nicholls MS concludes as Livia and Cressett enter the promenade, and Chapter XIV ("Showing The Effect Of A Natural Condition Upon The Natural Philosopher") begins as Woodseer watches Livia leading the young Cressett safely away from the temptations of the gaming tables. Now his natural honesty comes to the fore as he analyzes his own situation at Baden, "acknowledging . . . the convenience of winning. How else could he have remained here? He had not the smallest desire to go; he shrank from the outer darkness" (153-154).

As he muses, he walks out of the town and into the hills where, from the vantage point of a high spot, he can look down into the valley which Livia inhabits. He is aware of the contrast between his standing on this point of ground yesterday ("before nature was animated," when he gazed "down on emptiness" and "he must have been empty too" [156]) and his presence there now (when "the valley throbbed, telling him he had lived up to now that he might know real life" as a result of his love for Livia [156]). Because of his feverish mental state, the mantle of philosophy lifts and he is, as Meredith tells us, "laid . . . open to our mundane perturbations" (156), with the result that he is suddenly aware of his shabby outward appearance. (We note here, in contrast to the Cole draft, that his shock first occurs during his solitary speculations in nature, and only later is it reiterated as a result of seeing his reflection in the salon mirrors;
and although Meredith allows Woodseer the outlet of ironic comments upon the other members of Livia's court, these are now limited to Captain Abrane and Sir Graham, and are not elucidated upon as they were previously.)

Upon returning to the salon in order to catch one more glimpse of his lady before the evening closes, Woodseer sees himself in the mirror and is struck by his disadvantageous position. Once again, Abrane and Dobee come to mind, "& he dipped shafts in venom for these courtiers, in sheer necessitated self-assertion" (158). And trying to rationalize his situation, he decides that if he had their social training and dress, he would have been their social equal, and still would not have needed to sacrifice his honestly philosophical bent of mind. (To which Meredith pointedly adds, "the reflection failing him that he would then have been another person" [159].)

The conflict between detached philosophy and his infatuated desire to appear well in public war within him as he recognizes that "he had given his head to his new divinity, who was neither philosophy nor nature" (159). So intense is his anguished need to impress her (a woman whose attention he cannot capture simply by means of his philosophical mind--as he could fascinate Fleetwood, for example), he even determines to master French, "the elfin tongue," since English, he feels scornfully, is "suitable but for intercourse with the commonest!" (159). The result of his shattered
consciousness is that Woodseer becomes "in brief," as Meredith tells us, "a disinherited knight of the immaterial world" (160) who merely "was a patchbreech" in the material one. Thus, instead of being merely a cardboard figure representing Philosophy and The-Man-Close-to-Nature, Woodseer becomes for the reader a more human and credible being.

In the midst of his thoughts, the mountain man's arm is taken by Fleetwood who tells him of his losses at gaming and expresses enjoyment over seeing the bankruptcy of Abrane, "worth any sum to be paid for new experiences" (161). He describes the collapse of Rufus "like a falling mountain," and Woodseer, knowing that an epigram is expected of him (even though "he spoke on stilts" [162]), rises to the occasion with: "Captain Mountain - Rufus mus," (notice that Meredith has found a new place for his epigram in this version and given it peculiar emphasis), a quip which Fleetwood receives with a shout of humor and begs Woodseer never to remove his company. With a snap of his fingers, the Lord cries, "All the rest may go. . . . I can't consent to lose you" (162). And when Fleetwood expresses the hope that Dobee has not annoyed Gower, the philosopher replies, again to his friend's delight, "Oh, a bag-pudding with Bologna-sausage legs wouldn't annoy me" (163). We find that once again an epigram which was tossed off casually in the first draft is here underscored and newly placed; Meredith could never surrender a pat phrase once it had been coined.
After Fleetwood leaves, Woodseer once more examines the circumstances in which he finds himself, this time centering on his growing friendship with the young earl. He realizes that he maintains the upper hand in "the duel . . . for headship" with "a pampered tyrant" as long as he can preserve "his cool independence" (163). Nevertheless, he grows impatient at a situation which so taxes him to hold "mastery where there could be no equality" (163) and recognizes that despite Fleetwood's assertions of ignoring worldly degrees of station, the young lord continues "provoking the incessant display of it, as if in some jealousy or suspicion," and Woodseer "would have been glad to slip away to recover possession of himself" (163). He has handed his brain over to Fleetwood, and as a consequence, instead of delving into deeper speculations, he has become merely "a coiner of smart sentences," somewhat like a court jester.

Once again, we have seen that the Cole MS blocks out the gambling scene at Baden, introduces the aristocracy, shows Livia's attempts to keep young Cressett from gambling, hints at Gower's infatuation for the Countess, and reveals his recognition of his unsightly appearance. However, the Nicholls MS, in the revision of this action, contains a deepening perception of character and situation more subtly probed. Consequently, we find in the second extant draft that both Captain Abrane and Sir Graham are more fully developed and, in the process, are more pointedly satirized: the
former for his garrulity and his gambling fever, the latter for his oblivious and egoistic pomposity. At the same time, Livia's character is also elaborated upon as her concern for Cressett is emphasized by her perilous near-quarrel with Fleetwood as she overtly pleads with him not to take the young lord to the gaming tables. Yet her anxiety over Cressett is ironically juxtaposed to her unwillingness to further jeopardize her position with Russett by defending Sir Graham; not only is she fully prepared to sacrifice the little baronet at Fleetwood's whim, but she lightly amuses herself at his expense by letting him make a fool of himself in front of M. de St. Ombre. We see, thus, the emergence of a complex human being, one whom Meredith both pities and satirizes: the beautiful countess, without financial security, who is a mixture of ruthless calculation and generous sentiment, a fascinating and paradoxical woman. One can then understand the attention which the author gives in the Nicholls MS to Woodseer's overwhelming infatuation for her.

Moreover, through the elaboration of action and description in the second draft we can see more precisely the relationship between Woodseer and Fleetwood, and we understand more about Fleetwood's own character (his need to dominate, his casually despotic use of people for his own whims, the shading of unconscious hypocrisy between what he imagines himself to be and what he really is--all of which prepares us for his later treatment of Carinthia). Further-
more, we are given more insight into the conflict which has upset Woodseer's equilibrium: the intensity of his attraction for the Countess, his own clear perception of himself and his dilemma, and the inherent danger of losing himself and his worth within the superficial Baden circle. As a result, he emerges as a flesh and blood figure, rather than the flat and unmotivated character whom we find in the final version of the novel.

The only action from these two earlier MSS which is retained in the final Morgan draft is a condensed version of Gower's realization of his shabby attire, plus his lyrical paean (retained almost intact from both of the earlier drafts) to Livia's beauty—both of which now occur at the hotel, rather than in a natural setting. All other material is completely cut: Livia's pleadings with Fleetwood, her luring Cressett away from the tables by means of the contrived note, her toying with Sir Graham, and Gower's gradual recognition that he is dangerously close to becoming another of Russett's possessions. As a result of these omissions, in the Morgan MS Livia's character is further flattened and de-emphasized, the other minor aristocratic characters lose their distinctive personalities, the author's satiric purpose wavers, and the reader questions the credibility of Gower Woodseer and the Earl of Fleetwood.
CHAPTER III

THE COLE AND NICHOLLS DRAFTS (CONTINUED)

By examining the earliest extant drafts of *The Amazing Marriage* we have seen how Meredith's concept of character and situation began to shift as the novel evolved over a fifteen-year period. It is evident that he at first intended to devote considerable time to a satiric exploration of high life at Baden, and in the process to develop a number of minor characters, such as the Countess Livia and the members of her coterie. At the same time, it obviously was his plan to display both of his major characters, Lord Fleetwood and Gower Woodseer, in a variety of different situations, thus allowing himself the opportunity to investigate incisively both their internal thoughts and external actions. In this way, the movement of his plot, while still unfolding swiftly and pointedly, provided both for leisurely and complex analysis of character, and for the inclusion of numerous scenes which were vital for the novel's clarity (and which were later cut from the Morgan draft). Under the pressure of time and illness, two of the best examples of his tendency to omit necessary action can be found in his earlier detailed treatment (in both the Cole and Nicholls drafts) of
the elopement scene (which will be discussed in this chapter of the thesis), only fragments of which are retained in the Morgan MS; and the presentation of Russett's ill-timed proposal to Henrietta (which will be treated in Chapter IV), the latter totally omitted from the last draft.

A significant and striking metamorphosis among the three MSS can be traced now by comparing Meredith's handling of the elopement scene in each draft. In the Cole MS, the action takes place as follows. We find Woodseer, on his way to Carlsruhe to be refashioned by a tailor, accosted by Fleetwood, Abrane (who is fearful that he views in Gower's departure "his own visible luck absconding") and Chummy Potts returning from a night of heavy revelry. When Russett lightly orders him from the coach, Gower asks if he is not even free to go for a drive. Then, at Abrane's suggestion, Potts is lifted into the carriage to guard the mountain man from flight and is ordered to remain with him until his return to Baden. (This much of the scene is basically retained in the Morgan draft also.)

Since the Philosopher seems indisposed to discourse, Potts determines to occupy himself by "his famous reading
of character," which proves to be a concentrated stare-down.

He fronted Woodseer, with square shoulder & legs, an elbow on one knee, a fist on the other, engaged in what he would have called the prodding of his eel, or nicking of his man: a method for getting straight at the riddle of the fellow by the test of how long he could support a flat mute stare & return look for look unblinking. It is a method the shortest known for operations on the mask of the human countenance, if you yourself maintain the fixity of gaze, & consent to be impudent with an inferior (153).

Engaged in a combat of the eyes, both smoking "to cover such a challengeable breach of the civilities" (153-4), Potts is first worn down and forced to shift his glance. After

Interestingly enough, in the Nicholls version of this scene, Meredith peremptorily cut the staring contest. Instead, he condenses the setting to a few lines, as follows: "They smoked, neither of them uttering a word to one another until they were some distance out in the open country, when Potts heard to his dismay that they were bound for the Capital of the Duchy" (167). Unfortunately, Chapters XV and XVI, which immediately follow, are missing from this second MS, so it is possible that Meredith merely changed the order of happenings and inserted the stare-down later in one of the missing chapters. At any rate, it does not occur at a point which corresponds with his earlier placing of it in the Cole MS. However, by the time he came to the last revision of the novel, he again restored the scene, almost word-for-word with the earliest MS version. Compare this excerpt from the Morgan MS with above quoted segment from the Cole MS: "He fronted Woodseer with square shoulders and wide knees, an elbow on one, a fist on the other, engaged in what he termed the 'prodding of his eel,' or 'nicking of his man,' a method of getting straight at the riddle of the fellow by the test of how long he could endure a flat mute stare and return look for look unblinking." The last sentence of the Cole MS is dropped, but for all practical purposes, he has returned to his first concept of the scene for the final draft.
another unencouraged attempt at conversation, he suggests it is time to turn back to Baden and is nonplussed to discover that they are on their way to Carlsruhe. He tries to change Woodseer's mind, emphasizing that he (Potts) is not shaven, washed or breakfasted. But far from being sympathetic to his companion's plight, and in answer to Potts' excitement over his rumpled state, Woodseer merely points to "the peccancy of his [own] garments" (158). Finally, recognizing that the philosopher is immovable, Potts subsides, helpless "in the power of a fellow deadly stupid and determined, and no gentleman, not even in his feelings a gentleman, to say nothing of his mangy clothes" (158).

Meanwhile, Woodseer in gazing out the window sees a group of sportsmen on their way to the forest and mentally contrasts "that foul stew of the gaming-tables" with a scene of grassy dells and forest rivulets. Brought back to the present by Potts' sighed wish for some beer, the philosopher suggests the assertion of mind over matter, explaining to his companion that he has gone for sixteen hours without a drop of water. The solution, he avers, is to: "Conjure yourself away to the sands of the Sahara; at once you have the beer-barrels of the neighbourhood starting their bungs. You do it by a simple reflection on your inversion of the facts. . . . It is an art, of course. We name it brain-magic, or the action of the mind upon circumstance" (160).
Potts' reaction is one of "settled English disgust" (160), accompanied by his question of whether or not Woodseer has ever entered a pulpit, and by a bellow of discomfort as he enumerates again his distressing situation: "Dirty linen, dirty skin, dusty, no sleep, no breakfast, empty, thirsty as a dog. . . ." (161). Feeling intense hatred, he wonders how this "sort of street-preacher, crazy at the best" (162) has managed to hook Fleetwood's interest.

The details of this scene, lacking as a result of the condensing of material in the Morgan MS, provide the reader with both a clearer awareness of character and of Meredith's technique. First of all, we move even closer into the mind and personality of the mountain man (his imperturability, his determined statement of immaterial over material, his lack of contact with social amenities, his quality of being a misfit in the external world). And we see, furthermore, Meredith enjoying himself with an exploration into the nature of social consciousness, pseudo-gentility, and empty aristocratic values as he toys with Chummy Potts. The comic touch, the appreciation of the ridiculous in society, so characteristic of Meredith, are markedly evident—and are just as conspicuously absent in the last manuscript. It seems likely that the need to finish the novel and the fifteen years of a drawn-out writing chore led to dismissal and cutting of scenes summarily; that the novel as a whole suffered from this, that it smacks of incompleteness, that the
lack of an overall concept of character and motivation becomes increasingly obvious as we compare the various versions of the manuscripts.

To return to the discussion of the scene in the Cole MS: at last an inn appears and Woodseer orders the carriage to stop. Settling eagerly at a table, Potts thirstily drains two glasses of beer; but just as he prepares to relax, the sight of Henrietta causes them both to leap from their chairs and seek a hiding place behind the adjacent lime trees, neither one wishing to be seen in such a mangy condition. In the exchange of angry words over who should return to pay for the beverage, Woodseer strides off to the carriage, leaving Potts to be confronted by Chillon Kirby. At Henrietta's command, the reluctant aristocrat is brought to her table where Chillon's sister is also seated.

Chillon explains their presence at the inn by stating that his sister has come out to bid him farewell on his English journey, and Henrietta quickly adds that she is merely playing chaperon. As Potts excuses himself to wash, assisted by Chillon, Carinthia reminds Henrietta that she is to write a letter of elopement to her father from this inn. But in the interval between her impetuous early morning flight with her promise to wed Kirby in England, and being intruded upon at breakfast by Potts, Henrietta has a change of heart. Being seen by one of her circle has broken the romantic spell around her. To Carinthia's heartbroken
accusation, "You promised Chillon" (172), the young woman coolly replies, "It would have been utter madness--I see it now" (173), and recalls that her earlier response had been given because of the effect of imminent separation "on her mobile inflammable nature" and because, just as Chillon doubted her steadfastness, so secretly did she herself. Thus, when the sister had urged elopement, the two indecisive lovers, "desperate with doubts and longings . . . requiring but a push to the foolishness that waved the hues of their desires" (175) consented. Now, however, "Henrietta shuddered at the recollection" (175).

The naive Carinthia, unable to comprehend why Potts' appearance should end the plans of elopement, agitatedly continues to plot the course of action. Henrietta breaks in to state that Chillon, as a man of honour, will release her from her promise; and she moves forward to meet her lover. Seeing her expression, the soldier at once murmurs: "That was a dream!" (176) and the crisis is over as he too realizes that elopement is impossible. Assuring him of her fidelity in the future, she promises: "I have courage, if I am pressed. . . . I may be weak; but my hand is not mine to give elsewhere; it is yours. In England. We will not mind poverty" (177). However, he eschews such a vow, realizing that she needs palaces, not cottages. Unable to contain herself at such self-effacement, Carinthia bursts out: "Brother, did our mother mourn for going to our father?" (178-9),
referring to the scandalous elopement years previously of the young Lady Cressett (married then to Fleetwood's forebear) with the magnificent Old Buccaneer, Captain John Kirby. But even this "splendid example to lovers" does not have the desired effect, for once again Cholmly Potts intrudes. And after a painfully prolonged breakfast (so poor that Potts' suspicions are aroused, for no one would purposely travel so early in the morning to breakfast on such inauspicious fare), with Potts carrying the burden of conversation, they all leave together at Henrietta's suggestion.

The early part of this passage in the Cole MS corresponds roughly with the last few pages of the Nicholls MS (pp. 165-7). Unfortunately, however, Chapters XV and XVI of this second fragment (pp. 168-192) are missing. Nevertheless, by piecing together what evidence is available in the Nicholls MS, it seems apparent that an elopement still was planned and was again thwarted by the appearance on the scene of Chummy Potts. But now there is a suggestion that the intruder has reported his suspicions to Fleetwood (as indeed we shall discover he also does in the Morgan MS), for Chapter XVII of the Nicholls draft begins with Fleetwood's intense suspicion about his rival. Seeing Kirby's carriage turn from westward to eastward, he employs Livia "as queen of the board" in a chess move to intercept Chillon on the road between Strasburg and Carlsruhe.
Now the scene shifts to the soldier who is humiliated at "being foiled in an avowedly dishonourable project" [the elopement] and who sees only one way to redeem himself as a man and as a lover: to go immediately to the Admiral and ask for Henrietta's hand—a foolish action "proving," as Meredith tells us, "that lovers have only to commit a greater piece of foolishness to make the lesser one which they have been afraid of seem sensible, just & facile" (194).

A mile from the city, Livia's carriage overtakes him. Turning to her servile companion, Sir Graham, she asks him to change places with Chillon so that she can have a word with Fleetwood's rival. Her first question, once Kirby is seated beside her, as to why Chillon is not on his way to England is answered by his need to see the Admiral once more. Quietly she pursues the matter of what he has to say to Fakenham and warns him: "Do not" (196). Seeing his resolved look, she points out that such folly will accomplish nothing. Instead, she urges that he give Henrietta another year of freedom ("and such a butterfly as she is!" [196]). Since he has already taken leave of her, he should not disturb her again: "Let her beat her wings & not be torn to pieces" (196). At the thought of tormenting his love, Chillon vows he won't see her but he must see the Admiral. And just as Livia is about to pry from him the tale of the abortive elopement, he spies the Admiral in the street and leaps from the carriage. Once again, this scene is totally cut from the Morgan MS.
It is interesting that in these two early MS fragments, Meredith also devotes some time to the development of the character of Livia's maid, Mary Dump. And at this point in the Nicholls MS, after the crisis of the elopement scene, she is introduced and her character quickly blocked out. We are told that her nickname, "Dumplin,'" was bestowed by Chillon and that it is in accord with her physical endowments: "She was a florid Saxon-haired young woman, red-lipped, snub-nosed, short-legged, the beauty of her sphere not inharmonious with her title in frame" (197). It is the irrepressible Mary who now comments upon Chillon's being handsomer than ever as he rushes to meet the admiral.

But once again, as we have come to expect, the Morgan MS differs markedly from the earlier drafts, although this scene, greatly condensed from the lengthy discourse in the Cole MS, begins in a similar manner with Potts and Woodseer in the carriage engaged in a stare-down. And, as in the preceding MS, Woodseer, eventually taking pity on his companion's discomfort, orders a stop at a wayside inn. It is here that Meredith undertook a major revision of his earlier conception of the scene. The encounter among Potts, Henrietta, Carinthia and Chillon is no longer given the explicit detail of elopement; instead, Meredith chooses only to hint at an irregularity in the situation. And, although still handling the scene with a sense of the ludicrous, he
no longer sets it up with the broad comedy of the earlier version.

Briefly, the action in the Morgan MS unfolds in this manner: Stepping out of the carriage, Potts is passed by two other carriages, one containing Chillon and Henrietta, and one containing Carinthia (whom the little aristocrat mistakes for a maid), who nods to him as she drives by. In contrast, he is puzzled by Henrietta's stormy countenance and her choice to ignore his presence. Her reason for doing so, he feels, is the gentleman beside her in the carriage, but even this is a sad excuse for rudeness. "Half a nod & the shade of a smile would have been the proper course," in spite of the fact that "there had evidently been a bit of a scene." However, the scene and its ramifications are left purely to the reader's imagination in this version; and had we not the earlier MS to rely upon, we would be rather sorely puzzled. Neither the reader nor Potts is given an explicit picture of what has preceded, for the breakfast scene and all the conversation between Potts and the travellers, between Chillon and Henrietta, and between Henrietta and Carinthia (which spelled out the situation so obviously in the Cole MS) is now omitted. All that remains is a hint of something awry.

Later in the day, miffed at Henrietta's coldness and the feeling that her being with Chillon has injured Fleetwood, Potts in the Morgan draft tells the story of his encounter to the young lord, emphasizing Henrietta's red
eyes as evidence of a storm. Russett's reaction is one of contemptuous coldness: "You speak to me? . . . You have a bad habit of speaking to yourself," as he walks away. When Potts repeats his story to Livia, she chides him for telling the Earl and then immediately sets out by carriage on the Carlsruhe Road to try and head-off a plot (end of Chapter X). In the Nicholls MS, Meredith had toyed with the scene between Livia and Chillon on the road (as has already been discussed), but this too is cut from the later MS. All of the verbal fencing between them, as well as Chillon's decision to approach the admiral against Livia's warning, is omitted to be replaced by the cursory and anti-climactic statement which begins Chapter XI of the last draft: "Nothing to arouse alarm was discovered at Carlsruhe" (27). It is almost as if Meredith, wearied of revising, chose to rely upon unsatisfactory shortcuts in the telling of his story. Certainly, Livia's motivation, as well as her function as a catalyst to the plot, is blurred and vaguely unsatisfactory in the final version.

In returning again to the Cole MS to take up the succeeding scene after the encounter at the country inn, we find Livia meeting Henrietta in the latter's room. An interesting quality about this draft is the frequently florid style by which Meredith unravels his scenes. Thus, for example, when the two women are brought together, he allows himself to describe them in almost adolescent rapture: "The
embrace of these ladies was like the meeting of the hour of sunset and the time of dews: Henrietta threw her head back, and Livia bent to her with a scarce-brushing flutter over her cheek. Both were tall, diversely lovely; they were one in grace" (191). No matter how incomplete and unsatisfactory the final draft is, we are grateful that at least the author took pains to omit and revise such descriptions as this.

Livia's immediate project is one of diverting Henrietta's thoughts from Chillon by means of a proposed expedition to the jeweler, escorted by the ever-present Sir Graham. It is there that an outrageously expensive set of pearls intrigues Livia, and Dobee, anxious to please her, decides to look for a gift. Too tight-fisted to bid for the pearls, he buys a shell and gold necklace instead. But his grand gesture ("although he was not much thanked for his gift, Sir Graham considered that he had been cunning of fence in the character of the generous magnifico" [193]), is obliterated as Livia coolly opens her purse and buys the pearls, which she extends to Henrietta with the words, "From Russett." In spite of a reluctance to accept what she fears is a compromising gift from her suitor, the combination of the jewels' beauty and Livia's own insistence overrides her wariness.

Meanwhile, mulling over the expensive lesson he has just learned (at a cost of twenty-five guineas), Sir Graham meditates upon "a more responsive person of the sex" (194),
Mary Dump, who not only can be bribed for much less money, but who has the kind loyalty to speak his cause (above and beyond the call of duty) as a suitor to Livia. And while the little baronet thinks of Mary, Livia and Henrietta begin to discuss her "notorious addiction to flaunting colors" (194). It is this love of finery and color, this simple-minded but shrewd loyalty (paid for in cash, of course), the ingenuously opportunistic qualities of Mary that are developed in these earlier manuscripts (both the Nicholls and the Cole), as she becomes a significant minor character adding to the comic elements of the novel.\(^2\) She becomes indeed almost a Dickensian character (true of other minor characters in Meredith novels, such as Mrs. Berry in The Ordeal of Richard Feverel), as we shall see in my later discussion of a delightful MS scene between Sir Graham and the Saxon maid.\(^3\)

The situation between the two women, already sketched out in the Cole MS, is given further elaboration and development in the Nicholls revision. Once again, we find Livia hurrying to Henrietta's room in order to divert her (remember that in the Nicholls draft this move is preceded by Livia's abortive discussion with Chillon in attempting to prevent

\(^2\)All of this attention to Mary Dump is omitted in the Morgan MS, and she is given little of the human and colorful development that we find in these earlier versions.

\(^3\)It should be pointed out that she also serves to underscore the serious, since her comic susceptibility to money and her seizing of the opportunities at hand ironically parallels Livia's own involvement as Fleetwood's spy.
his seeing the Admiral). Now the younger woman is on the
defensive, feeling that she has been "spied, detected &
betrayed; though, as she had done no wrong, she was defen-
sibly innocent" (198), and claiming that she had only
accompanied Carinthia in her farewells to the brother.
(She makes no attempt to explain her situation in the Cole
MS.) During their exchange, Henrietta tells Livia that
Carinthia, locked in her room, refuses to see anyone, and
she suggests as a subterfuge that it is sorrow at Chillon's
leaving that causes such action.

Proceeding next in the Nicholls draft to the jewelry
shop, accompanied by the faithful Sir Graham, they commence
examining the jewels. Here Meredith makes a subtle shift in
the scene. The baronet, in on the conspiracy of the purchase
of the pearls and overcome by the richness of his surround-
ings (the cost of the pearls "gave the courtier baronet
voluptuous emotions in the sense of luxury" [119]), cavalierly
buys an "imitation Etruscan" necklace for Livia. With a
gentle smile, she thanks him prettily, and then, with casual
grace, pays out "a gasping amount of money" for diamonds with
which to adorn herself. The result is, as Meredith explicitly
points out, one of "eclipsing utterly & reducing to meanness
the squeeze it has cost him [Sir Graham] a pang to inflict on
a purse plump as his body" (200). What he deplores, in think-
ing about it afterwards, is that his gesture was meaningless
because it was ill-timed and impulsive. In a final effort to garner proper appreciation for his action, he states frankly, "I think I should be rather a prize" (200), a sad little comment which causes the two regal ladies, sweeping grandly along in front of him, to drop a smile upon him "forebearingly."

Meredith's treatment of Henrietta's reactions to the pearls is worthy of comment here. In the earlier version of this scene, the Cole MS, we find her petulantly reluctant ("if anything, she pouted" [193]) at being forced into this situation and asking pointedly, "Must I?" (Remember that this comes on the heels of her promise of fidelity to Chillon and her assurances to him of her courage.) And a few moments later, upon leaving the jewelry shop, she once more raises the question: "Can I accept them?" (195). Livia's answer is a brutal presentation of moral pragmatism and of her own position in the world (she herself depends upon Fleetwood's generosity for her economic well-being): "You still have your country girl ideas! . . . Be on the level of your station. The pearls are presented to my close relative. If he admires her, the better the reason. Who does not? But Russett has the might to do both" (195).

In the later version, the Nicholls MS, Meredith chooses to handle the scene in a slightly different manner. While in the jewelry shop, Henrietta's objections to accepting the pearls are very superficial indeed. She receives the
gift with merely a "lurking look of surprise" (200) and the comment, "For me?" Thus, Livia, temporarily spared the task of trying to persuade her about the propriety of the situation, need only state that the gift is "From Russett," and Meredith tells us with quiet insinuation into the characters of both women that the Countess "did not dilute the powerful tonic with a further remark concerning it" (200). However, later in the day Henrietta's conscience comes to the fore and she questions Livia about accepting such an expensive present. Now the older woman's response is even more bluntly to the point than in the previous draft: "Without scruple: in any case. You don't imagine that Russett thinks of buying you? Be on the level of your station. You still have those odd country-girl ideas, incurable apparently. He presents these to my cousin. If he admires her, it is an additional reason. And if he did not, my dear, he would be below brutish" (205). (Clearly, Meredith has incorporated and polished the dialogue from Livia's earlier speech in the Cole MS.) Furthermore, she practically reminds Henrietta that Fleetwood owns the marvelous collection of family jewels which will become the property of his wife when he marries.

Still reluctant, the girl wonders if, by this gift, Russett "would ... set people to watch me" (205), and is laughingly assured by the Countess that, since the Lord is "the soul of honour," her reputation is perfectly safe.
Then, fearing that the girl's scruples arise from a notion of being engaged to Chillon, and anxious to avert a confession of this, Livia hastens to close the subject at once. Here we see the author gently elaborating upon the situation, throwing his net a bit wider and broadening the implications of his scene by bringing in the references to the Fleetwood jewels, to Russett's sense of honor, and to Livia's fear of the girl's refusal of the pearls.

This little scene at the jewelers in Carlsruhe, which is presented in both the Cole and Nicholls drafts but is cut completely from the Morgan MS, delineates for us even further the perfidy of Livia when it is necessary to protect her own welfare (not only interceding on Fleetwood's behalf, but promoting a compromising situation); gives us insight into Russett's devious methods of courtship (entrapment, really—and this desire to trap Henrietta becomes even more evident, as we shall see hereafter, in his careful preparation for the setting of his proposal); shows us the weak, vacillating and luxury-loving quality of Henrietta's character (she morally resolves to be strong, but is easily swayed by outside pressures); and presents the satiric picture of the close-pursed Dobee. Yet all of these elements, which heighten our perception of several major and minor characters in the novel, are lost to us in the final version when the entire action is omitted.
Returning now again to Chapter XIV of the Cole MS, we find the scene continuing as Livia, Henrietta, and Sir Graham, after leaving the jewelry shop, encounter Woodseer in the street. Although the little Baronet urges, "We are not obliged to notice him here" (196), Livia not only greets Gower but introduces him. In this draft of the manuscript chapter, Meredith goes out of his way, as we shall see, to ridicule and satirize the picture of The-Philosopher-At-Sea-In-Society, beginning with his description of the mountain man's attempts at a graceful bow. When halfway inclined toward his lady, Woodseer realizes that his posture is more ungainly than gracious and tries unsuccessfully to "crack it in 'halves, & hastily mend it midway" (197).

In spite of Dobee's contemptuous asides ("One of Fleetwood's geological treasures," he whispers to Livia), the Countess invites Gower to ride back in their carriage to Baden. Upon the Philosopher's momentarily leaving the group, Meredith allows himself a satiric digression (omitted in both the latter MSS) on the aristocratic comprehension of a poet. When Livia has suggested to Henrietta that she might find Woodseer amusing after all, since he is a poet, the author comments:

Accidentally & indifferently, on chance visits to the library of a home, they had turned the leaves of books of verse with prefacial portraits of feminine-looking men, wreath on forehead, if ancient. They thought of past poets as pertaining to these books, & of the minstral alive, as a quaint thing growing its wreath in its own fashion, entirely out of their circle: the military, the nobles, men of deeds, shining men, palpable to their senses (198).
Livia and Henrietta then engage in a discussion of Woodseer, whom Henrietta finds intolerable. But well aware of the position in which Fleetwood has placed her, Livia is compelled to defend the vagabond. While admitting that he has neither style nor manners, she asserts that at least he is not vulgar (an empty defense, to be sure, which Meredith obviously enjoys putting into her mouth); and more than this, since Gower attempts to overcome his imperfections, "the willingness excuses the failure" (200). Her final statement on his behalf sums up the supreme egoism of a cold and beautiful woman who is accustomed to the casual and selfish use of other people: "Nothing is surer than that all these men can be made serviceable, if only you will bear with them" (200). In showing us this side of the Countess's character, Meredith allows her to muse upon Woodseer's new garb, reflecting that this change in his appearance is a "transparent endeavour to do her what poor homage lay in his power" (200-01). As a result, it "proclaimed her empire, however ridiculous her subject" (201).

Focussing now on Gower's predicament in the Cole MS, Meredith shows him in an agony of self-consciousness, aware of the ludicrous figure he cuts "behind that shell of creasy cloth of foreign make, some German's misfit, tight & loose in the wrong places," cognizant of Henrietta's ill-concealed scorn, and eternally grateful to his benign love-object for
having "forborne to laugh outright." The fit of his clothes is described at some length and in some detail, only excerpts of which need be quoted here to give the flavor of Meredith's approach:

His trowsers—& he could remember a contentment in putting them on & appropriating them—bagged the seat, pinched the knees, distorted the feet; his coat hung at shoulder, arms, waist, like the fur of a hibernating bear awakened to warmth. He saw the beast. Or worse, he had suffered a change from a dog to a fox, & now neither foxes would own him, nor dogs; he was as little German as English: a downright masquerader. Fables might be composed of him! (202).

At this point a comment on the style of the Cole MS may be made. The abruptness of the movement of Chapter XII (as compared to Chapter XII of the Nicholls MS) has already been discussed. But more than a frequent brusqueness of description and dialogue (certainly understandable in a first draft), there is evidence here—as, for example, in the preceding passage just cited—of one of Meredith's stylistic failings: a penchant for hyperbole, for unnecessary verbal exaggeration and play, for the epigram which is simply too verbose to skim the surface of the page. Coupled with this is a heavy-handed, almost Germanic (or perhaps Carlylean) attempt at satiric humor. Thus, as an illustration, we find Woodseer contemplating a fable about his plight "until the shock of consciousness warned him of his being engaged—of his own act, in apparent sanity, engaged to drive back to Baden under those eyes [Livia's] of the very heavens of young twilight" (203).
This tendency to overwrite (and undoubtedly part of it is a conscious effect and is part of his effort to ridicule the situation) is markedly evident as Gower indulges himself in love fantasies concerning Livia. Recalling her remarkable eyes, he wonders if she has ever loved, and if she has ever smiled on a suitor; and, rather excessively, the thought surges out:

Yes, she had smiled: the graceful in nature bend; the celestial in colour are surely sweet. But how far had she bent? how beneficiently been honeyed? Just to the verge where heavenly soft mercy descends to throw the silver-linked chain of her beams across the spray of passion: low to it, all but level with it, yet in heaven still (204).

Granted, the extravagant style can be, and often is, a vehicle for Meredith's satire. But here his attempts at the overblown image lack the subtlety and fine edge of wit necessary to carry it off.

In addition, in the Cole draft Meredith overdrews his picture of Woodseer's discomfort in his new clothes, pouncing on it again and again like the proverbial terrier worrying a rat, making his point over and over again until the reader is saturated and weary of the whole business. Thus, for example, Gower, jumping around in order to get the feel

4This is not to say that Meredith never captures a keen sharp phrase in this early draft. He does, occasionally, present a vividly precise image which lingers in the reader's mind; such an instance occurs in his description of the memories which Woodseer conceives that he sees in Livia's eyes: "he saw them in the cold clear depths, like weed-streamers under frozen waters" (203).
of his new clothes, almost runs into an old woman who, thinking that "he had verily the look of an invoker of maledictions" (205), crosses herself rapidly, then "humped & showed teeth of cat" (205). (This is neither a subtle nor a particularly humorous interlude.) Furthermore, the people whom he passes on the street "one & all sidled heads as he passed them. Englander! he heard & felt for his country" (206). His predicament leads him to think "fondly of his discarded suit, as of an armoury & a home of power" (207), and to flirt with the eighteenth-century picture of the noble savage:

Wild:--it signified naked--deliciously free of clothes; honest, brilliant, before the degradation to tailoring. He had a feeble pleasure in the view of Sir Graham Dobee running thus. . . (207-08).

By contrast, in the Nicholls MS, this heroic prose of the above passage is condensed more effectively into one sentence: Woodseer is "possessed by a prickly fury of heat to fling off these accursed foreign clothes that bewitched his tongue & frame, & run wild for several hours at a spell, to regain some recollection of himself" (203). Not only is this statement less lengthy, but it omits the embarrassingly juvenile reference to Sir Graham, while at the same time

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5 In omitting this particular incident later, Meredith reshapes the scene by having Woodseer collide with Sir Graham instead of the old woman, employing this for humorous effect. Not only is it more effective handled this way, but it gives the author a chance to flick his satiric verbal whip more lightly. (See my discussion of this scene in the Nicholls MS later in this chapter.)
controlling and sharpening the concept of a return to nature. Furthermore, it allows Gower to retain some vestige of both humanity and dignity, rather than to emerge completely the ridiculous fool, as he does in this section of the Cole MS. It should be pointed out here that all references to this episode, which is contained in both the earlier drafts, are omitted from the Morgan MS.

Now, as the Cole draft continues, Woodseer hastens to the carriage to meet Livia, Henrietta and Sir Graham in order to begin the trip back to Baden. His first comment, an attempt to cover his social discomfort, is an explanation of his grotesque appearance; but no sooner has he spoken than he is aware "of blotting a candour hitherto boastfully free from speech" (209), and he subsides into "the state of dumb automation." Sir Graham suggests bitterly that Gower would be better seated on the box with the coachman than inside with the ladies (a suggestion which Woodseer picks up with alacrity), but Livia intervenes to insist on his sitting beside her.

The Admiral (Henrietta's father) appears and promises to bring Carinthia to Livia that evening, in spite of her being presently locked in her room. Although Henrietta "knew well why Carinthia sulked" (the aftermath of the thwarted elopement), the Admiral innocently assures the Countess that "she's only locked-up to drop a shower for her brother" (211), and offers a wager that he can get her to the hotel by
dinnertime. Coolly, Livia weighs the situation and decides against betting as a result of her very feminine awareness that "even an eccentric girl, who had kept her door locked against Henrietta, might be counted on to come out to the voice of the admiral left lonely" (212).

As the coach ride begins, Woodseer is paralyzed into silence, Sir Graham contemptuously rattles "on the latest doings of high London," Henrietta is oppressed by sadness as she gazes at the road along which she had travelled with Chillon that morning, while shrewd Livia "drew on her axiom, that all women may be trusted to behave rationally if they are left to themselves to think their interests over, in allowing her [Henrietta] a term of silence" (215). Furthermore, the Countess, well aware of Henrietta's impressionability, knows that the gift of pearls will work upon her mind "both materially and suggestively," and she considers Fleetwood's chances for amorous success: once embroiled in "the fun, the glitter, the full golden tide of princely young men surrounding & sweeping her on" (216), Henrietta will forget Chillon; furthermore, the Admiral clearly favors the wealth of his lordship over the poverty of Captain Kirby.

Now the question of gambling is raised again as Sir Graham asks Gower if he will play that night, thus throwing the mountain man further open to the scorn of Henrietta, who hates gambling in all forms. Sensing the venom in the query, but unable to find a retort, Woodseer is rescued by Livia
who requests that he play for her and hands him a purse full of bank-notes (another indication, along with the previous purchase of her jewelry, of the affluence which has accompanied her promises to aid Fleetwood). In making this gesture, the Countess expects to achieve two things: to lessen her friend's contempt for the Philosopher (it is part of Fleetwood's wish that she ease society's acceptance of Gower), and at the same time "to seal his [Woodseer's] bondage" to her.

Henrietta, thoroughly repulsed by the Philosopher's external appearance and what she considers to be his hypocrisy (although he is a "disclaimer of any pleasure in the game," he does gamble), finds her distaste spreading to Fleetwood for choosing such a companion. And in an excess of emotion, she internally reiterates her vow to love Chillon, who would never "be subject to a sort of spell cast by ridiculously ill-dressed creatures, scrapings of the public roads, hypocrites as well, & stupid" (222). In the light of his contrast to Russett, Kirby's poverty does not matter. More than this, he understands her weakness, understands that a beautiful woman "could not always be refusing flatteries & presents" (222). Indeed, she herself, in a moment of frightened and selfish insight, recognizes that "she needed something of a superhuman lover, to forgive her, to be thrice worshipped for nobly overlooking any little deviations of which her fits of the reflective mood now & then warned her that she
might be guilty" (223). Still troubled by the gift of
pearls, but believing firmly that Chillon will be her con-
sience, she "closed the chapter with an effulgent exalta-
tion of her lover" (224).

In many ways, this chapter of the Cole draft, with its
bombastic prose style and heavy-handed satire, is badly
written. And, generally, the picture which it presents of
Woodseer is completely unsatisfactory. The humanity and
strength of character (gently satirized, but nevertheless
still evident) which were marked in the elopement chapter of
the same MS are completely at variance with the personality
of the clown and buffoon which emerge here. Much of this is
the result of overwriting, since I do not believe that
Meredith intended Gower to come off only as an object of
ridicule. It seems apparent that he wished to mildly
burlesque the position of The-Philosopher-In-The-Social-World
who is forced into the trap of losing his own integrity through the dual pressures of trying to conform to aristocratic society and to assuage his own amorous sufferings. However, what began as human satire is blown out of proportion and Woodseer emerges unfortunately as a caricature.

In spite of this failing, some interesting and signifi-
cant aspects of the characters of both Livia and Henrietta

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6In the carriage, Woodseer wishes to relax "& resume
his individuality" but is hampered by his being "in a false
position." And Dobee's pointed remark sums up his situation:
"Your purchases have managed to conceal the mountaineer, sir" (209-210).
are developed in this Cole MS chapter. The Countess's personality continues to grow and take shape as a fascinating woman: beautiful, generous (when it suits her purpose), exceedingly feminine and fully cognizant of her power over men, shrewdly calculating in every step she takes, thoroughly pragmatic, and self-assuredly egotistical. In Henrietta we see the weakness of her nature, the artificiality of her judgment of people, her need to be flattered, her own insight into her character, and her ingenuous belief that her superhuman lover will safeguard her. These traits of Livia and Henrietta are important, for they are both beginning to take on the colorings and shadings of individuals; but, ironically, it is only through these two early manuscript drafts, their chapters later discarded or condensed in the last version, that we do come to know these women, for in the Morgan MS neither figure has full-bodied vitality; Livia, indeed, is insipidly flat, her role in the novel greatly compressed; and Henrietta, though given a more lively development than the Countess, lacks the dimensions and the motivations which emerge here.

We have already taken up the problem of Woodseer's character in this segment of the Cole MS, and we find in Chapter XVI of the Nicholls draft that Meredith is attempting to remedy his earlier awkward presentation of the philosopher by severely cutting and reshaping the scene in
Carlsruhe, and by handling it with more of the deftness of the Meredithian satiric touch. To begin with, while trotting along behind and eagerly engaged in conversation with his two ladies (who resemble "two stately sailing vessels independent of the puffing tug by favour of outerhaven gales" [202]), Sir Graham in the Nicholls MS rudely bumps against a passerby in the street. With merely a glance, no word of apology, and not a break in his conversation, the little baronet continues on his way. Although Livia suggests that it is Woodseer whom he has encountered, Dobee shrugs disinterestedly. But when they reach the hotel, Gower, who has followed them from a distance, shyly approaches Livia, "not unlike, for the moment, a raw conscript under his corporal's eye" (203), and "the quaint automation . . . saluted like a man in armour" (a more vivid and appealingly humorous picture than that previously contrived incident of his awkward bow in the Cole MS).

At Livia's question of whether he is planning to remain the night in Carlsruhe, he blurts out, "Shall I?" (and Meredith wryly comments that "A deft courtier might say the thing, but a palpable maladroit capped himself with absurdity" [203]). With this, he is momentarily dismissed. Here, in this version, Meredith cuts the long, rambling passages which detail Woodseer's physical appearance (including the scornful comments of the passersby), his adolescent musings over Livia, the scene in which he is the butt of Sir Graham's.
contempt during the long coach ride; and, in addition, the
incident of the carriage ride itself is changed and greatly
condensed. Now Woodseer, later strolling along the road, is
seen by Livia and picked up in her coach. But no longer
baited by Sir Graham (who has been dismissed by the Countess),
and dressed in a new green hunting suit, Gower converses
creditably and shows to some advantage. To be sure, his
position, still resplendent in ill-fitting clothes, remains
an absurd one; however, by treating the situation with a
lighter touch, and by compressing his detailed description
of Gower's appearance, Meredith allows him to emerge in this
version as a touchingly human being who has blundered into
an all-too-human error.

In the Morgan MS this scene is again condensed and
slightly shifted. Livia, spotting Woodseer walking down the
street in Carlsruhe, sends Sir Meeson Corby (Sir Graham in
the earlier manuscripts) to request that he join their party.
When Gower arrives, "with his happy indifference to his
exterior," Henrietta's hiccup of astonishment causes him to
recognize "the price he paid for respectability" and he "saw
the Teutonic skin on the slim Cambrian, baggy at shoulders,
baggy at seat, pinched at the knees, short at the heels,
showing outrageously every spot where he ought to have been
bigger or smaller" (31). (All of the earlier descriptive
passages are now compressed into this one sentence.) And
here, in this final version, the principal object of satire
has shifted: it is not Woodseer who becomes the butt of the joke, but Sir Meeson, whose jealousy is indeed bitter. As he watches the Philosopher entertaining the others, he is chagrined that they can laugh at the mountain man's remarks, "unobservant of the preposterous figure he cut." Ever aware of his own social position, the bourgeois Baronet decides that England's downfall is evident "if a patent tramp burlesquing in these clothes could be permitted to amuse English ladies of high station." Thus, in this final reworking of the scene, Gower's predicament is considerably softened, he is able to rise above his ludicrous appearance, and Meredith points the finger of satire primarily at a pretentious, social-climbing minor aristocrat and only secondarily at the misguided philosopher.

In returning to an examination of the Cole and Nicholls MSS, we find Meredith experimenting with variations on the novel's structure as originally set forth in the earliest extant draft, at times merely rearranging scenes, at other times substituting one situation for another. The result is, as we shall see, a somewhat different plot movement and a different emphasis on character.

To begin with, Chapter XV ("A Chapter of Which the Kernel Is One Look of An Eye") of the Cole MS takes up the action on the evening of Woodseer's return from Carlsruhe to Baden. It is shortly before the dinner-hour gathering of "Livia's garden-group" when, true to his word, the Admiral
drives up to the hotel with Carinthia and her milliner beside him. However, his persuasive ability is not strong enough to lead his charge into the dining room, and she retires upstairs to be fitted for her ball gown.

At the dinner table the Admiral initiates a discussion of the character of Carinthia's father, Captain Peter John Kirby, sprinkling his conversation with admiring comments on such a bold seaman:

A rare tough old-sea-dog he was, after his fashion: one of our old hereditary true sort. And a capital boy's book of adventure his exploits would make! It ought to be written. The reports of him over Great Briton sent many a lad to salt-water, not a doubt of it. Young fellows were Britons to the back-bone then! (226).

Indeed, much of his admiration for the Captain is directed toward his prowess in wooing, for he "was a gay Lothario at seventy," adored by young women, and the receiver of "billy-does by the yard." This leads, naturally, to his narrating the story of old Kirby's scandalous elopement with Carinthia's mother, the beautiful Countess of Cressett—a bold gesture, and just the kind of bravado which is marked in the daughter's own character. Unsuccessfully, the Admiral tries to describe "the high-strung tip-toe radiancy" of Carinthia's face "when her spirit was moved," but his faltering thoughts are aided by Woodseer who, vividly reminded of his first vision of the young girl in the mountains, says (as Meredith struggles with an extravagantly unsatisfactory metaphor): "It's the look of
a witch in flight to the beckoning of warrior angels: witch-light in apotheosis nigh the heavens" (229).

The concern of the aristocratic circle centers on whether or not the run-away countess and her Buccaneer were ever duly married, and the Admiral angrily assures them that the ceremony took place ten days after the elopement, as soon as the news of Lord Cressett's convenient death reached them. Upon hearing this, Lord Brailstone remarks bittingly: "Presumably Captain Kirby pleaded urgency to the British chaplain." An explosion is avoided as Livia coolly and smoothly comments, "I think he should have killed the husband first" (231), and the Admiral subsides.

In this early draft it is the Admiral who tells the story of the elopement, the street-ballads written about it, and affirms that the marriage did take place. But in the final draft, this chore falls to Dame Gossip, and this scene with the Admiral is omitted. Dame Gossip becomes a structural device for Meredith in the Morgan MS, acting as a kind of chorus to comment upon the characters and the action. Since the first 117 pages of both the Cole and the Nicholls MS are missing, as well as the first eight chapters of the Morgan MS, it is impossible to determine precisely how and when Meredith first introduced this figure, or how extensive were his first plans for exploiting her down-to-earth, practical, rustic character and insight. But I think it is highly probable that, at least during the writing of this first draft, she had only entered the outskirts of his imagination, and as a result, she plays only a negligible role. We find, however, that her role in the final MS is a significant one, since she introduces the story, she is a means by which Meredith can narrate his tale with greater artistic detachment, she gives a distinctive and vivid flavor to the unfolding of the events, and she serves as a transitional device to aid the movement of the novel from one episode to another.
An interesting variation of this incident occurs in the Nicholls MS. Here the proposed wager that the Admiral can bring Carinthia to the hotel, his success in doing so, and his dinner-table conversation with Livia's set are omitted. Instead, his admiration for Captain Kirby and Carinthia is displayed in a tête-à-tête scene with the Countess. And although Meredith keeps to the main outlines of the previous dialogue, he cuts and reshapes much of it. Thus, for example, the lines previously quoted are revised as follows:

Kirby was one of a long line of seamen. He won a great name. Fine exploits too; they'd be a capital book of adventure . . . and he was a Briton! a gay Lothario at seventy! You don't often hear of a man like old Captain Peter Kirby. . . (208-209).

In addition, Meredith has toned down the Admiral's smackingly vicarious description of the elopement, emphasizing instead the Buccaneer's gallantry along with the hint of his rakishness, and pointing out what the young Countess of Cressett was "the sweetest lovely creature ever dropped out of Paradise for a holiday on earth" (210). Now it is Livia in private conversation who raises the question of the wedding ceremony, sputteringly answered by the Admiral: "Of course they did--I suppose they did--no doubt they did:--my head on it, they did!" (210); and their conversation passes on to a consideration of Carinthia's character. Handled in this manner, the incident is treated with greater subtlety and is less offensive than in the earlier draft.
In returning once more to the Cole MS and the dinner-table scene, we see Meredith turning his attention from Lord Brailstone, the Admiral and Livia to Fleetwood and Henrietta. The enamoured young Earl, deaf to the dialogue which has been taking place around him, suddenly blurts out to Henrietta: "Sapphires!", referring to the jewels which would suit her coloring even better than pearls, and the two engage in the following disjointed, artificial, and adolescent exchange:

"But did you know there were such matchless pearls to be bought?"
"I saw them in a shop window as I was passing once."
"When?"
"I forget the day." (232)

After such a pointless conversation, the reader is thankful to be diverted by a description of Livia and Henrietta in the evening promenade. But here again Meredith badly overwrites, and we find ourselves wincing over his rapidly shifting metaphors: "their motion that of companion yachts gliding onward to moorings up harbour-waters; & they were singularly contrasted in harmony, black pearl & white; or imagine copper-beech & acacia together swayed to the march before the dance by pipings of the mythic minstrel" (233).

Both Fleetwood and Woodseer gaze at the women, each throbbing for his beloved, and when the Earl asks his companion what he thinks, the Philosopher responds at once with a forced epigram (first "muttering an inward anathema on the necessity to do so, imposed on him, he conceived, by his bestial attire & the young nobleman's expectations" [235-6]):
"They are the Allegra & the Penserosa of Milton without a choice" (236). Then, disgusted with himself and hampered by his spiritual strait jacket, Gower heads for the gambling hall in a feeble gesture "to assert his independence" (236). Thankfully, all of this scene from the Cole MS is omitted by Meredith in all the succeeding versions of the novel. Once again, the objection that can be raised here (in addition to that of a florid style) is that Woodseer emerges as too much of the toady and too little of the individual man.

At this point, it is necessary to turn to the Nicholls MS to examine the distinctive and entirely new course of action which is developed in Chapter XVIII ("Of Admiral Fakenham: And of Sir Graham Dobee & Mary Dump & Her Courier"), which begins with the tête-à-tête between Livia and the Admiral (part of which has already been discussed). The latter, in a highly volatile state, has just returned from his encounter with Chillon Kirby, and his first words are: "Wants to marry her! marry her! upon nothing but a captain's pay & expectations from a curmudgeon miserly uncle!" (205-06). Livia's

In the Morgan MS, after Carinthia's acceptance of Fleetwood's proposal, Chillon respectfully approaches Admiral Fakenham to request Henrietta's hand. Notice that whereas Meredith has, in both the Nicholls and Cole drafts, allowed Kirby impetuously to seek an audience with the Admiral after the aborted elopement plans (only to have his offer turned down), in the last draft he has his audience only after Henrietta is freed from Fleetwood's suit. In the latter case he firmly tells her father that he means to have the daughter, "only much preferring the legal, formal, and friendly" manner of taking her away. Softened by the appearance of Henrietta and Carinthia (the Admiral's favorite) in the room at the moment, Fakenham gives in.
primary concern, of course, is whether or not he has given his consent, and she is reassured that, in spite of entertaining "a sneaking fondness" for Captain Kirby, he has no intention of accepting him as a son-in-law. In exasperation he envisions a poverty-stricken future for the young couple, in which they would "Grandfather me at every turn of the road!" When the Countess gently admonishes that he and Henrietta should not have accompanied Chillon on his military maneuvers, the Admiral with great good humor ("he relished the humour of the lover's deceit, & liked Chillon not a bit the worse for it" [207]) exclaims: "I thought the rascal was courting me!"

The portrait of the Admiral which is delineated in this really delightful scene in the Nicholls MS is a charmingly comic one. Blustering, candid, simple (but "not so simple that he could not when it pleased him be a little histrionic of himself, like other old gentlemen who have established a character" [207]), a bit cowardly in dealing with women (his daughter and Carinthia among them), he tries to enlist Livia's aid in smoothing over the unpleasant situation in which he finds himself. First of all, out of his anxiety not to lose Carinthia's esteem after rejecting her brother's suit, he suggests that the Countess might kindly drop a few words to the girl on his behalf, "just to help her comprehend a father's dilemma" (207). There is even a suggestion that
he is interested in Miss Kirby himself: "Old Kirby had proved that men are conquering men past seventy; which was, Admiral Fakenham thought, a notable fact, worth dwelling on" (210). Next, he accepts Livia's advice that, in order to predispose Henrietta to accept Fleetwood's offer of marriage, he should paint as dark a picture as possible of his own financial affairs. Extremely reluctant to face such a disagreeable duty, he nevertheless determines "to perform it rigorously" by facing Henrietta with the most disastrous news—"debt, bankruptcy, penury, rags & starvation" (212). The comedy is enhanced by the fact that this is "a prospect that within his own mind he could comfortably moderate" (212).

Leaving the Admiral to confront his daughter, Meredith now turns to the spinning out of yet another new episode in this Nicholls draft. As was pointed out in a previous chapter, in the Nicholls MS Fleetwood explicitly demands that Livia dismiss Sir Graham from her company; and it is this unpleasant task that she is now engaged in. Bluntly she informs him (striking "a blow equivalent to braining him") that he has twice offended Fleetwood's friend: once on the previous evening by showing his rudeness in Russett's presence, and again on that afternoon on the streets of Carlsruhe. Abject, the little Baronet begs a reprieve, even offering to find Woodseer and apologize, but Livia remains firm. Finally, in an excess of fervour, he progresses impulsively "to a spasmodic offer of his hand" (212), to which she is frostily unresponsive. Then,
softened by his apologetic entreaties and his promises of utter obedience, the Countess "smiled on him, as we may image Diana forgiving the temporary inebriety of a goatfoot" (a delightful picture) and consents to his joining her party when Fleetwood is not present.

This vignette serves to reinforce our comprehension of Livia's character (which has been gradually revealed all through these early chapters of the manuscripts): her acceptance of the necessity of total obedience to Russett's commands, and her supreme awareness both of her social position and her power over others. Meredith tells us that, though wearied by Dobee's imposing upon her and by his obtuseness, she nevertheless relishes in the fact that the scene has provided her with "another instance of her aptness to teach the lesson & win implicit obedience:--otherwise there is danger in swimming among men. A tiny object like Sir Graham was permitted to enlarge her confidence in her resources" (213). Her calculated and exercised control is in direct contrast to Henrietta's weak nature, and this incident where Livia coolly casts off her little courtier presents an ironic parallel to the scene in a later chapter of the Nicholls MS where Henrietta blunders through the breaking of her ties with Fleetwood. (This will later be discussed in some detail.)

However, it is not only Livia's character which is more fully explored here, but Sir Graham's as well; for after separating from the Countess, the Baronet comes to the fore
and is taken by Meredith, with joyful and satiric good fun, through several episodes with Mary Dump. Since these scenes occur only in the Nicholls draft (they are among the incidents cut in the Morgan MS), they deserve our attention and examination.

Sir Graham's first reaction after leaving Livia is one of terror: "She might have accepted him! If so, it would have been an attachment of himself and his fortune to a runaway chariot on a mountain road" (213). In this agitated state, he meets Mary hurrying along the hotel corridor. Engaging in bribery, he wins her promise that she will keep his cause (that of being restored to favor) constantly before the Countess. And during the process of these negotiations, he becomes aware that "she was a blooming young woman, & he was bleeding from a green wound, greatly in need of balsamic applications" (214). His own treacherous impulsiveness (the same weakness which had led him earlier to buy the necklace for Livia and a little later to rashly propose marriage to her), coupled with the sting of the rebuff he's just suffered, lead him to muse upon the feasibility of "a plunge in the opposite direction—just for the sake of restoring his feeling of balance. He perked on tiptoe, & Mary Dump was the ripest of apples—he was a boy again" (214). Mary's response is one of surprised indignation—not the least reason for which is that his advance is offered in the hallway of the
crowded hotel. But Sir Graham, crowing over his own audacity, overrides her objections by appointing another meeting time and place, excusing himself on the basis that:

he adored the mistress, but with the maid he did not play the feminine part, he was the conqueror, more daring, by her admission, than his rivals, & she helped him to new & flattering notions of himself: in the Countess of Fleetwood he saw the towering beauty, in Mary Dump an uplifted Sir Graham Dobee. . . (215).

Meredith here is implicitly comparing the manipulative attitude of Livia toward Sir Graham with the similar viewpoint which he now exercises toward Mary. In both cases, there is the selfish callousness which disregards the human feelings of a socially inferior being.

Now, with an awareness of Victorian propriety, Meredith feels compelled to excuse himself for such frankness and for the following of Dobee through his "rat-passages." The reason for it is that, as he carefully explains:

this one was destined to run broadening in connection with its main issue, not uninfluencingly, & furnishing a strange contrast between what the respectable airy upper roads will dip & the vermin-ducts ascend to, if the lower & higher of human affairs are to be estimated upon a material basis. Would you rather have it reserved to you to wonder at the turn of events, with that spectral egg of an oval O in the mouth? (216).

With this apology (which extends elaborately for two more pages), he proceeds with his narration of the story.

The appointment between Mary and Sir Graham in the Nicholls draft takes place in the Admiral's vacant sitting-room, their conversation comically flowing against the
background noise of "the fine old seaman's alternately alarming & reassuring proximate snore" (218). Here Mary relates all the gossip of the dinner table, including the fact that a scene has taken place between Carinthia and the Admiral, later bribing Mary to keep the secret. Such looseness of her tongue arouses Dobee's anxiety lest she play equally false with him, but she assures him of her total fidelity to his cause. In this state of tranquil security, Dobee leaves her, convinced of two things: that he shall now be duly informed by Mary of everything the Countess thinks and does, and that "he could surpassingly Don-Juanize if he liked—if he had not been born of a moral turn" (220).

But he would never have rested so lightly had he known the reason behind Mary's availability. She and Baptiste (the Countess's French courier) have joined forces in order to raise enough money between them to purchase an alpine hotel. This, and this alone, is the basis for her interest in Sir Graham. And this much of Meredith's original intention in the Nicholls MS is retained in the final draft. But the funny and ludicrous scenes between Dobee and Mary in the hotel corridors and in the Admiral's apartment are cut; only a cursory handling of the situation remains and much of the satire, as well as the development of both Mary's and the Baronet's character, is omitted in the Morgan MS.

Clearly, by the time Meredith was working on the Nicholls draft, he intended to give more import to this
incident and to show in some detail its far-reaching effects upon the other characters and upon the future turn of events. In addition, he was exercising his sense of the ridiculous in playing with the foolish and pompous Baronet, and in creating a vivid portrait of the ingenuous, yet scheming and shrewd, English rustic servant. In my judgment, the final draft would have been enhanced by the more complete retention of this material.

Thus we have seen that the two earlier drafts again represent a complete departure of scene and character from the last draft. In the Cole MS we have witnessed a lengthy coach ride and battle of wits between Sir Cholmley Potts and Woodseer (a scene condensed to only two pages in the Morgan version); their unwitting intrusion upon an intended elopement; Henrietta's sudden change of heart and her later self-recognition of her vanity and weakness for flattery; Gower's ill-at-ease coach ride with Livia back to Baden; and the Admiral's impassioned defense of Carinthia's legitimacy to Lord Brailstone and the other aristocrats. Both the Cole and Nicholls drafts contain the jewelry-buying scene (with all that it implies of Henrietta's yielding nature, Fleetwood's deviousness, and Livia's willingness to aid unscrupulous methods); but the Nicholls MS elaborates upon the preceding actions and introduces new scenes. In this second draft we see Chillon attempting to salvage his sense of honor after the aborted elopement by facing the old Admiral and asking
for Henrietta's hand; the Admiral's vociferous response to Kirby's suggestion—admirably the young man's cheekiness, but unprepared to release his daughter to a near-pauper; the comic and character-revealing tête-à-tête between Fakenham and Livia, an exchange which allows for the greater development of both their characters; the Countess's decision to obey Fleetwood's command and discard the toady, Sir Graham; the little Baronet's blurted proposal and his later relief at her refusal; his salving of his ego by a flirtation with the maid, Mary Dump (another detailed scene which allows for the comic and human development of two minor characters); and Mary's economic arrangement with M. Baptiste to buy an Alpine hotel.

Yet by the time Meredith was writing the final draft, the Morgan MS, he had decided to pare both action and character development. Thus, once again, we find him blue pencilling almost all of the above action and characterization. All that remains in the Morgan draft is a brief part of the coach ride to Carlsruhe and a fleeting encounter between Potts and a stormy-faced Henrietta; a passing reference, later in the plot, to the bargain between Mary and Baptiste; and a cursory treatment of Woodseer's appearance and ride from Carlsruhe back to Baden. Consequently, as we have come to expect, the scope of the final MS is narrowed, and characters whose human antics enliven the pages of the earlier MSS
(Sir Graham, Mary Dump, the Admiral) are almost dismissed from the novel, while even the roles of Henrietta, Kirby, Gower, and Livia are lessened as dramatic action is cut.
CHAPTER IV

THE COLE AND NICHOLLS DRAFTS (CONTINUED)

The matter of credulity, the reader's "willing suspension of disbelief," is one of Meredith's major problems in the creation of *The Amazing Marriage*. This difficulty, in turn, is directly allied to one of the basic plot elements: Lord Fleetwood's impulsive proposal to Carinthia Jane, a woman whom he has only glimpsed before and who is, after all, not only the sister of his hated rival, but the product of an infamous marriage—hardly a suitable bride for one of England's greatest noblemen. Upon the reader's acceptance of this remarkable action hinges the success or failure of the major portion of the novel, which treats the results of this "amazing" union.

It is here, then, that the Cole and the Nicholls drafts are of primary importance for an analysis of the making of this narrative, since through their pages we can trace the step-by-step process which leads Russett to his precipitous action on the night of the great ball. In both the early MSS, we find lengthy and detailed scenes which chronicle Fleetwood's elaborate preparations for the luncheon at the mountain schloss, a prelude to his planned proposal to
Henrietta; the precautions by which Livia leads the unwitting young woman into the trap of a solitary ramble through the woods with the Earl; his ultimate request for her hand; Henrietta's panicked refusal and her vacillating nature; and the presentation of Russett's tortured mental state which leads him to inflict the same kind of pain upon his love object. The inclusion of such action, along with the author's probing of both Fleetwood's and Henrietta's psychological anguish, provides the major key to the young lord's later deeds. It is only as a result of his precarious personal control, and the humiliation of his rejection at the hands of a woman whose weaknesses he despises, that he could be pushed to the brink of another rash proposal when he meets Janey at the ball. And his action is both understandable and logical because it arises directly from the emotional disappointment of the preceding afternoon.

Yet in the Morgan draft (which is the basic text for the first edition), only the most cursory and abbreviated narration is allowed to explain Russett's motivations. From the preceding MSS only a portion of the action is retained: Fleetwood's admiring glimpse of the mountain girl climbing the hills outside Baden. Everything else, including the heart of the earlier scene—the proposal and its rejection—is completely cut. Indeed, in the last MS, the Earl apparently never does make an offer of marriage to Miss Fakenham;
the mere thought of her grief at Chillon's departure (a mental picture conjured up by Potts' report of the scene at the inn) has been enough to cool his ardor. Such quixotic behavior is both puzzling and bizarre, making the young lord more of a pasteboard figure than an impetuous lover whose feelings have been injured. For these reasons, then, the delineation of the proposal and all the events leading up to it in the Cole and Nicholls MSS merit careful attention and discussion, since these drafts once again reveal a concept of action and character in the earlier writing which differs radically from the last extant version.

Because the Nicholls MS contains a prelude to the proposal scene which is not included in either the Cole or Morgan copies, we will first turn our attention to the second draft, where we find Meredith in Chapter XIX (untitled) taking up the thread of the interview between Admiral Fakenham and Carinthia (an occurrence mentioned by Mary Dump to Sir Graham in the preceding chapter), during which Janey learns that Chillon has requested Henrietta's hand and is also informed of the hopelessness of the situation: "because the girl was a Fakenham, & Fakenhams must have money, and she must go where the money was. Henrietta had beauty, & the Earl of Fleetwood had the money," as the Admiral explains to Carinthia, "so they were bound to come together, like privateer & galleon, though which was which the admiral did
not say..." (223). Although admitting again that he prefers Captain Kirby, he tells Janey (and Meredith is narrating all of this scene in retrospect) that there is no choice; and the mountain girl, with the sturdy courage of all Meredith's heroines, "wept inwardly, few drops falling" (224). Yet after leaving the Admiral's presence, she is overcome by regrets for the abortive elopement. For a rash moment she considers fleeing to Henrietta's room "for the purpose of showing her how, & how only, she could be Chillon's own: how right it was to determine to fly" (225). With that in mind, she approaches her friend the next day, but giving a vexed cry of "Oh! do not speak of that," Henrietta checks her.

Later, having freed herself from Miss Kirby, Henrietta allows herself to ponder the wisdom of Chillon's action in speaking to her father. All of the Admiral's gloomy presentation of his financial state had not moved her "until this desperate act of her lover's illumined it" (226), and her one thought is how incomprehensibly foolish he has been. Her irritation is increased by the presence of "this dreadful pressing sister on the watch to fret her past endurance. One could not talk to such a creature seriously, for poverty was a blank to her understanding: she had no idea of the common sense of human life" (226). This revelation of Carinthia's character extends itself to Chillon's as Henrietta wonders if he too lacks the rational approach, and she inwardly shrinks
away from his act of "cold-blooded desperation" which has almost undone her.

Suddenly she receives an all-too-accurate vision of what a poverty-stricken future would hold for her. In such a situation, a beautiful woman finds that "the Graces forsake" her and "the Grislies usurp their place" (227), as all loveliness withers. Such awesome contemplation causes her again to deeply question Chillon's wisdom in action: "He was gallant, glorious—was he commonly prudent?" (227). With both of them in a state of near beggary, how could he have dared such a gesture? And, ever sensitively aware of society's censure, she feels fully the ludicrousness of their plight, for "formal asking for her seemed to drag them both into the world's public Court to hear the sentence on a silly couple: & it dissevered her from him in mind, for she would not accept her share of the silliness" (228).

On the other hand, balanced against such gloomy meditation, is the bright picture of wealth. Astutely she excludes the image of Fleetwood himself from her mind and considers instead the attractiveness of an affluent existence. Without undue conceit, she weighs her own worth; as one of England's loveliest women, she deserves "homage, a golden life. She was of the princesses of the earth, who do not marry beggars" (228-9). In spite of a momentary flood of warmth and yearning after her lover, she finally convinces
herself that her true duty lies to her lineage, not to her heart, for "she thought in consequence of the cruelty to her branch of the family were she to stoop to an alliance contrasting with Livia's brilliant marriages" (229).

This episode, which occurs only in the Nicholls MS, is an extremely interesting one for the light it sheds on the motivations of all three characters. The Admiral, in his conversation with Carinthia, emerges again as tactless, prone to comic exaggeration of the situation at hand, thoroughly soft-hearted (Meredith tells us that if the mountain girl had wept a flood of tears, they would have swept away all his objections against the match), and eager to be esteemed and admired by the young woman (he makes her promise to be "never hurt with him"). There is, as a result, a charm about his bumbling humanity. And in the Nicholls MS this charm is displayed through a variety of scenes (such as the tête-à-tête with Livia already discussed) and in a variety of dialogue; we not only see him act, but we hear him talk, and he begins to come alive on the page. In contrast, by the writing of the final version, Meredith had reduced this figure to one dimension; we see very little of the Admiral first-hand in the Morgan MS; instead, our impressions are too often formed on a second-hand basis as the result of comments by other characters or by Meredith's summing up of incidents; he is given little dialogue, is seen participating in very little
action (his main function is to become ill with the gout on Carinthia's wedding day and, by not attending her farcical ceremony, being unable to put an end to the mismating), and is indeed allowed to die midway through the novel. As a result, he lacks the color and salty vitality which we find here in the Nicholls version.

This vitality of his character is enhanced by the fact that in these early drafts, especially in the Nicholls MS, Meredith delights in constantly putting nautical terms into the Admiral's mouth and, even when the author is narrating, describing him in such phrases. Thus, for example, after referring to Henrietta and Fleetwood as privateer and galleon, the Admiral classifies Chillon as "a pirate, one outside the law in deliberation," and he images his own financial plight as being like "a riddled ship." Then, asking Carinthia if she knows what creditors are, he goes on to explain that they are "a black band, who catch us napping to get us to enter into a transaction with them, & that done they hoist their true colors, & are more ferocious than the rascals who compel their victims to walk the plank" (223). And when, terrified of a tearful outburst from the girl, he abandons his reason in appealing to hers, Meredith tells us that the Admiral is "outdoing southern mariners, of whom we read that they wait till the storm breaks ere they drop on their knees and yield the government of the vessel to Madonna
or St. Nicholas. . ." (224). Granted, the author uses these metaphors in a contrived and exaggerated manner; yet they fittingly suit the character of old Fakenham and are part of the comedy of his figure. The result is near to caricature, but with a touch of humanity.

As for Carinthia, though still a wooden character in this second draft, she is beginning to take on lifelike hues, and her high courage and determination, together with her absolute faith in the power of love (shown in her scene with the Admiral), are elements which will precipitate her own disaster. However, even more than Janey and Fakenham, it is Henrietta whose motivations we understand most fully as a result of this scene in the Nicholls MS. Her fear of any action which will lay her open to public scorn, her self-preserving awareness of the necessity to act in prudence, her well-bred dislike of impetuosity, and her ability to rationalize even a loveless marriage (it is filial duty which must be followed) are the substance of both her character strength and weakness. Since all of this material is cut from the Morgan MS, too much of her personality is only sketchily outlined in the last draft; not enough of it is filled in for us to appreciate or even to understand this lovely, weak, and touching figure.

Henrietta's plight is heightened as Meredith, in this same chapter of the Nicholls MS, places her and Livia back in Baden, where they are joined by Fleetwood during the
promenade before dinner. The Earl, angered by Woodseer's lack of esteem for Henrietta's beauty (not recognizing that his friend is totally enamoured of Livia) comments to the ladies on Gower's coldness and states that he needs to be humanized by a woman's love, adding that "it was a worthy service this woman was to do, whether she made him happy or not" (240). When Henrietta ingenuously asks if the woman would be obliged to marry him, the Earl scoffs, "Marry him—smother him!", a remark which, because it seems to indicate an antipathy towards marriage on his part, sets her at ease.

Unfortunately, since her beauty is not matched by an equal fund of sophistication and shrewdness in the ways of courtship (in contrast to Livia's worldly knowledge), Henrietta soon finds herself in a dangerous situation. Having allowed her mind to wander to thoughts of Chillon, she absently flashes a warm smile on the Earl, which he, interpreting as an encouragement, meets with the emphatic, "Him, I mean." Not comprehending the import, she smiles sweetly again as he ardently whispers her name in French: "Henriette," which is "a tentative amatory familiarity leading through

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1One can surmise that perhaps Meredith intended to allow a serious flirtation to take place between Woodseer and Livia. Certainly, by all indications in these early drafts, he is preparing the way for just such an occurrence with his depiction of the smitten Philosopher and by his suggestion here (put in the mouth of Fleetwood) that such a love affair could, and should, be conducted outside of marriage. Livia's aristocratic station, so far above Woodseer's own, and her shrewd sense of promoting her own welfare would, of course, prevent a permanent alliance between them.
partial dusk to the daylight of an accepted suitor's 'Henrietta'" (241). Suddenly she realizes the meaning of his emphatic remark and also recognizes that her simplicity and her "untrained tongue" have "entangled her." Not wanting to commit herself, again vacillating in her desire to be faithful to Chillon, she suffers silent embarrassment. And, as Meredith so aptly tells us, "Her weakness was the tongue, which could not defend a soft & floating nature" (a most perceptive synoptic statement of Henrietta's character).

Fleetwood, certain that her smile is an inducement, exults. But, at the same time, with the duality of personality ("innate nobleness" coupled with the "capacity for vileness") which Meredith has already prepared us for, the Earl mentally "reduced the blooming loveliness to dust" by his awareness that her base infidelity to Chillon has marked her as "a rose of the market, a traitress" (244). Then, seeing that his black mood has stopped her conversation, he guiltily "put away the tyrant" for the rest of the evening.

This scene, blocked out somewhat differently in the Cole MS and completely omitted in the Morgan MS, prepares the reader for a later direct confrontation between Henrietta and Fleetwood by setting up the background of her innocent encouragement of the young Earl (the author tells us that she despised "tricks of coquettes . . . could tell herself in truth that she was far from being one of them") which will

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2A discussion of Meredith's different handling of this scene in the Cole MS will be developed later in this chapter.
lead him naturally to an open declaration of love. (Russet's nature is such that he can commit himself only if he is sure of success.) It also shows the fine line of cruelty/nobility which cuts through his character, his possessive attitude toward the girl, and yet his disgust at her apparent unfaithfulness to her vows to Kirby.

Meredith immediately proceeds to bring these elements into sharp focus in the Nicholls MS and to precipitate a crisis in the relationship by placing the two in the solitude and privacy of a forest scene on the following afternoon. This episode, because of its immense significance to the plot and to character development, and because of its length (it extends from pp. 243 to 302 in the Cole MS, and from pp. 248 to 287 in the Nicholls draft), must be analyzed in some detail. Interestingly enough, it occurs first in the Cole draft, is revised and refined upon in the second version, and is (quite inexplicably, in my judgment) dropped in the final draft. Indeed, one of the major deficiencies of the Morgan MS is the lack of insight which it provides into the motivations behind Fleetwood's impulsive proposal to Carinthia on the night of the ball. And since the scene which dealt with his overt approach to Henrietta, her rejection of his suit, and his subsequent bitter anger is omitted, we are not adequately prepared for his hasty action. Let us turn, then, to a comparison of the last part of Chapters XV and XVI ("The
However, before examining the content of these chapters, it is necessary to comment briefly upon the differences in writing style between the two early drafts. The action of the Cole MS begins with the early awakening of Carinthia on the morning of the ball. As we have already witnessed in earlier descriptive passages from this first draft, once again we find this MS to be stylistically abrupt and emotionally gushing; by contrast, in the Nicholls version of this scene Meredith has attempted, through his revisions, to control this weakness by lengthening his sentences, letting simple and compound sentences turn into complex ones with phrase tacked upon phrase, and, in the process of disciplining his style, to reorder the emotional content of the scene. Thus, for example, consider the following excerpts from these early drafts:

**Cole MS**

Carinthia's term of sleep was short & reviving as a dive in running water. She was at her window early to gaze on the wooded hills, whose dark outlines had given her comfort overnight. Dressing hastily, she controlled an impulse to rush with a kiss of forgiveness to Chillon's own:--let Henrietta sleep & dream of him! (243)

**Nicholls MS**

She was up early for a walk and a climb, & would have liked to knock at Henrietta's door in passing it, just to say good morning to Chillon's own, perhaps with a remotely rapturous idea of getting her companionship, that they might prattle of him together in the bright upper air; but it seemed better counsel to let her continue sleeping & dreaming of him (248).
The short, jerky, breathless sentences of the Cole MS have evolved into characteristic Meredithian prose: long, rolling sentences, gusty in quality. Here is the "wind in the orchard" style (as he called Carlyle's prose). More than this, a different choice of words gives a different emotional effect: "controlled an impulse to rush" becomes "would have liked to knock"; "kiss of forgiveness" is omitted; the exaggerated emotion of "let Henrietta sleep & dream of him" (abruptly set apart from the rest of the sentence by the preceding dash, and emphasized by the final exclamation point) becomes the more reasonable and staid "but it seemed better counsel to let her continue sleeping & dreaming of him." To be sure, the passage still smacks too strongly of excess in such phrases as "remotely rapturous idea," and "bright upper air" (all too frequently an integral part of Meredith's style), but the later draft moves towards greater artistic control of his material.

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3Meredith's affinity for certain Teutonic qualities extended itself quite naturally to an at least subconscious—and perhaps partly conscious—absorption of elements of Carlyle's prose style into his own.

4We shall see that, in this section of the Nicholls MS, he reflects some confusion in delineating his characters (particularly Fleetwood) and this uncertainty extends to his control over his prose as well.

5A more detailed study of his revisions will be considered in a separate chapter of this thesis.
Returning now to a scrutiny of the events in the Cole MS, we find the action progressing as follows. Carinthia Jane, striding along the plains, is overcome with joy at being freed from the restrictions of her Baden life, and she imagines herself in communion with her father's spirit in the natural surroundings. Here Meredith develops in some detail his attitude towards the restorative powers of nature upon the human soul (one thinks of the famous Rhine scene in Richard Feverel): by responding to nature, she is spontaneously able to call forth signs of her father, who is no longer lost to her through death but is restored to her through natural life. Allowing himself a brief philosophical digression, Meredith comments:

Nature has this endowment of spiritual beneficience; & not only does worship of her bathe you in waters of perpetual healing, it opens to you during strife a world beyond our battlefield, across the sunset, behind the night (248).

As Carinthia climbs up a gully, Fleetwood shoots by her and disappears along the path, but she hardly notices him in her intense preoccupation with her own thoughts. Then she boldly seats herself in a twisted tree which projects over the gorge and allows her mind to meditate on "mellow thoughts of her old home," curiosity about her new one in England (she is on her way to stay with her maternal uncle), and the relationship between Chillon and Henrietta. In this posture, Carinthia is left at the end of Chapter XV of the Cole MS.
Chapter XVI begins with a switch in point of view. Whereas Meredith has been concentrating upon the mountain girl's thoughts and feelings, now he chooses to explore Fleetwood's mind after the young lord has passed Miss Kirby on the path. Although he is clearly impressed with "the apparition of a woman, young, witchlike, springing up off the rocks" (252), the Earl is deeply involved in plotting the proper arrangements for his proposal to Henrietta. He has provided for a luncheon to be served on the terrace of an old castle nestled among the trees and has taken great care that "all possible dainties, fruits, flowers, in profusion" are present, as well as to arrange for background music to be played during the meal. Although every move "he had done systematically" with one end in sight (that of capturing Henrietta), he is, within himself, oppressed with the feeling that he has been "dishonoured by the gross preparations," (253), for he realizes that he is falling back upon the power of his money in order to woo her: "Wealth was his band of ready retainers ... weapon & talisman" (254).

Significant insight is here given into the psychological state of Fleetwood as Meredith examines Russett's mixed feelings toward the action which he is taking and toward the object of these preparations: Henrietta. The young Earl is provoked to a mood of attack which must be carried out at once, since he himself is aware that he is not capable of "long sieges, gradual approaches." Nor can he imagine himself
wheedling, beseeching, "though he coveted possession with a kind of fury, as of a thing due to him" (253). Instead, he is motivated by a force of bruised pride to which he owes amends (the result of his flight from Salzburg after seeing Henrietta and Chillon together), and his mental condition is so intense that "nothing but the conquest of her could appease it" (253). More than this, he is armed with a firm belief in his own power over other people; indeed, the cruel aspect of the spoiled aristocrat comes to the fore in his assertion: "What could resist him, if he willed! What had ever resisted?" (254). In the face of such strength of purpose, the reader fears for the soft and weak-natured Henrietta.

The duality of Fleetwood's response toward his beloved, desiring her yet disdainful of her "moral feebleness," leads him to be certain of success—"if he willed it." And once having won her, he considers how he will set about properly training her, certain that "so frail a creature should be plastic" (255-5). Thus, even here in his love relationship, the Earl practices despotism (our awareness of which is heightened by Meredith's references to Russett's "sultanic pride"). Moreover, he genuinely believes that his insight into Henrietta, and into all women, is granted to him "because he had no presumption of good in them to blind him" (259). Still another motivation enters into the young lord's action in pursuing Henrietta: it is the compunction "never to
quit what he had vowed he would do" which impels him; and because he is morally forced to continue his pursuit, he finds ironically (and this is a subtle and bitter comment on his character) that the very object of his desire stirs him to hatred of her.

As he watches for Henrietta's arrival, Fleetwood walks to the edge of the rocks where he sees Carinthia settled in her tree perch. He is appalled at the sheer drop of rocks beneath her and is even more horrified when he sees that she lies in an attitude of repose: "asleep? Was it credible she could be asleep?" (261). At first he considers offering her assistance in climbing down, but a second glance at the scenery changes his mind. And at the thought of what she has done he is, in spite of himself, overcome with admiration: she has conquered hazard and done it with disdainful indifference to the danger, a fact which "signified character, splendid character" to the Lord. So great is his wonder that he submerges all thoughts of her being "commonly human" (263) to a vision of her being supernaturally a spirit of the woods. Then, with an awareness of encroaching time and the imminent arrival of Henrietta, he leaves the scene to greet his lady as Chapter XVI of the Cole draft draws to a close.

In comparing this section of the Cole MS to the Morgan MS, we find Meredith retaining certain broad aspects of the action in his last draft. Carinthia goes into the hills for an early morning walk, finds her perch in the tree, and is
seen by Fleetwood. However, a basic part of the action—the systematic preparations made for Henrietta's appearance to join him for luncheon at the castle (with its emotional overtones of the baiting of a trap), and the foray into Russett's mind as he meditates on his situation—are completely cut. (Indeed, in this last draft he too, like Carinthia, has gone out on the heights for the purpose of nothing more sinister than a meditative stroll.) As a result, we lose the important presentation of psychological reality which Meredith gives in both of the earlier MSS versions of this scene. We saw in the Cole MS a Byronic hero emerging—brooding, melancholy, cynical and possessive in his attitude toward women and love, and totally unstable. The duality of his personality is emphasized in the early version: on the one hand, romantic (here Meredith has again used knightly imagery in describing the Earl, as he had done previously in Chapter XII of the Cole draft), when Fleetwood thinks of himself as "like a baron of old espying the valley awave with full ripe grain, to set lance in rest & expel the tenant" (254), impetuous, impulsive, and capable of finer sensibilities (as shown in his enthusiastic esteem for Carinthia's courageous act). In dark contrast with this is his cruelty, his disdain for other human beings, his egotistical belief in the power of his own will to force others to capitulate, and his readiness to exercise his despotism wherever he chooses.
Understanding his psychological make-up and his motivations, the reader of the Cole MS, as a consequence, finds him to be a thoroughly fascinating character. We may not sympathize with Russett, but undeniably he holds our attention. This is not the case with the character who fills the pages of the Morgan MS. In the latter instance, as a result of Meredith's decision to avoid giving the reader insight into Fleetwood's motivations and feelings, the novel's hero remains shadowy and without substance.

The treatment of this same scene in the Nicholl's MS evolves directly from the first draft, with the action, as already blocked out, basically retained. Once again, Carin-thia sets out for an early morning walk, thinks of her father, has a flashing glimpse of Fleetwood on the heights. But in his treatment of her climbing and finding of the seat in a tree, Meredith slightly shifts his perspective. No longer is what she does so dangerous (although it is gallant enough). Instead, Meredith has fun with her deed and allows her too, no longer so seriously intent, to laugh at herself: the rocks are "poor mimic cliffs" among which she only "played at climbing"; the adventure of climbing the twisted tree trunk is only "perilous on a small scale, therefore contemptible"; and the seating of herself, as she edges sideways on the trunk, "was not an exhibition of gymnastics of the noblest" (252); indeed, once ensconced on the limb, "she would have excused a comrade's laughing; she bit her underlip to keep
from laughing at herself" (252). Very frankly, the result is that Carinthia is made more bearable in this draft, less sugary and Amazonian in gallantry than in the preceding one.

Fleetwood now appears on the scene in the Nicholls draft, going over his detailed preparations for the breakfast meeting with Henrietta. Now not only has he arranged for the musicians to play, but they are to follow the lovers on their post-repast amble through the woods, playing discreetly from a distance. He even imagines how Henrietta will react to this special surprise: suddenly she will pause, "flash him thanks from her eye, and say: 'I like to have music all to myself—not in public'" (253). This is a minor elaboration in the second draft, but it paves the way for a more significant one, since Meredith handles Russett with much greater gentleness in this version of the novel.

No longer is Fleetwood the tormented Byronic hero of the Cole MS (and of the earlier portion of the Nicholls draft). He is simply a man eagerly in love. Instead of condemning Henrietta by being all too aware of her moral weakness, he is so intoxicated by her beauty that "whatever she liked, whatever she did, or even thought, was righteous law" (253). Furthermore, the intense prickings of jealousy which he had felt over her attachment to Chillon in the early draft are replaced now by a tender belief that this previous love has merely served "to tell she had been earthly, to season her divineness with a spice of earth" (253), a marked
contrast to his earlier brutal evaluation of the woman! Even his pride, such an important element in his motivation in the Cole MS, is here handled in a different manner as Meredith states: "And if his pride were wounded, he was a man most cunningly motivated to conceal an impotence of revenge by rending his pride, & clasping it mangled & bloody" (254). However, this treatment of Fleetwood is completely at variance with our previous conceptions of his character, both in this MS and in the first draft. (Consider, for example, the already discussed development given to the Earl in the two versions of the scene where he is determined to initiate Lord Cressett into the ways of gambling; or his reaction to Potts' tale of encountering Henrietta and Chillon on the road.) One can surmise here, in partial answer to this dilemma of which one is the real Fleetwood, either that Meredith was experimenting with a softening of Russett's character (with an eye to creating more reader-sympathy for his hero), or that--and this is a distinct possibility--he was having difficulty coming to grips with the subtle grays of psychological analysis. At any rate, the result is that Fleetwood, in the early part of this chapter of the Nicholls MS, is flat, superficial and, in his benign tenderness toward his love object, completely out of character.

The action continues as Russett once again passes Carinthia on the path (significantly, in this version he does not see her in the tree) and is struck by a "singular wild
aspect" in her face. Now, instead of admiring her courage and gallantry in committing a perilous act, as he does in the first draft, Fleetwood is intrigued by her total disregard of his person ("that she should have paid no more attention to a man than to a tree, fitted his idea of her; he liked her for it, & he liked her look of hardness" [255])—a fact which causes a shift in emphasis in the development of both characters.

As Carinthia turns a corner and disappears from sight, the lord decides to give chase "for the pleasure of the distraction" (256). But, after a rapidly meandering pursuit, when he expects to encounter her face to face, he confronts in great surprise "a shortened crone under the pack of a hump" (257). He eagerly questions her for knowledge of the young woman and, following her directions, climbs the tower of a ruined castle in search of Carinthia, only to discover an empty square at the top. (This episode, new to the Nicholls MS, is cut in the final draft.)

With the wood nymph out of sight, Russett's thoughts turn to Henrietta and considerations of what it would be like to be her husband. "What if it slaughtered his liberty," he joyously thinks: "It was a lordship surpassing any titled, past the reckoning, worth a sacrifice" (258). After a flight of poetic fantasy in which he excessively paints her unblemished beauty of body and mind (once again he is jarringly out of character), he decides that "the making of a
grand woman of the world was visible in her" (258). Here, in carry-over from the earlier MS, Meredith allows the Earl to weigh the possibilities of teaching Henrietta his own attitudes toward life, his belief in choosing friends by "their vital excellencies," and his disdain for the "vulgar exclusiveness" of the dead aristocracy of arrogant rank." Indeed, she will even come to value and esteem Woodseer as she gradually begins "to overlook small exterior deficiencies in estimation of the priceless stuff the man contained" (258). Again, his earnest idealism is intrusive and jolting to the darker portrait of the young Earl which Meredith has already created for us.

Leaving the Nicholls MS momentarily, we turn to Chapter XVII of the Cole draft (entitled "Wherein Lovers May Perceive By What Betraying Filament of Their Passion a Fortress Taken by Surprise Was Lost in the Moment of Victory") which begins with the arrival of Henrietta, and Livia and her retinue, at the castle. Dobee, Abrane, Brailstone, Potts, and M. de St. Ombre are present, but no one takes note of the fact that Woodseer is not among them. At the end of the terrace, the table is munificently spread "with its load of piled wild strawberries & raspberries, peaches, pears, grapes, garden & conservatory flowers"(264), and as the orchestra begins to play, hidden in the foliage beneath the terrace, Henrietta's expression radiantly thanks Fleetwood "for a taste of enchantment" (265). Watching the two lovers
exchange glances, both Brailstone and M. de St. Ombre are speculatively aware that the lovely Henrietta "was not in the market for small bidders" (265).

Now St. Ombre holds her attention by relating the pointed tale (omitted in the Nicholls and Morgan MSS) of a Breton nobleman, Roger de Beaumanoir ("a superior fencer, but unknown as a duellist" [265]), who took his young wife of one year to Paris. Having dwelt in the "Brittany wilds" for twelve months ("a sufficient length of time to produce the consequences" [266], as the Frenchman comments), she enjoys society life to the fullest for two seasons. But one night, upon returning from a ball, she is confronted by her husband who asks, "not quite in the tone of supplication, that she would yield to him the key to her escritoire" (267). Rising to the occasion, she opens her desk for his investigation; and although he refuses to examine her correspondence, he requests that she affirm if a certain six princes and nobles have written to her ("a meagre crop for a beautiful young creature, within a space of two seasons," as St. Ombre judges). After withdrawing courteously from her presence, de Beaumanoir proceeds during the ensuing weeks to dispatch each of the suitors one by one. Then one morning he joins her at breakfast with the news that "the letters of the six noblemen were sequently answered: was there by chance a seventh?" (269). Denying any further guilt, she begs him to take her away from Paris. The moral of the tale: that the
"French method" had "proved to be sovereignly medical," and although "Paris lost its fairest ornament . . . marriage had new lustre in the persons of a pair still reputed the most united couple of their day" (269).

Livia's reaction to this macabre little story is characteristic of her practical sophistication in the love relationship as she states that the husband acted wisely "in not stopping the lesson at the first duel." But Henrietta says nothing, most of the discussion of such fine points of honor being over her head. Instead, she mentally compares Chillon to the brave Frenchman while she wonders: "As brave, would he be as generously chivalrous to a woman so little worthy of him?" (269). The question becomes an extremely significant and pertinent one, for this story serves as a foreshadowing of her own marital situation; like the young wife, she too is hungry for the admiration and flattery which a retinue of gallants can provide, and she is, moreover, possessed of the same unsophisticated blindness to the traps which can capture an unsuspecting charmer. And, like Madame de Beaumanoir, she will later be rescued from a compromising situation and chivalrously taken back by Chillon after near-disgrace. Thus, this vignette, so casually told by M. de St. Ombre, takes on an important aspect in the story and illuminates for us even more revealingly the character of the pliable Henrietta. In addition, ironically, this story,
and her musings upon it, serve as a direct prelude to her courting scene with the young lord in the Cole draft.

Drawing her away from the group, Fleetwood now leads Henrietta into the forest, and she follows him unsuspiciously, believing that Livia and her courtiers are walking close behind. Russett takes the occasion to comment knowingly on St. Ombre's narrative: "Yes, a Helen must have her husband perpetually beside her— one hasn't to learn that; let her be French or English" (270), for he has immediately connected the weaknesses of the young French wife with the feebleness of the young Englishwoman at his side (and this gives Meredith an opportunity to again emphasize the point of the story). When he persists in pursuing the topic, requesting that she give her "verdict on M. de L'Ombre's fighting Breton," Henrietta is confused and embarrassed, wildly thinking: "O for the quick wit of a woman of the world-- Livia's!" (273). She feels, in a rush of uneasiness, that in the crisis confronting her now she has nothing to rely on but "the primitive language . . . the smile, the frown, the blush; & small command of them" (273). At the same time Meredith intrudes to tell us that "half of the youthful treacheries of the sex are due to the untrained tongue," since this primitive language which substitutes for sophisticated word-play "is that of the blood" (one must keep in mind Meredith's concept of Blood: Brain: Spirit), which can too easily betray one.
This scene in which Henrietta's lack of sophistication and verbal quickness almost undo her is the same one which Meredith rewrote and set apart from the courtship scene in the Nicholls MS. In the earliest draft, he allows Henrietta's weakness to display itself while she is alone in the woods with Fleetwood, where her unconscious and unwitting encouragement leads to his declaration of marriage, and subsequently to his bitter castigation of her moral character. But in the Nicholls version, the scene where she is trapped by her inability to employ her tongue as a weapon and a guard is placed in the dining room at Baden (action previously discussed in Chapter III of this thesis). This shifting of the time and place where it occurs creates a corresponding shift in Meredith's handling of Henrietta's character. In the latter instance, her mistake is not such a totally compromising one, happening as it does in public rather than in the private tête-à-tête of a woodland surrounding.

The complete artlessness of her character in the Cole MS is further shown in her simple reaction to Russett's discussion of seeing Carinthia that morning; she questions if he left the mountain girl on her tree perch, and his response is satiric: "She did not sing an opera tune." But Henrietta, misled by her own attempts at verbal sparring, asks: "Would it really have detained you to hear?", and then she is ashamed as she realizes that her simplicity has allowed her to be "caught in the trap of his irony" (275). Quickly
changing the subject, now she presses him for his promise to be at the ball that evening, and he willingly gives his word.

A brief digression seems allowable here, since I wish to comment once again on the style of the Cole MS in this scene. One of the major difficulties of this long episode between Fleetwood and Miss Fakenham is the awkwardness and extravagance which frequently marks the descriptions, and the stilted, unreal quality of the dialogue. Although numerous passages can be cited as evidence of these failings, let me quote two. First of all, the uncontrolled, excessively high-keyed prose is illustrated by Meredith's comments on the ship which Russett is having built:

It was to be a schooner-yacht excelling the Channel swallow: an albatross of yachts, luxurious as a mansion; wings for the Italian coast, the Greek isles, the South Pacific; for any caprices of flight (276).

Here the author is using words simply for the sake of verbalizing; redundant, hyperbolic, the passage is not an effective one. Secondly, the artificial dialogue is shown in this exchange between the two lovers: having just received his promise to attend the ball, Henrietta inquires:

"We may look for you?"
"Could there be a doubt?" [Fleetwood replies].
"We have had our fears."
"You think me coltish."
"Oh not!"
"A little--an inclination that way."
"May I say it?--perhaps a little eccentric" (277-8).

This decidedly is Meredith at his worst, and even the most confirmed Meredithian shudders at the reading.
Returning to the story line of the Cole draft, we find Fleetwood playing on Henrietta's sympathies, "talking of his early orphanage, his need of a friend . . . an everlasting solitariness that he lived in" (279). In a rush of incautious tenderness, she assures him that he has many friends. He catches upon her address of him as "Lord Fleetwood" and, seizing the moment, states firmly: "Your husband's name is Russett" (279), a comment which completely astounds her. It seems suddenly as if she is "at sea with him," lost to the safety of the shore; moreover, she knows that this proposal is precisely what both Livia and her father wish for, and, within herself, she knows that she is weakening. When he refuses to release her hand until she speaks his name, she capitulates at last with "Russett," and he feels assured that she is his: "Riette! Fairer, dearer, twice me! Mistress of me & all I have. . . . You beautiful Riette . . . . You were made for me to glass you" (283).

Although she tries to resist, insisting that she has not consented, he does not heed her. By sheer force of his own will he attempts to overpower her objections and "called heaven to witness, & sealed & stamped it" [her acceptance] (284). Finally, desperately, she informs him, "I am . . . I am engaged." Fleetwood, in black anger, tries to force her to name his rival (although he knows full well who he is), and anxious to wound, he accuses her of coquetry: "You love him, & you are here beside me!" (287). Nervous and pressured, Henrietta
admits that she is unworthy of her lover, even false to him. Pursuing her still farther, Fleetwood desires to know how irrevocably she has plighted herself and finally makes the cruel statement (his bruised pride has "roused him to brutality"): "You are maiden [?]" (288). Here again Meredith allows us a glimpse of the dark side of Russett's nature as we see the tyrant emerge, and the author explains to us: "The insanity of passion struck a thirst for pain, to inflict it & share it. He doated on the dead smile coming & going across her mouth" (290).

Yet, in the midst of his preoccupation with his own wound, the young lord knows that her nature is weak and that "even now too she was ... ultimately conquerable" (292). Nevertheless, he cannot force himself to a siege when such a storming of the fortress would bring him only her hand, and not her heart. Instead, coolly, he offers his friendship, and she accepts this; but even now, he is aware of a desire to bring pain: "She was exquisitely tortureable, a most delicate morsel to one in pain, desiring & despising her. . . ." (295). In his mixture of feelings towards her, he is aware that even if she had given her consent to his offer of marriage, "he would not have known a pleasure beyond the tiger's" (296)—a piercing indictment of his character and his psychological state at this moment.

The appearance of Livia and her company puts an end to the discussion as the Countess informs Russett that Woodseer
has returned her empty purse to her, along with a curious note. But Gower himself has disappeared. This opportune incident gives the Earl an excuse for honorable escape from his unpleasant situation as he determines to try and find his friend along the road. The force of his "repression of wrath" against Henrietta has "troubled his blood threateningly," and he is afraid of his own emotion at this point; thus, "he had the idea that Woodseer could save him from madness" (301). When he turns to leave, Henrietta flings at him a reminder of his promise to be at the ball; Fleetwood inclines his head to her, "the prisoner of his word." (This phrase becomes a chapter heading for the episode of the ball in the Morgan MS.)

The development of the scene just analyzed from the Cole draft is interesting in its astute portrayal of psychological states: Henrietta's flash of courage under pressure is

7 Certain he will never see Livia again, Gower has expressed his feelings freely, but earnestly, in writing. To the Countess this has its humorous aspect, for she whispers the contents "mock-solemnly" to Henrietta: "A declaration, it would seem; we are to meet in heaven" (300).

8 In the Morgan MS, Woodseer's disappearance again occurs on the afternoon before the ball. But now, instead of sending a note to the Countess, he hands her the empty purse in person, "with a bow & a pretty speech," before he vanishes. And not only does Fleetwood have no intention of following him, but he has experienced a reaction against his friend: "Already he regarded his recent subservience to the conceited and tripped peripatetic philosopher as among the ignominies he had cast away on his road to general contempt" (36).
a momentary one, for she is still pliable, still capable of being overcome by a siege; and Fleetwood's black bitterness and cruelty have an intensity which causes even him to fear for his sanity. The main problem with the presentation of this episode lies in the fact that the reader loses all sympathy with Russett; it is not his suffering which impresses us, but rather the ruthlessness which lies behind his torment of Henrietta. As a consequence, he emerges as the villain of the piece. This apparently was not Meredith's intention, since in his draft (indeed, in the midst of this very scene) the author pauses to describe the young Earl as: "a princely young nobleman, lavish, generous, rather needing guidance, or help in a wise & good counsellor. . . . With a worthy mate he might shine splendidly" (272). Nevertheless, what Meredith tells us about him, and what he shows of his actions, are two different things. This may account for the fact that this incident, with its rough picture of Fleetwood, is cut from the Morgan MS.

One of the undeniable weaknesses of this episode as it is handled in the Cole MS (and I have already illustrated this failing) is its being developed at undue length. Wordy, repetitious, and sometimes digressive, the scene needs compression. This Meredith attempts to do when he revises it in the Nicholls MS (the last few pages of Chapter XX and all of Chapter XXI, which is untitled). In the later draft, the luncheon scene is cut and the action begins instead with
Fleetwood leading Henrietta to the rocks where he had seen Carinthia that morning. Frightened at the abyss below them, she accepts the offer of holding his hand; only then is she aware that she is unprotected by other company (Russett has skillfully, and with careful forethought, led her away from the others) and that "Livia, too clearly, had slid her into a trap" (260). As she is about to hurry back to the group, the sounds of the first band notes stop her, and "she looked thrilled, & through & through, like clear lake waters under a breeze" (263). In all frankness, the Earl feels that the music intrudes upon nature, that it "slew the spirit of the woods," and that it vulgarizes her in the process. But seeing her enjoyment, "he gagged his distaste, he fell to her level and wedded her with sympathy" (264). It is this joining of himself to her spirit that withholds him now from acting. Although he is aware (as he was in the earlier draft) that a siege will capture her, he feels that he must be subservient in his approach. Yet even in this state, he is "impatient of the hours of courtship," desiring to be involved in other pursuits. (As Meredith remarks, "The fields beyond the field of the chase were always in his view when his quarry seemed under the hounds" [265].)

A discussion of the meaning of eccentricity (especially as it applies to himself) follows, and Fleetwood feels called upon to give Woodseer's definition of eccentrics: they are
"Letters of our Alphabet which the Learned Pig has not yet been taught to read" (269), an epigram neither clever nor penetrating. Then, to compound the felony, Meredith allows Russett to explain the aphorism by telling Henrietta that "the aforesaid Learned Pig stood for the Public, or the World, which takes everything unaccustomed, that it has not yet spelt, to be out of the scale of humanity" (270). It is treatment such as this that makes the reader impatient with the author.

Listening to Fleetwood's voice, Henrietta is soon aware that he is ready to bestow his title on her; but she is grateful "for his considerateness in abstaining" (271) to broach the question. However, she is not to be spared so lightly, for, after a period of silence, Russett suddenly states: "I know what comes naturally to me," and, after commenting on the number of suitors whom she has placed in agony, demands an immediate answer to his proposal. With

9It should again be pointed out that, in spite of his revisions and attempts at compression in the Nicholls MS, the actual courtship scene is almost as badly written as that of the Cole MS. The dialogue is frequently as awkward as it was in the previous draft; indeed, the conversation dealing with the ball, previously quoted, is lifted verbatim from the earlier draft and inserted here, with some minor additions. Furthermore, the writing—though not as abrupt in the Nicholls version—is often merely a confusion of words. Consider, as a case in point, the following passage: "To seize her at once might frighten the delicate soul—the upper beauty of beauty, the quiver of light emanating from her, wherein she was endowed to pledge herself singly & eternally . . . thinking of the world's share of her, he despised her attractiveness, & most ungratefully, for that rival world, as well as his participation in some of its appetites, had pushed him to outstrip it in winning the fairest" (265).
a lover's impetuosity, he even urges that they can be married on the morrow if she wishes. And here Meredith displays some confusion in his portrayal of the Earl. Although earlier in analyzing this chapter of the Nicholls MS I discussed the surprisingly generous cast given to Fleetwood's character, now, in contradiction to this presentation, Meredith reverts to his original portrait of a cruel, tyrannic nature. Thus, as Russett presses Henrietta for her answer, she is frightened at seeing that "his features were sharp & lighter, like the blade of a sword in action, far from loverlike" (271). (Notice how this description underscores the duality of the lord's love-hate emotion for her.)

When reluctantly Henrietta stammers out a half-refusal, Fleetwood still declines to release her: "You are mine. And listen: now I have spoken. . . . You can't resist me" (273). Moreover, in attempting to control her, he reminds her of her previous shameful encouragement of his advances at Baden.  

Again and again he repeats that they are fated to be joined, that she belongs to him, and that he will not give her hand up

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10 It should again be pointed out that in the Cole MS Henrietta's unwitting fostering of Fleetwood's hopes occurs in the midst of the proposal scene. But in the Nicholls draft, Meredith shifts the plot structure slightly by having this event occur a day and half previous to the forest encounter. In so doing, he more clearly delineates Fleetwood's motivation in choosing to propose at this time (Henrietta's actions have made the Earl reasonably certain of success). By setting separately the earlier episode treating her lack of verbal sophistication, Meredith makes this forest scene more climactic.
until she herself slips "into the state of servile docility he pictured for her & required" (274). She imagines the joy an acceptance would give to her father and to Livia; the approval she would receive from the world at large; and the peace that will come upon her once she ceases "to be a dusty object of contention" (275). On the verge of succumbing, she realizes that Chillon is "in her blood" (one is reminded again of Meredith's evolutionary concept of the ascent through Blood, Brain, and Spirit in man's spiritual progress), mentally castigates her vile self for treading so close to seduction, and, with an abrupt change of tone to regal haughtiness, she comments: "It is time to cease to play the tyrant, Lord Fleetwood" (277).

Russett, however, not being one to surrender easily, continues to press his suit, still certain of success, "ready for triumph & to despise it" (279). But when Henrietta murmurs, "I could die for him!" (meaning, of course, Chillon Kirby), and her features grow "steely," stamped for the first time with real courage and character, he is suddenly struck with a new emotion: "real love-longings," instead of the physical attraction for which he has had such contempt. Moreover, for the first time, Henrietta becomes for him a person worthy of his suit, rather than a mere object to be seized with partial scorn, and he feels "a novel sentiment of respect" for her. In his urgency, he refuses to release
her hand, insisting that she must live for him alone, but she punctures his pride with the response: "You have me as you have this hand, which is dead to you" (279-80).

Accusing her again of coquetry, he warns her that, just as she has been false to Chillon now, she will be even more false to him in the future (a foreshadowing of the tragedy which does befall her after her marriage to Kirby). But, urges Fleetwood, since he alone understands her, he can protect her; he sees that she is after all only half coquette, and the other half cowardly. Henrietta's plight, as she attempts to hold on to her fast-slipping courage, is—as Meredith tells us—"gently suggestive of the deer at bay, or woman on a wreck deadened in her fear of the big wave" (280). She begins to walk back to the castle, shielding her face with her parasol in an effort to end the interview. Russett, however, is not to be so easily dismissed; the tyrant is at the fore, as, frenzied by "the insanity of passion" (284) and "in love with the dead smile that came & went across her mouth,"\(^\text{11}\) he longs to inflict upon her as much pain as possible. In the face of this torment, she remains grave and quiet until he tires of the sport and demands one final statement of her love for Chillon. She gives it as they approach the castle. Yet he demands even more: Since not once has she actually named Chillon Kirby as the favored suitor, he wants

\(^{11}\) Notice that this echoes the passage previously cited from the Cole MS.
the name to be given. Henrietta ignores him, and the chapter ends with his defeat as the young Lord realizes that "his open embrace to all the agonies was not wide enough to challenge a second time the sheaf of spears it would have been to see and hear her mouth upon her lover's name" (287).

Once again, as in the case of the elopement scene discussed in Chapter III of this thesis, we see another instance of Meredith's questionable cutting of incidents vital to the understanding of both plot and character in *The Amazing Marriage*. The Cole MS, in blocking out the basic situation, shows Fleetwood's anxiety over his luncheon preparations, his concern for every detail of flowers, setting and music; M. de St. Ombre's ominous tale of the Breton nobleman who defended his thoughtless wife's honor; Russett's leading of Henrietta into a solitary and compromising situation in order to make his proposal more forceful; the pliability of a vain and weak woman who could be overcome even after her refusal; the bitter and cruel nature of the tyrant who wishes to torture her as he himself is tortured by her rejection; and finally, the wounded lover's decision to find solace by seeking the company of his philosophical friend.

The Nicholls MS, in turn, presents a variation of this basic action, with a slight shift in emphasis. Now the details of the luncheon scene are cut in order to give major prominence to Fleetwood's and Henrietta's forest ramble and his ensuing offer of marriage; at the same time, Meredith focusses upon
Livia's consciously devious role in bringing her young cousin into Russett's well-laid snares. Although Henrietta does emerge with greater strength of character in this version, she is still a morally unstable woman, at the prey of her own vanity and lack of sophistication.

As already pointed out, all of the foregoing material is excised from the Morgan draft. Although, in the final version, Fleetwood does have a glimpse of Carinthia on the heights the morning prior to the ball, he is preoccupied at the time, not with preparations leading up to a proposal to Henrietta, but with bitter thoughts of her grief over Chillon's leaving: "it was intolerable to him to see the face that had been tearful over her lover's departure" (35). For this feeble and not quite believable reason, he chooses not to make an offer to Miss Fakenham; thus, his sudden and quixotic proposal to Janey later is unfathomable.

The main problem in the Morgan MS is that we are not taken deeply enough into the young Earl's mind and, as a result, he eludes us throughout the whole of the novel. By contrast, the two versions of this scene which appear in the Cole and Nicholls MSS, in spite of their roughness of style and the shifting picture of Fleetwood's character, are rich in psychological detail and motivation. How much more we understand, how much clearer Russett's ensuing proposal to Carinthia and his bitter attitude toward their marriage are after we have witnessed his confrontation with Henrietta, and
its disillusioned aftermath. And, in turn, how much more comprehensible is Henrietta's nature—half-yielding, half-courageous, vain, unsophisticated, susceptible—and her later weakness after marriage in almost drifting into a disgraceful extra-marital alliance.

It may be conjectured that Meredith had a distinct reason for omitting the proposal scenes from the last draft. Passages have been cited at some length to show that the writing style of both the earlier MSS, in this action at least, is frequently rough and erratic. At the same time, in the second draft the author presents a kaleidoscopic and confusing picture of Fleetwood's personality; it is almost as if he could not quite bring his hero into unblurred focus. Thus it may be that, because of his inability to smooth over the artistic problems of this scene, because of the cooling of creative fervor over a fifteen-year period, and because of extreme weariness, he decided simply not to grapple with the difficulties. Consequently, in presenting only an incomplete picture of the events leading up to this amazing marriage, not only does Meredith disjoint the plot, but he cheats the reader of a clear and honest view of both the characters and the situations.
CHAPTER V

THE NICHOLLS AND MORGAN VERSIONS OF
HENRIETTA'S LETTER

A basic pattern has thus far been revealed in this analysis of the different MS stages of The Amazing Marriage: in each succeeding draft, massive revisions occur, resulting in a complete shift of plot and character focus. As one would expect, then, these same elements once again emerge as we turn our attention to one of the novel's key scenes: Henrietta's account of the events on the night of the ball. Although this episode does not occur in the earliest draft, the Cole MS, two distinctly varying versions do exist: in the Nicholls MS, Chapter XXII (first page [288] missing); and in the final MS copy, the Morgan draft, Chapter XII (which agrees almost word for word with the first edition).^1

As already pointed out (see Chapter IV), one of the Meredith's major artistic difficulties with the plot of this novel lay in the necessity to create a probable fiction

^1See the Appendix of this thesis for a detailed comparison of the five minor variations in word choice between the Morgan MS and the first edition of Chapter XII of The Amazing Marriage.
accounting for the sudden proposal of Fleetwood to Carinthia, and her equally precipitate response, since on this hinges the credibility of all succeeding action. Realizing that neither the narrator persona nor Dame Gossip would be effective filters through which the reader received the unlikely tale, the author turned instead to the device of having the events described, in breathless fashion, by an onlooker: Henrietta Fakenham. In this way he achieved a number of things: the immediacy of a first person presentation; the use of this character as a persuasive means of making the reader believe in the proposal; and the giving of an ironic impetus to the misfortune to follow, for Henrietta and Chillon unwittingly sacrifice Janey's happiness in order to seize their own. Yet each of these two versions of the scene, while treating essentially the same sequence of occurrences, differ markedly in major focus, order of narration, and in the presentation of both Carinthia and Henrietta. Consequently, a significant and interesting instance of authorial shift in the structure of the novel is revealed.

As we have seen from our analysis of the Cole and Nicholls MSS throughout this thesis, Meredith's first intention was to concentrate his attention upon Fleetwood and the aristocracy at Baden, Woodseer's infatuation for Livia, and the stormy love affair between Kirby and the Admiral's daughter, with Janey not taking the center of the narrative
stage until much later in the action. In keeping with this early narrative concept, Chapter XXII of the Nicholls draft, focussing upon Chillon and his beloved, begins with a rambling, sometimes maudlin, depiction of the suitor on the night of his sea voyage to England. Since it is also the evening of the great ball, we are taken into his imaginative sharing of Henrietta's triumphal entrance at the Schloss. Secure in her affections, he assumes that "after the Ball, abed & asleep, her heart would fly to him" (289). But this thought is quickly followed by a more sobering one: the recollection of "the admiral's bluntness" in refusing her hand to a penniless soldier, and the awareness that in the background of this refusal lay "Lord Fleetwood's unmentioned name" as the likeliest suitor. Although the father's counsel is one of good sense, Kirby finds himself rebelling against it, since to accept means the laying down of "his arms."

Because his continued courtship of Henrietta must be justified as not harmful to her future, "he had to spring from earthly to heavenly to get his reasons why it would not be kinder to his darling to let her go. Even when he had got them they were in the Orphic tongue, in a language of the spheres that would not bear translation" (290).

A long meditation takes place in Chillon's mind as he argues that he and Henrietta are bound in a love already declared by gestures which are fully understood by each. In his agony, he recalls a childhood tale told by his mother of
a beautiful princess who, after being carried off by a bold knight, learns "that he was hungry & must eat her" (291). Directly (and Meredith is allowing excessive sentimentalizing here), he mentally applies the allegorical tale to "his trustful Henrietta worn with poverty, & himself, unlike indeed to the monster of the story, willing to perish for her unhappiness, but helpless to relieve" (291). This, in turn, provokes the thought of his need for money, together with a "formidable & oppressive" realization of Russett's wealth; and it is the Earl who, in Kirby's psychological processes, now "took the semblance of a raging devourer, baron or dragon" (noticeable is repetition of the knightly baron imagery, earlier encountered on several occasions in both this and the Cole MS, to describe Fleetwood).

The ship now approaches the coast of England, and as he sees "Albion's cliffs," Chillon draws a parallel between the virtues of this country and its beautiful representative, Henrietta. In an effusion of purple prose, Meredith describes the method of assimilation:

Chillon interwove them patriotically & amorously, until the daughter's beauty overflowed the mother, & in return the sea-fights & land-fights, the freedom & the glories of the country, became distinctly Henrietta's portion, inseparable from the thought of her (292).

Ironically, such idealization of his beloved "demanded some practical excuse for his taking her to himself"; and his only
assets—"his personal qualities"—are diminished by his grandiose vision.

Desperately, he decides upon a hopeless course: to approach Lord Levellier for the needed money, threatening an appointment in India if the miser refuses. His development of an improved cartridge, plus the other inventions which he and his uncle hold in common, should provide the financial background for his proposal. (In the Morgan MS Lord Levellier has arranged to cheat his nephew of his rightful share of the profits.) Although not comparable with Russett's boundless wealth, Kirby is assured that to patent and sell his cartridge would be "in a modest way, a commencement, solid if small." In his imagination (and in an overdrawn metaphor):

He set Cupid to count the proceeds, & shortly thereupon Cupid was off on a winged horse to Hymen, bearing a most respectable statement in columns of figures, to warrant his application for the dated assistance of the ceremonial Torch-God (295).

In order to discuss terms with his relative, he sets out for Lekkatts, determined at the same time to make arrangements for Carinthia's comforts in "a house where meals were accidental" and even "the last cat had fled it"! (295). Her prospect there is one of hardness and denial, living out a pinched existence. Such would be his sister's future until he could afford to support her, for never in his thoughts can he envision her courted and married. In comparison with the
lovely Henrietta, Janey "had no charm"; worse than this, she is portionless.

When this section of the Nicholls MS is compared to the Morgan draft, we find Meredith tightly compressing his material, cutting completely the presentation of Chillon's love suffering, his vision of Henrietta at the ball, his recollection of the Admiral's adamant refusal of his proposal (indeed, in the last draft no such precipitous offer is made by Kirby at Baden), and his unhappy picture of Fleetwood's claims upon his beloved. Furthermore, other minor incidents from this segment of the earlier MS are transposed in the later version: the description of Carinthia's envisioned plight at Lekkatts, set now in the succeeding Chapter (XIII), is considerably shortened:

Nicholls MS

This was the poor girl's prospect in life, to live in a house the hardness of whose outside seemed to have wrought inward, for the frost within would be sharper to feminine sensations than any degree of external cold; & Chillon shuddered to think of the effect of Carinthia's pride and sympathy when the old lord's niggardliness came into play: she would be denying herself common necessaries not to bleed his purse (296).

Morgan MS

Now, Chillon John knew his uncle was miserly, and dreaded the prospect of having to support a niece in the wretched establishment at Lekkatts, or, as it was popularly called, Leancats; you can understand why.

In addition, Kirby's worry over Janey's marital state no longer occurs at this point in the story, but is inserted instead in Chapter IV of the first edition. (This is one of
the missing chapters of the Morgan MS, but because of the close correspondence between this last draft and the first edition, we may assume that this shift was made in the final MS draft.) Thus, in the Nicholls version, Chillon's contemplation of his sister "ended in the reflection that Carinthia must die an old maid. To his eye, doating [sic] on soft lines & hues, she had no charm; & she was powerless. She had not a chance" (296). In contrast, the passage is treated in the following manner (again remember that it occurs much earlier in the story now) in the First Edition:

Her brother glanced at her. He was fond of her, and personally he liked her face; but such a confident anticipation of marriage on the part of a portionless girl set him thinking of the character of her charms and the attraction they would present to the world of men. They were expressive enough; at times he had thought them marvellous in their clear cut of the animating mind. No one could fancy her handsome. . . .

Finally, the section which deals with the partnership between Kirby and his uncle for the purpose of exploiting Chillon's cartridge invention is also shifted in the First Edition. Now it occurs very early in the story (at the end of Chapter V, again one of the missing chapters in the Morgan MS); and although Chillon's concern over its success is still basically a monetary one (his need for money is not yet, however, directly tied up with Henrietta since their love relationship is not explicitly introduced until several

chapters later), it is coupled with patriotic ideals of turning the favor of war to the defensive once again: "'And that will be really doing good,' said Chillon, 'for where it's with the offensive, there's everlasting bullying and plundering.'" These changes in structure between the Nicholls MS and the First Edition may seem relatively minor, but they are significant for the clear indication they give of how greatly Meredith did revise the composition of his novel: events which occurred in the twenty-second chapter of the second extant draft now appear in Chapters IV and V of the published version, and Chapter XIII of both the Morgan MS and the first edition.

Returning to the Nicholls MS, we find Chillon opening a letter from "his glory of earth" (Meredith's verbal extravagance is again to the fore). After skimming its contents, unable to believe the news contained therein ("she gave him a block of stone bearing strange syllables, hard to decipher" [296]), he mentally shakes himself and exclaims: "Countess of Fleetwood!—his unattractive sister!" (297). Why, he wonders, with so many lovely women to choose from, did Russett propose to Carinthia? At this question, his anger is aroused; surely, the nobleman must have been merely playing with her. If this is so, then "there was a brother to be reckoned with on the point of honour . . . whose wrath, not often roused, 

\[3\text{Ibid.}, \text{p. 58.}\]
was a flash of the blood to the temper of the noble savage, our original man." At the same time, he pitied Janey for her gullibility. As Kirby peruses the letter again, Meredith finally allows us a glimpse of the text, and the letter itself takes up the next eight MS pages.

This whole passage treating Chillon's incredulity and his suspicions is omitted in the final MS draft; indeed, in all of Chapter XII of the Morgan MS, Kirby's character is never directly brought in: he figures, instead, only as the shadowy lover to whom Henrietta is addressing her tale. Consequently, we are never taken very deeply into his mind in the last version, and we are merely told in the succeeding chapter (XIII) that "after reading Henrietta's letter to him, he rode out of his Canterbury quarters across the county to the borders of Sussex, where his uncle, Lord Levellier lived." But, in essence, since the introductory segment of the Nicholls MS is far too lengthy (pp. 288-298) and Kirby's endless meditations on his beloved's beauty and virtue soon tire the reader, and since the writing is frequently more effusive (e.g., the Cupid metaphor) than masterful, nothing is lost by its omission from the text. And by cutting this material, Meredith achieves an entirely different focus in the later draft: our attention in the earlier MS dwells upon Chillon throughout the opening pages of this chapter, and the letter itself makes up only a relatively small part of the narrative. In distinct contrast, however, Chapter XII of the
Morgan MS begins with a brief, one paragraph depiction of Henrietta sitting at her desk at dawn and preparing to write to her suitor. The remainder of the text is made up solely of her narration of the events of the preceding night. As a result, the emphasis in the revised version is placed where it should be: upon the letter itself, its recording of the strange proposal, and the portrayal of both Henrietta and Janey's reactions to it.

As the two variations of the letter (the Nicholls and Morgan copies) are compared, we can see a definite change in tone and attitude taking place. In the first writing, we encounter a self-centered, ungenerous Miss Fakenham, who is slightly hypocritical in her superior attitude toward the untutored mountain girl, and who, despite an outward acceptance of the truth of the matter, still looks at it with a jaundiced eye. Thus, the Nicholls letter begins with Henrietta recounting her own success at the ball as she gives Chillon a run-down of her partners and the impact upon the crowd of Livia's and her own beauteous splendor. With a slightly disdainful tone, she then pictures the scene of the Countess and herself escorting Carinthia to the Schloss: "It was as if the two haughty sisters had taken Cinderella to the Ball" (299). Although Janey is not described as stunning, Henrietta does remark that she looked "satisfactory in her pale blue." (Following upon the heels of the description of her own and Livia's loveliness, this grudging
compliment smacks of pettiness in the writer.) Immediately after allowing herself a brief three sentence commentary on the sister, Henrietta again focusses the attention upon herself: "& then I heard the music. You know I was formerly a bird, & I dissolve & return to my natural state at a sound of music" (300). In her ecstasy, she admits to having completely forgotten Carinthia until she saw her dance by with Lord Fleetwood. Egotistically, she suspects at first that the earl is only trying to provoke her by dallying with the mountain girl who, in "her silly simplicity," does not know enough to veil her obvious pleasure in his company. But Miss Fakenham admits in a flippant, almost casual tone, that she was wrong: "Deceived! Outwitted! as they exclaim in the Play" (301).

After announcing the proposal to Chillon, she points out the well-known eccentricity of Russett, allowing however that Carinthia was "the splendid magical creature" while in his arms (a phrase modified to the more genuine, "she was magical" in the last version). And because the young nobleman had found his "wild girl," Henrietta has no doubt "of his sincerity at the time of the proposal" [Meredith's italics], even though it was given as lightly as "the offer of an ice" (301)—a coolly connotative comparison significantly omitted in the rewriting. The very fact that he disappeared the next morning is, in her eyes, a confirmation of the marriage offer, and because of his inviolable word, Janey
can be "the countess of Fleetwood if she pleases" (302 [Meredith's italics]). The writer then allows herself a digression on Romance, pointing up the contrast between "a girl descended from her mountains--[and] a young nobleman, suffering under a slight mortification." (Again she emphasizes that Fleetwood's action is a rebound from her own rejection of him.)

With a shrewd, almost hard, sense of the reality of the situation, Henrietta depicts (a shade contemptuously) the childlike sister giving "simple answers, standing as if she wore a pinafore, at a catechism" (305), and once more asserts that if the girl remains firm she can force the marriage. However, prospects of happiness are not too brilliant, for Russett "might be a restive husband" (305). With a brittle veneer which belies her supposed softness and tender feeling, she remarks, "We ought to consider realities . . . ." Then, adroitly, she again turns the attention away from Janey and back to herself (as she has done repeatedly throughout the letter) by begging Chillon for admiration: "I want to be praised. I am very weak, can hardly stand alone. . . . Praise me a little. . . ." (305). After urging that Kirby act wisely, she then closes.

The picture of both Henrietta and Carinthia which is given here in the Nicholls MS is not flattering to either one. Miss Fakenham is apparently more concerned with her own feelings than those of her charge; her attitude towards Janey
is superior and disdainful of such simplicity; and she looks upon the marriage as an issue which can be forced, as if a trap is to be sprung, by inflexibility of purpose. Consequently, it is an extremely selfish and unpleasant young woman who emerges. At the same time, Chillon's sister's character is also twisted: she is childlike to the point of stupidity, socially unaware and awkward, and completely lacking in the forthright courage with which Meredith later endowed her. In such a situation, the proposal and its outcome are ridiculous rather than magical.

On the other hand, the Henrietta who writes to her beloved in the Morgan MS is an entirely different creature from the foregoing: tender, sensitive, and genuinely elated over Carinthia's good fortune. In this version, the ball is dismissed rapidly and early in the letter by Henrietta, who does not choose to dwell initially upon her dashing partners. Her interest now is in Janey's news rather than in her own flirtatious successes. Furthermore, the description of Livia's triumphal beauty is tightly compressed, and thus understated, in keeping with the letter's main focus upon Janey instead of upon the Countess and her cousin.

Nicholls MS

Livia was the star of the night. You will not wonder. Supposing a certain story true, I do wonder that a faithless knight should go worshipping elsewhere. She is most beautiful at night, quite surpassingly, and I could

Morgan MS

Livia splendid. Compared to Day & Night. But the Night eclipses the Day.
not swallow compliments in her presence. It is my confession that I had to hear them (298-99).

By so doing, not only does the author dispense with the superfluous suitor (the faithless knight, who is never mentioned any place else in the MSS), but he does not allow Livia and Henrietta to overshadow Carinthia as they do in the earlier version. In addition, instead of pointing up the unkind contrast between the glory of these two women and the merely satisfactory appearance of Janey in her pale blue, he now has Henrietta—in sincere pleasure—ask Chillon: "Who, think you, eclipsed those two? . . . your Carinthia did."

Furthermore, not only does she unbegrudgingly describe the sister's radiance, but she no longer treats her as a simple fool. Pointedly, Henrietta tells Kirby: "In the first place, acquaintance with her has revealed that she is not the simple person--only in her manner," and she goes on to portray both Janey's amazing adaptability to the situation at hand ("she catches the tone readily") and her inherent charm. Meredith is doing this for the reader's benefit, drawing a distinction between simplicity of manner and obtuseness, emphasizing not her "satisfactory" comeliness (which has, at best, only a negative value) but her magical quality (radiant enough, after all, to entrance a sophisticated young nobleman), and underscoring her grace rather than her clumsiness. In this way, she is both a more acceptable and attractive heroine, and the proposal and its aftermath are more credible.
Several other minor changes in the action are introduced in the revision. Although it is not clear in the Nicholls draft just how Carinthia and Fleetwood met, here they are formally brought together by Admiral Fakenham in the Morgan version. Instead of disappearing the morning after the ball, Russett now vanishes immediately after the marriage offer (it is both awkward and inconsistent to have him linger at the dance). Rather than waiting to tell Henrietta of the betrothal until after their return to the hotel, Janey now acts more realistically: she trips across the dance floor to share her good news at once. Furthermore, although Livia did not know of the proposal in the Nicholls MS, she not only is aware of it in the Morgan draft but (expectedly) disputes its validity. In addition, a large segment of the Morgan letter presents Carinthia's detailed repetition to Henrietta of the conversation between herself and the earl exactly as it took place. What finally persuades Chillon's fiancee of its truth is Janey's recollection that Fleetwood "said we were plighted"—a word which, since he abhorred the term "engaged," Henrietta feels is convincingly characteristic of him. And she urges Kirby's acceptance of the matter as sincere, pointing out the similarities between the two partners: both Russett and Carinthia are "wildish," love the mountains, and respect daring. Thus, she comments with romantic satisfaction, "the Fates had arranged it so." Throughout all of her discussion,
Henrietta's delight with Janey's good fortune is genuine, and she lacks the hard-headed, almost cynical, attitude of the earlier version.

It is only near the end of the letter that she allows herself to dwell on her own success at the ball. And here Meredith takes the first paragraph of the Nicholls letter, revises it, and transposes it later in the Morgan version:

**Nicholls MS**

You are expecting a description of the Ball and the uniforms of my partners. There was one in green, who seemed to have run off a tree, & was trimmed with silver, like dewdrops; one in scarlet, looking fresh from under earth; one in your Austrian white—dragon de Boheme, I think, if I understood his French. The rest—a long list!—I have forgotten even the Royal Highnesses. Such a night makes me recollect in colours. How it may be for campaigning, I do not know, but for dancing, the pantalon collant is the perfect uniform. They spin in it without effort. A single turn with Captain Abrane told me the difference—& he can valse (298).

**Morgan MS**

Yes, I danced nearly all the dances. One, a princeling in scarlet uniform, appearing fresh from under earth, Prussian: a weighty young Graf in green, between sage and bottle, who seemed to have run off a tree in the forest, and was trimmed with silver like dew-drops: one in your Austrian white, dragon de Boheme, if I caught his French rightly. Others as well, a list. They have the accomplishment. They are drilled in it young, as girls are, and so few Englishmen—even English officers. How it may be for campaigning, you can pronounce; but for dancing, the pantalon collant is the perfect uniform. Your critical Henrietta had not to complain of her partners, in the absence of the one.

Although very similar, the second version is more vivid than the first in the presentation of the partners: "one in green" becomes "a weighty young Graf in green, between sage and bottle"; "one in scarlet" becomes "one, a princeling in scarlet uniform." Interestingly, the "Royal Highnesses" are
 omitted—another concession to reducing the triumphantly egotistical tone of the earlier draft. And in portraying a more delightful Henrietta, Meredith has her description of the dancers come back to the absence of Chillon, as a woman in love would assuredly do.

Finally, in the Morgan draft a postscript is appended to the letter, developing a situation only mentioned in passing earlier. Near the close of the Nicholls MS, Henrietta had remarked: "Livia deadly dull. Some talk of bad luck—confirmed by Captain Abrane's wandering about with hands in pockets" (304). Vague and unsatisfactory, this reference is expanded more fully in the later draft as she relates the tale of Woodseer's gambling on Livia's behalf, returning to her an empty purse, and fleeing. With a comment upon the unfitness of such eccentric companions, Henrietta concludes that Carinthia might be a good influence upon the wayward Fleetwood.

At this point, Chapter XII of the final draft comes to a close. But not so in the Nicholls MS, for the omniscient author returns to a study of Chillon's response to the letter. The young lover, having repeatedly perused the missile in seeking "to get a savour of his mistress from the words" (306), kisses the pages. (The excesses of his love-sick emotions were, needless to say, well deleted from the Morgan MS) Then, after taking stock of the situation, he is profoundly relieved that his foremost rival for Henrietta's hand is
"cancelled from the list, his nightmare exorcised" (307). When the prodding of conscience and brotherly duty recall him to his obligation for Carinthia's welfare, he rationalizes that since he must marry her to the best man possible, surely "the wealthiest could not be one of the worst" (307). Nevertheless, it is inconceivable to him that two strangers of vastly different backgrounds could so quickly come to an understanding, and his wrath is again aroused against the man who trifles with his sister.

Desiring the counsel of a calmer head as his emotions threaten to overwhelm him, he chooses, in the Nicholls version, to ride to Lekkatts. Although he is still considering the necessity of defending his sister's honor, once he views the cheerless house of his uncle, and after hearing Levellier's "perpetual fretful references to the arrival of 'this girl'" (309), he angrily informs the old lord both of Fleetwood's proposal and of his own intention to support Janey's claim to the title. His uncle's reaction is to the point: he greedily enumerates the extent of the real estate holdings of Russett (while ignoring Chillon's attempts to discuss their business arrangements regarding the new cartridge). By now Kirby is fully convinced of Carinthia's good fortune: if she marries Fleetwood, she will be wealthy, and her dead father would surely have rejoiced at such a noble match. The Nicholls MS thus comes to an end as Chillon and
his uncle make plans for the wedding (the costs of which are to be partly borne by Kirby).

However, this scene is handled somewhat differently in the Morgan MS. As we would expect, the action is pared to the bone and transposed. When Chillon arrives at Lekkatts (Chapter XIII), we are told that "the consultation was short." Levellier, after agreeing to pay moneys due to his nephew for his invention (money which Chillon never receives), urges that the marriage must take place immediately in order to vindicate Carinthia's good name, and reckons the value of Fleetwood's estates. (All of this is covered by Meredith in one sentence in the final MS, without any of the dialogue of the preceding draft.) Then, the subject of money between the two men is totally dropped. In this manner, Meredith rushes the action in the last draft, sketching in only what is absolutely necessary to carry the story along, and ruthlessly pruning away dialogue, description, and events.

Although, as we have seen in previous chapters, the author's revisions vary in quality—sometimes improving the text or character motivations, and at other times confusing a scene—in this case the rewriting is, on the whole, decidedly superior to the earlier version. The long-winded foray into Chillon's mind and his excessively romantic meditations on Henrietta in the initial pages are cut, as is his angry reaction to the presumed intentions of Russett. As a result, the revision marks a shift in focus and approach by the
author. Whereas Chillon's responses and attitudes dominate the letter chapter in the Nicholls draft, in the Morgan MS it is Janey's character and fate (as reported by a generous Henrietta) which demand the reader's attention; this change in character balance indicates the over-all concentration upon Carinthia in the later draft, for instead of Fleetwood and his retinue of aristocrats it is finally the mountain girl who is placed at the core of the narration. It becomes, then, her story first of all, and only secondly Chillon and his betrothed's. This shift in narrative direction is further emphasized by the pointed amelioration of Henrietta's character into generous admiration of Janey and, at the same time, the delineation of Carinthia as frankly ingenuous, charming and quick to adapt, rather than childishly awkward. All of this, of course, is necessary in order to make acceptable and credible the events leading up to and succeeding the Amazing Marriage. Despite all the author's efforts, however, the reader still cannot quite accept the unbelievable tale, but at least this final revision shows Meredith attempting to reshape his material and to shade more finely the character of his unfortunate heroine.

.......

It seems evident from this discussion of the structural changes in these three MSS that Meredith orginally had in mind a somewhat different idea of the novel when he first began writing it. Obviously, he intended to devote a good
share of his time and attention in the opening chapters (the Cole and Nicholls drafts) to a thorough analysis of aristocratic life at Baden, showing explicitly and satirically its impact upon the two outsiders and newcomers to it, Gower Woodseer and Carinthia Jane Kirby, as well as its effect upon the unsophisticated Henrietta. In so doing, he was also allowing himself latitude to satirize aristocratic society and social convention through both character and action (e.g., Dobee's humorous flirtation with Mary Dump, and Woodseer's awakening to the elegances of fashionable dress). The comic touch, which had reached its height in *The Egoist*, was to again come into witty play here.

As a result of Meredith's original plan to treat aristocratic life, he explores a number of situations in the two early MSS which are completely missing from the final draft. In both the Cole and Nicholls copies we find working versions of the following scenes: the early morning interview between Lord Fleetwood and Livia during which he enlists her aid in laying a subtle trap for Henrietta; Meredith's description of Woodseer's violent infatuation for the Countess; an explicit elopement planned between Chillon and Henrietta (all that is retained of this situation in the Morgan MS is Potts' suspicions upon seeing a stormy-faced Henrietta riding away in a carriage: a quarrel and aborted plans for a run-away marriage are only alluded to; the rest is
left purely to the reader's imagination); Livia's buying of
the pearls as Russett's gift to Henrietta; the Admiral's
story of the Amazing Marriage of Carinthia's parents and his
violent defense of her legitimacy; and the long and emotional
courtship scene in the woods between Fleetwood and his beloved.
Moreover, the Nicholls MS adds other events to the story:
Livia's pursuit of Chillon by coach and her attempts to dis­
suade him from asking the Admiral for his daughter's hand;
Dobee's impulsive (and later regretted) proposal to the
Countess; the Baronet's amorous and business (bribery) en­
counters with Mary Dump; Carinthia's scene with Admiral
Fakenham after the thwarted elopement; Henrietta's mental
state as she weighs the consequences of Kirby's rash request
for her hand; Chillon's consideration of his penniless circum­
stances and his violent response to Henrietta's letter
descrying the ball. In addition, both of these early MSS
also set forth the significant action of Cressett's and
Woodseer's initiation into gambling, the details of Woodseer's
coach trip to Baden in the company of Chummy Potts, and
Henrietta's letter (Nicholls MS only)--scenes which are, in
a compressed state, inserted finally in the last draft of
the novel also.

However, it is not only in the treatment of events
that these early drafts differ from the later one, but in the
presentation of character. Thus, Meredith genuinely attempts,
in both the Cole and Nicholls MSS, to deeply probe Fleetwood's
personality. We see a very youthful aristocrat, spoiled, proud, restless and somber in the Byronic tradition; and we also have insight into his motivations and psychological states, as well as his actions. The strange duality of his nature is examined (his romantic generosity and his despotism), as is the desiring-despising attraction he feels for Henrietta, and details of his loveless childhood are given. Since we are allowed to examine in some depth his relationships with other people—with Gower, Livia, and Henrietta—we see a pattern emerging in Fleetwood's character. Because of these facts we are prepared for his wounded bitterness at Henrietta's refusal of his suit, his impulsive proposal to Carinthia on the night of the ball, and his later rejection of her through overweening pride. In contrast, the Morgan MS only sketches the outlines of Russett's personality; we are rarely taken inside his mind, and we never fully comprehend the reasons for his actions.

Besides Fleetwood, a clear picture is also given in these early fragments of three other major characters: Henrietta, Livia, and Gower—all of whom suffer from the compression of material in the last draft. But in the Nicholls and Cole MSS we find Meredith giving us perceptive insight into their personalities. As a result, we see Livia's sophistication, her attitude toward her courtiers, her cool pragmatism; moreover, we are made aware of just how precarious is her financial condition (dependent upon Fleetwood's generosity),
and why her cunning and scheming are necessary to maintain economic equilibrium. Thus, her later desperate elopement with the young Lord Cressett is understandable as the only alternative to the genteel poverty in which she would have been placed by Russett's disfavor. In Henrietta we have a glimpse of both her moral weakness (an over-concern for social conventions, a compulsion to be flattered and admired, and a disastrously pliable nature) and her courage (she struggles valiantly to free herself from Fleetwood). The forest scene with the Earl and the story of de Beaumanoir (told by M. de St. Ombre) emphasize the softness of her character and foreshadow her later moral enervations as Chillon's wife when she is on the verge of succumbing to an extra-marital dalliance. As for Gower, we see in these early drafts not merely the wooden and ridiculous philosopher of the Morgan MS, but a human being who, as a mountain man, is out of his element in brittle society. His awareness of his plight, his fear of losing his own intellectual integrity by giving in to social conventions while at the same time desiring social approbation for Livia's sake, his impatience at "performing" for Fleetwood's pleasure—all of these qualities make him more human and credible than he is in the final version of the novel.

Other characters too are given a more marked development in these early fragments than in the later manuscript.
Dobee (called Sir Meeson Corby in the Morgan draft) is only a cardboard figure in the last version, the Morgan MS, since he is given merely a flat and superficial treatment by Meredith. His main function finally is to play the role of the toady. But in the Nicholls MS he is well on his way to becoming a distinctive, though minor, comic character as his relationship to both Livia and Mary Dump is chronicled. Mary too, as a consequence, is given vivid personality delineation in her own right: the ingenuous but shrewd female servant who takes advantage of the opportunities which confront her. In addition, two other minor characters, Admiral Fakenham and Capt. Abrane, are handled with the comic touch and are allowed to emerge as individuals here.

Significantly, since these two early MSS deal totally with events prior to Carinthia's and Fleetwood's marriage, they block out characters and events which are either completely omitted or greatly condensed in the final version. As a result, much of the initial action leading up to, and preparing us for, the ill-fated union is lacking in the Morgan MS, and instead we have Meredith resorting to an unsatisfactory kind of short-hand method in setting forth his story. This is partly the consequence of there being too much distance, too much detachment between the author and his material in the Morgan MS, as if the time lapse during the novel's creation had removed Meredith's sense of immediacy with the characters and situations. Indeed, he seems to have lost,
during the course of writing *The Amazing Marriage*, his insight into his characters' vitality: Fleetwood's complex personality, especially, has escaped him.

In summary, one must admit that neither of these two early drafts is completely satisfactory in its treatment of characters and storyline, and the style is often decidedly bad: stilted and abrupt in the Cole MS, verbally extravagant in the Nicholls draft. Nevertheless, because of the structure of the novel which is indicated here (with its initial treatment of Baden society), the events which are developed only in these early versions, and the more detailed presentation of characters, these drafts give us valuable insight both into the artistic workings of Meredith's mind and the causes for the creative failure of the last version of *The Amazing Marriage*.

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3The novel was published in two volumes, unlike most of Meredith's works which were in three volumes. The condensing of material and the dropping of characters, with the attendant change in over-all structure, may account for the additional lacking volume here. If he had carried out his original intentions, we would, no doubt, have had a three-decker novel.
The existence of the fragmentary and separate three MS pages of *The Amazing Marriage* at Yale provides, in spite of the limitations resulting from their incompleteness, further interesting and valid insights into Meredith's methods in the "making" of this last finished novel. The value of a close examination of these segments is clear. Both the content and the handwriting, as I have suggested in Chapter I, indicate that these sections, chronologically later than either the Cole or the Nicholls MSS, serve as a link—however brief—between the earlier versions of the narrative and the final draft. The fact that the dramatic action presented is entirely different from that of the previous versions gives added significance to these pages. Moreover, we are given a further revealing glimpse of Meredith the artist at work as, through his continual revision, he reshapes his characters and situations in three key instances: the aftermath of the Whitechapel battle, the gloomy presentation of Lord Levellier's treatment of his poor relations, and Lord Fleetwood's reluctant recognition of Carinthia's right to be properly courted by her contrite husband.
Fortunately for our consideration of the novel, these three pages do correspond roughly to parts of the Morgan MS. These fragments, each dealing with a separate plot action, consist of p. 160 of Chapter XXXI (entitled "State Of Parties: Rose Mackrell: Opening Of The Grand New Fruit-Shop"), p. 2 [??] (the upper right-hand corner of the page is torn, obliterating all but the first numeral), and p. 301 of Chapter XXXVIII (untitled by the author in this draft); which have their counterparts in the Morgan MS in Chapter XXVI (re-titled "After Some Fencing The Dame Passes Our Guard"), p. 160; Chapter XXXVI, pp. 267-68; and portions of Chapters XXXVIII, XXXIX, and XLV (although, as we shall see, the correspondence between the two MSS is very tenuous here).

Although the disconnected pagination makes it impossible to determine precisely what Meredith intended to do in these passages, several sound suggestions can be offered by setting this draft side by side with the final MS version.

We find, first of all, in turning to these drafts that striking differences appear between the two texts as we examine the two distinct versions of Dame Gossip's commentary on Rose Mackrell and the notorious Whitechapel escapade:

<table>
<thead>
<tr>
<th>Three-Page MS</th>
<th>Morgan MS</th>
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<tr>
<td>[Chapter XXXI] Dame Gossip urges for a review of the Parties of the social world siding with the Earl of Fleetwood or with his countess, &quot;Carinthia Jane,&quot; at the present pass;</td>
<td>[Chapter XXVI] Dame Gossip at this present pass bursts to give us a review of the social world siding for the earl or for his countess; and her parrot cry of 'John Rose Mackrell!'</td>
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& her parrot cry of "John Rose Mackrell!" her head's loose shake over the smack of her lap, to convey an idea of the world's tipsy relish of the rich good things he said, shall serve to remind us that he was the countess's enthusiastic advocate at a period when her friends where shy to speak of her.

After relating the Vauxhall story thrice or more, & more saliently each time, enthusiasm for the heroine of his humour set in. He named her out "Modern Maid Marian," & her husband "Pettish Robin." He it was who discovered the lady's romantic parentage; he blew new breath into the sunken legend of the Old Buccaneer & Countess Fanny; & a turn of singular good luck helping him to a copy of the famous book of the Maxims for Men, he would read out certain of the milder ones at dinner-tables, commenting on them, to give them an absurd city spice; passages of Captain John Peter Kirby's printed adventures illustrating the text, "he did, you see, as he counselled the doing." Rose Mackrell carried the book in his pocket, prompt at an allusion to read maxim upon maxim; and he vowed they were witty. They were at any rate serviceable. Some had the horrid attraction of disused lumber swords & truncheons that have tasted brains.

We can have little doubt that Dame Gossip is right: the zeal & humour of Rose Mackrell

Morgan MS

with her head's loose shake over the smack of her lap, to convey the contemporaneous tipsy relish of the rich good things he said on the subject of the contest, indicates the kind of intervention it would be.

To save the story from having its vein tied, we may accept the reminder, that he was the countess's voluble advocate at a period when her friends were shy to speak of her. After relating the Vauxhall Gardens episode in burlesque Homeric during the freshness of the scandal, Rose Mackrell's enthusiasm for the heroine of his humour set in. He tracked her to her parentage, which was new breath blown into the sunken tradition of some Old Buccaneer and his Countess Fanny: and, a turn of great good luck helping him to a copy of the book of the MAXIMS FOR MEN, he would quote certain of the racier ones, passages of Captain John Peter Kirby's personal adventures in various lands and waters illustrating the text, to prove that the old warrior acted by the rule of his recommendations. They had the repulsive attraction proper to rusty lumber swords and truncheons that have tasted brains. They wove no mild sort of halo for the head of a shillelagh-flourishing Whitechapel Countess descended from the writer and doer.
Three-Page MS

assisted to form a party; composed, circumferent lower, & sinking by extension upon our lowest, poetic, as the songful centre of great London, the Seven Dials, bears witness to in the spirited ballads referring to the Old Buccaneer.

... [MS breaks off. (p. 160.)]

In reading these two passages side-by-side, we see Meredith extensively revising; new words are substituted, phrases are changed and polished, sentences are condensed or cut altogether, while here and there small insertions are added to the text—all for the sake of sharpening the reader's interest and heightening the narrative clarity. Thus, we find a more vigorously presented Dame Gossip in the revised version (meaningful since she sets the tone which permeates not only this chapter but much of the story as well): she no longer "urges for a review," but with a more active characterization she "bursts" to give it to the reader. The energetic immediacy of this statement is emphasized by the shift in the placing "at this [the] present pass" from the end of the clause to the beginning of the first sentence in the chapter. Furthermore, this sense of lively veracity (which is, after all, one of the main reasons why Meredith employs the Dame as a narrative device) is enhanced by the change of "an idea of the world's tipsy relish" to "the contemporaneous tipsy relish," with its stress upon the immediate situation. Consequently, in the last draft, this first paragraph is
dominated by her spirit (in the earlier version the reader's attention is drawn toward Mackrell's advocacy of Carinthia, rather than to the Dame's reaction to it) as Meredith tells us that her obvious enjoyment in relating the events (the shake of her head, her raucous cry, "the smack of her lap") "indicates the kind of intervention it would be." Then, in a clever tongue-in-cheek insertion of the narrator-historian (a persona created as carefully as the Dame herself), who vies with Dame Gossip throughout the book for our attention, never quite successfully suppressing her, we are given his compressed version of the information, condensed in order "to save the story from having its vein tied." Particularly effective here, this brief addition points up the comic by-play between the narrator and his self-appointed watch dog.

Still in the comic mood, Meredith changes the blandness of the relating of "the Vauxhall story thrice or more & more saliently each time" to the more vivid relating of "the Vauxhall Gardens episode in burlesque Homeric during the freshness of the scandal"--a revision which underscores the sharp parody of the mock-epic battle which had just taken place in Whitechapel. At the same time, he completely cuts the comically unsuccessful (and inappropriate) allusion to Carinthia and Fleetwood as Maid Marian and "Pettish Robin." Then, in a small but interesting shift in character delineation, he no longer has Rose Mackrell citing "certain of the milder" maxims of the Old Buccaneer, but instead (and this
certainly fits in more consistently with the avowedly roguish character of Mackrell) has him quoting "certain of the racier ones." This also allows him to cut the insipid observation of John Rose's "commenting on them, to give them an absurd city spice," as well as to pare the description of the rascal carrying the book around in his pocket, reading from it while "he vowed they were witty. They were at any rate servicable." This long-winded statement is excised, and only the comment on the pungency of the maxims remains in the final draft--a pungency which is sharpened by the substitution of the more precisely connotative words "repulsive" for "horrific," and "rusty" for disused.

The final revision in this short fragment of a scene is the complete rephrasing of the meaning of the last incomplete sentence. Whereas in the earlier version Mackrell's "zeal and humour .... assisted to form a party" apparently advocating Carinthia's cause and promoted by a penchant for Captain Kirby's maxims, we are told more simply and pointedly in the Morgan MS that: "They wove no mild sort of halo for the head of a shillelagh-flourishing Whitechapel Countess descended from the writer and doer."

As a result of these changes, then, the scene is tightened, the vigorously comic and mock-heroic atmosphere is intensified, and a more effective presentation emerges.
Continuing with our study of the three-page MS and the fragmentary p. 2 [??] with Chapter XXXVI of the later MS.

**Three-page MS**

his right hand, ruminating; his back an arch across his plate. He was Carinthia's tragic riddle. Her brother was wrecked by her uncle's miserly withholding his dues from him: a cruel robbery. Her uncle had held against her prayers & her wrath. He could sit & eat in his victim's presence, knowing him to be no longer an officer in the English service: a civilian wearing workman's clothes; knowing he had sold out for the mere money, the means of living, to give his Henrietta common comforts & some small pleasures: knowing also, or he ought to know, that Chillon's act struck a knife to pierce to his mother's breast through her coffin-boards; & that mother this old man's own sister;--& he talked of her gladly, he talked of her frequently; of her courage, her good looks, her love of her country. And he had ruined the son she prized above her life. One could not see Chillon & not feel that his mother's heart was beating in his fortunes.

Tragic riddle to the obstructed young, never yet have grey seniors lent themselves to be read by sensations. Old Lord Levellier had his answer ripening below, in the cellar-age with his unopened port-wine bottles. Wine

**Morgan MS**

Lord Levellier plied his fork in his right hand ruminating, his back an arch across the plate.

Riddles to the thwarted young, these old people will not consent to be read by sensations. Carinthia watched his jaws at their work of eating under his victim's eye--knowing Chillon to be no longer an officer in the English service; knowing that her beloved had sold out for the mere money to pay debts and support his Henrietta; knowing, as he must know, that Chillon's act struck a knife to pierce his mother's breast through her coffin-boards! This old man could eat, and he could withhold the means due to his dead sister's son. Could he look on Chillon and not feel that the mother's heart was beating in her son's fortunes? Half the money due to Chillon would have saved him from ruin.

Lord Levellier laid his fork on the plate. He munched his grievance with his bit of meat. The nephew and niece here present feeding on him were not so considerate as the Welsh gentleman, a total stranger, who had walked up to Lekatts with the Countess of Fleetwood, and expressed the preference to feed at an inn. Relatives are cormorants.
Three-page MS

improves, money breeds. He was a patriot, & he was benevolent-ly consanguinal: he refused the selling of his inventions to foreign governments, despite the intolerable hesitations, palterings, meanness—notori-ous enough—of an English govern-ment; & the nephew & niece here present feeding on him were better liked than the con-siderate who snapped no morsel: --the Welsh gentleman, for ex-ample, who had walked over from Esslemont with the Coun-tess of Fleetwood, & nightly preferred to feed at inns.

It is interesting, first of all, to notice the subtle change which Meredith brings about in his reworking of Lord Levellier's character. Hardly an admirable human being in the earlier draft, he becomes even less so in the later draft through the shifts in terminology and word choice. As a result, he is no longer "Carinthia's tragic riddle" (a melodramatic phrase twice repeated in the fragment), but his impentrability is given a more Meredithian description: "Riddles to the thwarted young these old people will not con-sent to be read by sensations" (a modification of the first sentence of the second paragraph in the earlier version). The revised scene is further sharpened in its presentation of the uncle by the repetitious comment on his good appetite in the face of Chillon's ruin ("This old man could eat, and he could withhold the means due to his dead sister's son"), which re-inforces his penurious coldness. And the tentative statement
that he "ought to know" how much his deeds would hurt the
dead Countess Fanny is changed to the positive assertion
that "he must know" [my italics]. In addition, the ameliorating
suggestion in the earlier draft that his miserliness
has higher motives (patriotism) is dropped entirely, while
the comparison of the boarding niece and nephew to the con-
siderate Owain Wythan is changed from Levellier's consan-
guineous feeling that the former "were better liked than the
considerate who snapped no morsel" to his more pointedly
focused and appropriate inward comment that "the nephew and
niece here present feeding on him were not so considerate as
the Welsh gentleman who . . . expressed the preference to
feed at an inn." The totally unsympathetic nature of his
character is then emphasized by his final morbidly selfish
thought: "Relatives are cormorants."

The strain of melodrama, already briefly mentioned,
which runs through the earlier draft of this scene is decided-
ly toned down in the revision. Thus, because of their exces-
sive emotion, the sentences: "Her brother was wrecked by her
uncle's miserly withholding [sic] his dues from him: a cruel
robbery. Her uncle had held against her prayers & her wrath"
(in which Carinthia is far too much the distressed heroine
pitted against the black-hearted villain) are cut completely.
At the same time, the picture of her guardian's lack of
humanity is artistically and neatly expanded by not merely
having Janey think that "he could sit & eat in his victim's
presence," but by Meredith's more graphically recreating the stolidity of Lord Levellier's "Jaws at their work of eating under his victim's eye. . . ."

The author's further reworking of this scene continues his obvious attempt to understate the melodrama inherent in it and, simultaneously, to pare away the excess verbiage. Gone is the unnecessary description of Chillon as "a civilian wearing workman's clothes," as well as the redundant reference to money as "the means of living." And the expansive statement that Chillon needs money "to give his Henrietta common comforts & some small pleasures" becomes the simple comment that he needed to "support his Henrietta." Still wielding the much-needed blue pencil here, Meredith also cuts the windy narration of Levellier's attachment of his dead sister, along with the ruminating observation on his pecuniary philosophy.

The significance of these revisions is, I believe, pointedly evident. The author has gained a tighter control over his material by understating the melodrama, enough of which is simply inherent in the situation itself without added emphasis. By slipping lightly over the emotional atmosphere of the narration, he, in characteristic Meredithian manner, allows the satiric portrait of a petty and miserly man to be underscored, rather than the excessive sentimentality of virtue unrewarded. At the same time, by means of
judicious cutting and revising, the writer also creates a more consistent character whose motives of stolid parsimony are unmixed with nobler attitudes. Consequently, Meredith emerges with a more solidly written and effective scene, as well as a more substantial (albeit minor) character.

The last segment of this three-page MS must be cited by itself, since it does not correspond directly with any one passage in the Morgan draft:

The begging of Lady Arpington to be secret was beyond the young lord's capacity for humiliation.
Knowing, therefore, that he spoke in London's ear, Fleetwood acted the formally rational husband condescending to the state of affairs he has brought about by queer mischance, that he may both heal a social wound & do a piece of domestic justice. He was foolish to this degree, although he read the summary seizure of him, his exterior attitude & his inner desires, in the hovering grey eyes over the aquiline nose of the lady listening. She could have scoffed at pride so childish; but she wished the reconciliation of the earl & his countess, & she favoured him with a shrugged form of promise to help.
"If it is not too late," she said. "I fancy it rather depends upon how much you can bear. Lady Fleetwood is not pliable. She has the defects of the merits of a cool young woman. An unalterable friend, I don't doubt. She will have her friend." "She has a great deal to learn," said Fleetwood. "You are disposed to court her?"
"All the ceremonies."
"Consider the history you are responsible for, & swallow the friend. Nothing to disagree--a little tattle. The two are quite transparent. As . . . ."
[MS breaks off. (p. 301.)]

It is evident here that Meredith had intended to present a second confrontation between Fleetwood and Carinthia's champion, Lady Arpington. Such a scene would have provided an interesting structural and dramatic parallel with the
earlier meeting between the two (in Chapter XXII of the Morgan MS), emphasizing the young lord's change of heart toward his wife by being antithetical to his previously expressed desire to have no part of her.

In this fragment, Russett, having realized the wifely prize that Janey is, informs Lady Arpington of his intentions to court Carinthia and is duly warned that success is not to be depended upon. What remains of this scene in the last draft, however, are merely slight vestiges and suggestions of this earlier MS. Thus, we find in Chapter XXXVIII (immediately following Fleetwood's traumatic night at the Royal Sovereign Inn after being ejected from Esslemont by his wife) his meditation that: "She [Carinthia] had never been courted: she deserved a siege" (285). And again in Chapter XXXIX the young earl begs Gower to act as his go-between in effecting a reconciliation (apparently Woodseer has now been assigned Lady Arpington's role), as he confesses the wrongs he has committed against Janey (i.e., "I don't expect to march over the ground. She has a heap to forgive" [301]). Further on, in Chapter XLIII, the relationship between Carinthia and Wythan is touched upon in an echo from this earlier draft. Whereas Meredith had originally had Lady Arpington tell Russett, referring to Janey and Owain, "The two are quite transparent," in the last MS draft the lord realizes this fact himself as he thinks: "Her exchange of Christian names with the Welshman would not do it; she was too transparently
sisterly . . ." [348]. Finally, in Chapter XLV, we have the Marchioness intervening in the courtship on Fleetwood's behalf—although, in the Morgan MS, there is no scene in which the earl requests her help.

While it is difficult to judge the value or the weakness of this revision since such a small part of this scene remains intact in the three-page draft, I suggest that (in contrast to the effective revisions of the two preceding fragment pages) here is another instance of the novel suffering as a consequence of injudicious paring by the author. That Meredith sometimes did revise haphazardly, that he sometimes cut pertinent and necessary material is an established fact; we have already seen several instances of just such editorial procedure among the various versions of The Amazing Marriage. As further evidence of this unfortunate tendency one can, in addition, point to such numerous examples in other novels as the uneven revisions of the first part of the 1878 edition of The Ordeal of Richard Feverel, which leaves important aspects of the story (e.g., Heavy Benson's reason for serving Sir Austin so devotedly) unclear— or to the strange

1Lionel Stevenson has suggested that in the 1878 version of Richard Feverel, "The process of excision was so roughly handled as to suggest haste and impatience. Some of the changes, unquestionably, were improvements. . . . Other omissions, however, wrought positive harm upon the story. The removal of explanatory material in the opening chapters made many later allusions far more cryptic than they had originally been." (Introduction to The Ordeal of Richard Feverel [New York: The Modern Library, 1950], p. xxv.)
revisions of *Harry Richmond* between serial and book publication. It is possible, then, that such is also the case in this section from Meredith's last novel, since a second confrontation between the noblewoman and Fleetwood not only would have balanced the plot structure (which is decidedly misshapen), but it would have been a logical course of action for the earl to seek her aid. Furthermore, such a depiction would have clarified his later motives and actions toward Carinthia.

Although these three pages of MS are too fragmentary and disparate to allow a major insight into the evolution of this novel, they are valuable to this study for what they do reveal about the recasting of the narrative and of certain important characters. Because of the existence of the dinner-table scene at Lekkatts, we have an interesting link between the ambiguous development of Lord Levellier's character in the Nicholls draft, and the vivid and precise characterization of the old miser in the Morgan MS. We have in these segments, moreover, the advantage of a glimpse--however tantalizing--into the gradual development of the narrative technique (through Dame Gossip's comments) of word-of-mouth veracity. Despite the fact that, at the very worst, we are thwarted by only an incomplete insight into Meredith's plans (as is the case in the Lady Arpington segment), even this

2See L. T. Hergenhan's enlightening article, "Meredith's Revisions of *Harry Richmond,*" *RES*, n.s. XIV (1963), 24-32.
partial scene adds considerably to our knowledge of the difficulties he had with Lord Fleetwood's creation and with his attempts to make the young lord's change of heart credible. And when, indeed, these pages are not analyzed alone but are added to our more conclusive examination of the larger drafts, then they can measurably contribute a part, limited but vital, to our conceptions of the gradual unfolding of The Amazing Marriage.
CHAPTER VII

MEREDITH'S REVISIONS WITHIN THE MORGAN MS

An erratic progression of narrative, a shifting of plot structure and balance, a blurring conception of certain major characters (i.e., Fleetwood and Henrietta)—these qualities are evident as the earlier MS versions of The Amazing Marriage are studied and compared to the last draft. Perhaps the most striking item of all is how vast the revisions between the various drafts are (as we have already seen), for certainly the final handwritten copy, the Morgan MS, is markedly different from its predecessors.

Yet despite the fact that this final draft is the culmination of a fifteen-year period of intermittent rewriting, it is, as are the Cole and Nicholls MSS, far from being a clean copy. Numbered from pages 1 to 468 (remember that the first eight chapters are missing and that Chapter IX begins with pagination one), there are only nine pages\(^1\) of text which do not have revisions, word substitutions, crossed out words or segments, or marginal additions. Frequently, the draft is a network of arrows, carets and inking out (see \________\)

\(^1\)The clean pages are numbered: 26, 39, 68, 239, 231, 319, 464, 466, 468.
the insert xerox copy of a typical page), with from time to time as much as a half-page or more (e.g., p. 150) crossed out. Further indication of how heavily revised this MS is can be found in its irregularities of pagination; thus, Meredith apparently condensed four pages into one when he rewrote the initial section of Chapter XXV ("The Philosopher Man of Action"), for the opening page is numbered in his hand 145-8, the succeeding pages following in sequence from 149 on. There are also several instances of inserted pages: 212a, 212b, 214a through 214e, 241a, 241b, and 290a.²

The revisions of this last draft deserve attention first of all because this is the final handwritten MS, a fact of added significance since it is frequently different in character presentation and narrative from any of the preceding materials, and because these rewritings present evidence of a still continuing laborious and painstaking writing process. Certainly, if Meredith was continually recasting almost every page of this last MS, his concept of character and plot subtleties were still in a turbulent state. As a result, his changes involve the addition of explanatory passage of many forms (including the insertions of descriptive

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²On two occasions there exists simple misnumbering on the author's part: the pagination skips from 362 to 368, although the text itself is sequential (apparently he mistook the final digit "2" for a "7" and marked the following page 368); in a similar manner, p. 407 is succeeded by 409 without a break in the narrative continuity.
detail, dialogue and gesture, vignettes, metaphors and adjectival additions, and epigrams), as well as textual cutting and substitution—all of which reflect an attempt to further refine or to more cleanly focus on a situation, particularly those scenes involving his hero and heroine.

However, before proceeding into a discussion of these textual variations within the last MS itself, it is necessary to make another important point about Meredith's habits of revision. It is undeniable, and unfortunate, that he sometimes appears to have been his own worst editor as he revised and blue pencilled his drafts. Not only have we seen ample evidence of this within the pages of this novel (as in his cutting of the Lady Arpington-Fleetwood confrontation in the three-page MS), but it is typical of the author's other works as well. As a result of their analyses of *One of Our Conquerors* and *The Adventures of Harry Richmond*, Fred Thomson\(^3\) and L. T. Hergenhan\(^4\) have arrived at a conclusion similar to my own: that Meredith's rewriting often led to narrative obscurity rather than clarity, to a more confusing metaphorical labyrinth, and to the deletion of key scenes crucial to a full understanding of the story. Decidedly, each of these objections can be cited in a critique of Meredith's last completed novel: the plot solidarity of *The Amazing Marriage*

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\(^3\)Thomson, *op. cit.*

\(^4\)Hergenhan, *op. cit.*
suffers from cryptic condensation of scenes (as, for example, in the elopement scene where the reader is left with only a confused conception of Chillon's and Henrietta's quarrel, without a flicker of knowledge as to its cause), and the complete omission of action vital to the story (such as the proposal of Fleetwood to Miss Fakenham). Not only is the plot obscured by such compression and excision, but the motivations of main characters becomes perplexing. This bewilderment is added to by a style which, in spite of (perhaps because of) being filtered through numerous rewritings is confusedly metaphoric, as we see in this statement: "Nor could he quite shape an idea of annoyance, though he hung to it and faced at Gower a battery of the promise to pay him for this."

Or this description of Carinthia in conflict:

She wrestled with him where the darkneses rolled their snake-eyed torrents over between jagged horn of the nether world. She stood him in the white ray of the primal vital heat to bear unwithering beside her the test of light. They flew, they chased, battled, embraced, disjointed, adventured apart, brought back the count of their deeds, compared them--and name the one crushed?

Such plot and stylistic elements not only confuse but irritate the reader. And, as is often the case, in an attempt to explain Meredith's methods a doubtless apocryphal story has come to be current: that the author, in a fit of

5Under the title, "George Meredith's peculiarities," two periodicals (Public Opinion, LXVIII [1895], p. 42; Current Literature, XIX [January-June, 1896], p. 194) ran generous samplings of stylistic obscurities in this novel.
pique at his thick-headed critics who failed either to comprehend or appreciate his efforts, deliberately revised his novels with the intention of further befuddling his poor readers. Particularly has this charge been laid to Diana, but a more modern critic has suggested that this is also true of his revisions of Harry Richmond which made the story line hard to follow— the direct result of Meredith's "perverse and resentful reaction to the reviewers' charges about the obscurity of the narrative [in the serial version]."  

Resurrecting the familiar tale of the composition of Diana, Mr. Hergenhan then adds: "Such a reaction to similar criticism apparently led Meredith to make the reader's path difficult in Diana of the Crossways and One of Our Conquerors by complicating the style and narrative methods."

Undeniably, there was a streak of perversity in Meredith's nature. But it is neither consistent nor logical to assume that this is the major factor which accounts for a frequently bewildering story line. One must remember that the

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6 This tale gained currency partly as the result of the efforts of an early Meredith scholar, Stewart March Ellis, who repeated the story of the author's conscious stylistic difficulties in George Meredith: His Life and Friends in Relation to His Work (London, 1920), pp. 286-7.

7 Hergenhan, op. cit., p. 31.

8 Ibid.
author made his living as a novelist in spite of his artistic preference for poetry, he found his livelihood in prose, and by the 1880's he was beginning to be accepted by critics and public alike as a writer of some importance. It is unlikely, therefore, that he would intentionally mislead his readers. Furthermore, the reasons behind his obscurity lie more nearly, I believe, in such other circumstances as his extensive vocabulary (which he was not always able to control), his preoccupation with the intellectual aspects of novel-creation, his belief that the novelist must show in his work what he knows and has read, and his grandiose concept of

9 In writing to his friend Jessopp (April 8, 1873), Meredith referred to Beauchamp's Career: "The central idea catches hold of the ring of the universe; the dialogues are the delivery of creatures of this world, & the writing goodish. But altogether it will only appeal (so I fear) to them that have a taste for me; it won't catch the gudgeon World, & I, though I never write for money, want it--& there's a state of stultification for you!" (Bertha Coolidge, compiler, A Catalogue of the Altschul Collection of George Meredith in the Yale University Library [Privately printed, 1931], p. 51.)

10 Meredith in his own words best sums up the difficulties of his style. To G. P. Baker (letter dated July 22, 1887) he wrote: "Concerning style, thought is tough, and dealing with thought produces toughness." (W. M. Meredith, ibid., II, p. 398.)

11 In his notebook, Clodd wrote that Meredith had told him: "Most of the younger writers seem not to have read enough; their books lack the allusiveness which is a note of culture and evidence of character-reading. No novel can have any permanence that lacks ideas." ("Meredith's Conversations with Clodd--I," TLS [May 8, 1953], p. 308.)
juxtaposing epic material and the novel within one structural form. 12

Although Meredith is to be justly criticized for stylistic and narrative peculiarities, and although I do agree with Mess. Thomson and Hergenhan that his revisions frequently led only to greater perplexity, there is another very pertinent point to be made here which, I believe, shows that he was not deliberately knotting his style merely out of anger with public and critics. For, on the contrary, in examining the drafts we can also see the author consciously struggling to enlarge upon a situation for the purposes of clarity, adding explanatory observations and actions to aid the reader's comprehension. As has already been pointed out, each of the three major MS fragments— the Cole, Nicholls, and Morgan drafts— exists in a highly revised state, the text riddled with crossed out phrases and word and phrase substitutions, and the margins covered with added material. Because the Morgan MS is the final extant draft, we will focus our attention upon it in an attempt to show, by analyzing the types of revisions made, that Meredith is not consciously rewriting to bewilder the reader but is frequently attempting to enlighten.

12 In a letter written in 1887, Meredith stated: "I strive by study of humanity to represent it; not its morbid action. Much of my strength lies in painting morbid emotion and exceptional positions; but my conscience will not let me waste so much time. My love is for epical subjects. . . ." (Arthur Symons, "George Meredith: with Some Unpublished Letters," The Fortnightly Review, n.s., CXIII [1923], p. 53.)
Thus, we find that many of the textual revisions in the Morgan MS are made for the purpose of more explicitly delineating an attitude or a state of mind underlying character motivation. A very significant and necessary rewriting takes place as Admiral Fakenham, because of illness, is absent from Carinthia's wedding. Initially, the text of the Morgan draft read:

There he lay, protesting that the ceremony could not possibly be for the fourteenth, because Countess Livia had written of her engagement to meet Russett on the night of that day at a Ball at Mrs. Cowper Quillett's place, Canleys, lying south of the Surrey hills: a house famed for its gatherings of beautiful women; whither Lord Fleetwood would be sure to engage to go (54).

In the revision, the phrase "he now remembered" is inserted between the "had" and "written," and the sentence period is changed to a comma as the following segment is written into the margin:

[The Admiral] now said, & it racked him, like gout in his mind, & perhaps troubled his conscience about handling the girl to such a young man. But he was lying on his back, the posture for memory to play the fiend with us, as we read in the Book of Maxims of the Old Buccaneer (54).

Here the revision explains more clearly the reason for the Admiral's absence, and his pangs of conscience as a result—necessary to both plot structure and motivation. Without this explanation, the reader simply cannot envision why Janey's spiritual guardian, with his deep and professed affection for her, allows the mountain girl to embark alone
upon such a hazardous and strange marriage. To be sure, even
with the textual addition, the reader still questions the
situation's credibility (it is so obviously an essential plot
device to leave Carinthia adrift and more defenselessly a
prey to Fleetwood's capriciousness), but it is made a trifle
more believable.

Often, then, a passage is inserted with the precise
purpose of making the ramifications of a situation as explicit
as possible. Once again, the occasion of the wedding causes
Meredith to elaborate upon the circumstances which led up to
it. Whereas originally in the Morgan draft he had described
the marriage in the briefest of terms, leaving the reader to
fill in the details, in revising he added a long section to
the scene:

At Croridge village church, then, one of the small-
est churches in the kingdom, the ceremony was per-
formed & duly witnessed, names written in the vestry
book, the clergyman's fee, the clerk & the pew-woman,
paid by the bridegroom; & thus we see how a pair of
lovers, blind with the one object of lovers in view;
& a miserly uncle, all on edge to save himself the
expense of supporting his niece; & an idolatrous old
admiral, on his back with gout, conduced in turn and
together to the marriage gradually exciting the
world's wonder, till it eclipsed the story of the Old
Buccaneer & Countess Fanny, which it caused to be
discussed afresh (56).

Meredith is obviously attempting to order the facts for the
reader's benefit, and the details he chooses to give us of
the wedding are indicative of the attitude which he wishes us
to have: the marriage of England's wealthiest and most eligible
lord takes place inconspicuously at one of the country's smallest village churches; mechanically, the vows are taken and witnessed with legal propriety but not a hint of emotion or warmth; the matter of fees—for the clergyman, clerk and pew-woman—are duly handled by the bridegroom; and the wedding is over. Then, for the sake of the reader who must accept the incredible tale of a despotic nobleman marrying a poor young woman of scandalous background whom he has met properly only once, the author sums up the reasons why such an event could take place. It is not merely a matter of Russett's being bound by his word, but several other events and characters give rise to the marriage; the eagerness of Chillon and Henrietta to be married themselves leads them rashly and selfishly to hasten the wedding of Kirby's portionless and plain sister to his former rival for Miss Fakenham's hand; the greed of Lord Levellier causes him to be relieved at avoiding the expense of keeping a useless relative; and the genial admiral—the only character who selflessly has Janey's interests at heart and the only one with the outspokenness necessary to stop the travesty of a ceremony—is desperately ill. Thus, by an ironic sequence of events, the innocent bride is delivered into Fleetwood's hands to live out a ludicrous marriage which will eventually demand the attention of all England. As a result, the addition of this passage explains and makes more plausible
the occurrence of this union, while at the same time it creates a picture, devoid of romance and illusion, which foreshadows the unhappiness to come.

However, Meredith's attempts to focus more sharply on a situation do not always take the form of such a lengthy textual addition. Again and again we find the insertion of only a succinct sentence or two, which, though brief, pointedly delineate the scene. Returning again to Carinthia's wedding day, for example, we find her driving away with her strange bridegroom and attempting to make conversation. Shyly and pridefully, she addresses him as "my husband"—to Fleetwood's intense irritation. And lest the reader fail to comprehend why, the author has added the explanation: "'My husband,' was a manner of saying, 'my fish'" (62). Russett has the bitterness of a creature who feels he has been baited and hooked by a scheming woman as neatly as any trout.

We have now seen several instances where the insertion of explanatory narrative description of events and motivations are employed to highlight the story line. Yet several other devices of amplification are also used by the author for this purpose. Since undoubtedly one of Meredith's greatest gifts was his ability to create brilliant scenes through apt description of a character's gesture and movement, and through his ear for the capturing of the accents of realistic dialogue, it is not surprising to find him carefully revising his text by using the method of elaboration of gesture and action to
polish and clarify a dramatic situation, as well as to breathe
life into his characters. Consider, for instance, the satiric
revision of the scene in which the bumbling philosopher
loftily (and irritatingly) assures Fleetwood of his immunity
to gambling fever. As Russett turns to walk down the hill
into the glittering spa of Baden, we are merely told at first
that his companion "had to follow." But in rereading the MS,
the author added the significant action: "& so rapidly in the
darkness that he stumbled & fell on an arm [Fleetwood's]; a
small matter" (8). Of course, the ironic points are three-
fold: Woodseer's misstep foreshadows his fall into gambling;
his awkwardness delineates his lack of sophistication, which
will make him an easy prey to infatuation and society's
destructiveness toward the guileless; furthermore, his already
shabby clothing becomes even more dusty and disreputable—a
fact which will give rise to his being snubbed by the noble-
man's aristocratic friends, lead to his sense of gaucherie
and discomfort, and bring about by chance on the way to
Carlsruhe his and Chummy Potts' glimpse of the embarrassing
farewell scene between Henrietta and Chillon at the wayside
inn. As a consequence, the added revision here, small as it is,
shows us more of Gower's character and prepares the way
for the action to follow.

Another instance of an insertion of action which adds
to the depiction of scene and character takes place in the
gambling casino where Woodseer suddenly finds himself the
child of fortune. (The addition is indicated by italics.)

Success was a small matter to Gower Woodseer. He displayed his contempt of Fortune by letting his heap of bank-notes lie on Impair, and he won. Abrane bade him say "maximum" in a furious whisper. He did so, as one at home with the word; & winning repeatedly, observed to Fleetwood: "Now I can understand what historians mean, telling us of heroes rushing into the fray & vainly seeking death" (13).

By means of this material, the tension of the scene is heightened, Abrane's excitement is vivified, and Gower's own ingenuous enjoyment of the pursuit is made obvious. The insertion of gestures and actions—Abrane's frantic whispering, Gower's good-nature repeating of the lucky word—creates a more visually sharp, as well as a more natural, scene for the reader, just as Meredith does again, three sentences later. Pointing his authorial finger at Abrane's obsession with gambling, he changes a sentence which originally read: "The captain went at their [Gower's and Fleetwood's] heels" to the more active and interpretive description: "Urging Virgin Luck not to quit his initiatory table, the captain reluctantly went at their heels" (13).

Frequently, Meredith's attempts to illuminate, as has already been suggested, take the form of an elaboration of dialogue. After Gower's proposal to Madge, and Kit Ines' jealous attack, the author originally wrote: "Gower quoted Mrs. Rundles & the ostler for witnesses to Kit's visit yesterday to the Royal Sovereign, though Kit shunned the bar of the Esslemont Arms. [Fleetwood asks] 'You fancy the brute
had a crack for revenge & mistook his man?"
Later, to be inserted immediately preceding Russett's question to Gower, a whole section of dialogue was written into the margin as follows:

[Gower] "I guess pretty clearly, because I suspect he was hanging about & saw me & Madge together."

[Fleetwood] "Consultations for failures in town?—by the way, you are complimented, & I don't think you deserved it. However, there was just the chance to stop a run to predition. But, Madge? Madge? I'd swear to the girl!"

"Not so hard as I," said Gower. . . (317).

Here Meredith is achieving several things: he is creating a foundation of evidence that Kit had acted out of vengeance; he is showing Russett's indifferent attitude toward his cast-off pugilist (later, after the suicide of Ambrose Mallard, he will recognize his own responsibility for the twisting of numerous lives, including Janey's and Kit's); Madge's character is again attested to (remember that both Gower and Fleetwood draw a direct relationship between the moral quality of Carinthia and the staunchness of her maid); and Woodseer is given the opportunity to vocally demonstrate his feelings for his betrothed, in a sincere but controlled manner, as is characteristic of the philosopher's personality. (And the reader is allowed to mentally contrast Gower's calm sureness toward Madge with his previously adolescent effusions for the stunning Countess Livia.)
Another clear-cut instance of dialogue added for clarification occurs in the exchange between Chillon and his sister over his allowing Henrietta to remain alone in England while he prepares to fight in Spain. As the scene was first delineated in the Morgan MS, the situation and Kirby's motivations are obscure. However, by the insertion of this passage, a combination of conversation and narrative, the author points up the reasons behind Chillon's stand:

She [Carinthia] would have had Chillon speak peremptorily to his wife, regarding the residence on the Spanish borders, adding in a despair: "And me with her to protect her!"

"Unfair to Riette if she can't decide voluntarily," he said.

All he refrained from was the persuading her [Janey] to stay in England & live reconciled with the gaoler of the dungeon [Fleetwood], as her feelings pictured it (444).

Through this added segment, we see Carinthia's intuitive awareness of Henrietta's flighty nature and her fear that the wife's disloyalty to Chillon may result. To avoid such a circumstance it is necessary, she believes, that Henrietta be ordered to follow her husband abroad. But, although Kirby knows his bride's weakness, his scrupulous honor and gallantry will not allow him to command—regardless of his rights; Henrietta shall join him only if she freely wishes it, and not because of his insistence. The significance of his reluctance to force an issue is then brought home sharply to Carinthia as she recognizes the parallel between her own
situation and Henrietta's. Just as Chillon offers complete liberty of action to his wife, so he also offers it to his sister: by neither word nor deed does he attempt to force upon her the duty of returning to Russett and living her role as the Countess of Fleetwood. Ironically, her own view of marriage as being tied to "the gaoler of the dungeon" is akin to the quicksilver Henrietta's feelings of imprisonment which would result from exile to Cadiz with her husband. In this way, not only are the characters' actions made clearer, but the psychological complexity of moral duty is highlighted. The added revision of dialogue, therefore, is vital to an understanding of actions and personalities.

Often the purpose of vivifying a scene or underscoring a point of character or theme is achieved through the textual insertion of a quick and effective vignette. For example, immediately after Gower (on his way to visit a tailor at Carlsruhe) has finally ordered his coach to stop at a country inn for the benefit of the miserable Potts, Woodseer glances out of the carriage window:

The sight of a grey-jacketed, green-collared sportsman, dog at heel, crossing the flat land to the hills of the forest, pricked him anxiously, & caused him to ask what change had come upon him, that he should be hurrying to a town for a change of clothes (23).

This segment, all of which is written into the margin of the MS, not only creates a vigorous mental picture but, more importantly, it sharply delineates Gower's situation: the
freedom of the sportsman is contrasted with the now-fettered philosopher who, because of his infatuation for the feckless Livia, has exchanged his intellectual liberty for the irons of convention and social approbation. An immediate parallel is thus also suggested between the reader's first glimpse of Woodseer (Chapter VI) in the mountains and Woodseer in the dusty carriage on the road to town.

At other times, textual emendation takes the form of philosophical observation not by Gower but by the narrator himself—again in an attempt to clarify. In the description of Fleetwood's ride after leaving Esslemont, Meredith wrote: "He rode fasting, a good preparatory state for the simple pleasures," while in the margin he added, "which are virtually the Great Nourisher's teats to her young" (345). Bad as the metaphor is, it nevertheless does allow the author to make his point concerning the restorative influence of nature. And as Fleetwood draws in the sweet, fresh air, feeling "satisfied rapture," the narrator adds meditatively: "Huntsmen would know it, if the chase were not so urgent to pull them at the tail of the running beast" (345). Or again, after Russett comes to the recognition that he must do penance in order to win back Janey's love, and that "men made of blood in the walks of the world must be steadied. Say it plainly--mated," Meredith inserts the philosophical observation (which is not only a comment by the author, but an indication of the young earl's state of mine): "There is
the humiliating point of our human condition" (346). Certainly, these revisions are some of the weakest in the novel's structure, and their awkward intrusions frequently jar the reader, but they do provide further evidence of the author's desire to enlighten, rather than merely confuse, his reader.

As one would expect of Meredith, a number of the revisions involve the insertion or elaboration of metaphors and/or allusions—again as a means of defining an idea, situation, or character. An excellent double instance of this occurs as Gower muses over the beauteous Livia. "She was a miracle of greyness, her eyes translucently grey. . . ." is amplified as the author adds:

a dark-haired queen of the twilights; & his heart sprang into his brain to picture the novel beauty; language became a flushed Bacchanal in a ring of dancing similes (9).

Granted, this hardly reflects Meredith at his artistic best, but it pointedly illustrates his attempts to add to the reader's comprehension of Livia's physical loveliness, its effects upon Woodseer, and the philosopher's growing (and adolescently unreal, since this is his first love experience) attachment for her.

A better instance showing the author's deftness in the handling of metaphor occurs as Russett, on his wedding journey, is treating his bride with courteous coolness. In the margin, Meredith has added that "she seemed unaware of an Arctic husband" (62). However, not only metaphors but
also adjectives are added to the text for narrative vividness: "an astonished donkey" becomes "an astonished wild donkey" (58); "lordly state of commandship" is emphasized by "the lordly state of masculine commandship" (58); "exciting enthusiasm through pity" is increased to "exciting enthusiasm through admiring pity" (104); and so on.

As is consistent with Meredith's love of word play, a number of the additions to the MS in revising take the form of the insertion of an epigram or aphorism. To better describe the picture of Janey and her new husband driving off in his coach on their bridal day, he amplifies the statement, "he [Fleetwood] scarcely addressed one syllable to her," by tying up the scene with a witty twist:

& they sat side by side like a coachman driving an unknown lady fare, on a morning after a night when his wife's tongue may have soured him for the sex (56).

Or sometimes, because of the obscurity of an epigram, he felt compelled to add an explanation of his meaning. Thus, in Chapter XV, this maxim of the Old Buccaneer appears: "Then you sail away into the tornado, happy as a sealed bottle of ripe wine" (59). Its more subtle application to the story is not immediately apparent, so in the left-hand margin, the author attempts to clarify his meaning: "It may mean, that brave men entering the jaws of hurricanes are bound to have cheerful hearts in them when they know they have done their best" (59).
In discussing these revisions thus far, we have been concerned almost totally with textual additions. However, a salient point involving the rewriting of this last MS must be dealt with: the crossing out of a segment of the text with a substitution taking place. Unhappily, the majority of the crossed-out passages are so thoroughly inked over that they are impossible to read either in the original draft or in photographic reproduction, either with the naked eye or with a strong magnifying glass. Only rarely does a decipherable section occur, one of which appears at the bottom of p. 292.

Henrietta, released from the country for a few weeks in town, is ecstatic over the stage COLUMELLI's performance in the Pirata; and Lord Brailstone, with designs on the exuberant young woman, has begun to lay the groundwork for his first tentative advances by sharing her joy over the performance. Fleetwood, acutely aware of the dangers to CHILLON's wife (although she is artless in the matter) is furious at his peer and at Henrietta. Ingenuously, she exclaims, "'I come from exile!' & her plea in excuse of ecstacies wrote her down as confessedly treasonable to the place quitted" (292).

Interestingly enough, though, the last part of this sentence, referring to RUSSETT's censure, has been cut: "for if the young man disenchanted is a harsh censor of a young woman, harsher is he who stations her beside his newly elected one [Carinthia] for comparison." This omission is a puzzling one, since it does emphatically reveal the earl's growing
affection for his solidly virtuous wife over the flighty butterfly who had infatuated him. Nevertheless, Meredith apparently felt that it was unnecessary.

A more significant and extensive revision-omission takes place at the beginning of Chapter XXXIV of *The Amazing Marriage*. The author had originally intended to initiate the action of this chapter (at first numbered XXXIII and later changed to XXXIV) with the passage: "In peril of fresh floods from our Dame, who should be satisfied with the inspiring of these pages. . . ." However, the chapter head (p. 242 of the MS) which indicates this intention has been crossed out, and in the revision within this draft, this passage now occurs two and a half pages into the chapter. As a result, "A Survey of the Ride of the Welsh Cavaliers Escorting the Countess of Fleetwood to Kentish Esslemont" takes its beginning instead with Carinthia's receipt of her husband's order to leave Wales, two separate versions of which exist within the Morgan MS: the final version (pp. 240-241, with the text of the latter page ending midway on the page), and the discarded version (covering two-thirds of p. 241.a., and crossed out completely by the author). By placing these two sections side-by-side, we can see Meredith at work:
A formal notification from the earl, addressed to the Countess of Fleetwood in the third person, that Esslemont stood ready to receive her, autocratically concealed her lord's impatience to have her there; & by the careful precision with which the stages of her journey were marked as places where the servants despatched to convoy their lady would find preparations for her comfort, again alarmed the disordered mother's mind on behalf of the child she deemed an object of the father's hatred, second to his hatred of the mother. But the mother could defend herself, the child was prey. The child of a detested wife was heir to his title & estates. His look at the child, his hasty one look down at her innocent, was conjured before her as resembling a kick at a stone in his path. His indifference to the child's Christian names pointed darkly over its future.

The distempered wilfulness of a bruised young woman directed her thoughts. She spoke them in the tone of reason to her invalid friend Rebecca Wythan, who saw with her, felt with her, yearned to retain her till breath was gone. Owain Wythan had his doubts of the tyrant guilty of maltreating this woman of women. "But when you do leave Wales," he said, "you shall be guarded up to your haven."

Carinthia was not awake to his meaning then. She sent a short letter of reply, imitating the style of her lord; very
Final Version of Morgan MS
[Retained in First Edition]

baldly stating, that she was unable to leave Wales because of her friend's illness & her part as nurse. Regrets were unmentioned (240-41).

In comparing these two segments we find, first of all, that a shift in secondary focus has taken place in the final version. To be sure, Carinthia's reactions are still of primary importance in the scene, but the author's subordinate concern has moved from Gower Woodseer (who earlier had both delivered the earl's message and then gallantly offered his protection to the stricken countess), by removing him entirely from the action, to Owain Wythan (whose promise of safety leads to all the significant events of this chapter), an indication of the important position which the Welshman will come to hold in Carinthia's life as her confidant, her friend, and later her husband.

We observe, too, that Fleetwood's inept actions and his awkward plight are more evident in the final version. The notification which he sends to his wife has become "a formal notification," the addition of the connotative adjective emphasizing what appears to Carinthia to be an all-too-casual detachment. This unfortunate tone of impersonality is further fostered by his addressing the latter "in the third person." And here, in a necessary and revealing glimpse into Russett's true frame of mind, Meredith tells us that these
actions "autocratically concealed her lord's impatience to have here there." (The well-chosen adjective "autocratically" again adds to the cumulative effect of non-involvement on the lord's part.) So we see very clearly now (in contrast to the discarded version) the contradiction between the earl's affections and his actions—a disparity which, for the remainder of the novel, leads to the complications and misunderstandings which drive an immovable wedge between husband and wife. His rigid inflexibility in action, his defensive inability to express those emotions he feels, are beautifully delineated here.

Her lord's superficial coldness, coupled with recollections of his past behavior, give rise quite naturally to the mother's exaggerated fears for her child's safety. In the discarded scene, she recalls that "his look at the child had been like a kick at a stone in his path." But in the more effective final writing, Meredith gives emphasis to the distasteful hastiness (at least in Janey's mind) of Fleetwood's glance at the innocent child, establishing a mental tension between the defenseless baby and the earl's supposedly malignant intentions. And the aura of evil which she fears is underscored by the choice of the verb "conjured." Thus, in the final version we read: "His look at the child, his hasty one look down at her innocent, was conjured before her as resembling a kick at a stone in his path."
In attempting to allow the reader deeper insight into the young wife's dilemma, the author adds further comment on her reaction: "The distempered willfulness of a bruised young woman directed her thoughts. She spoke them in a tone of reason to her invalid friend. . . ." (241). Here we are reminded of two things: that Fleetwood has misused Carinthia's trust in the past (the kidnaping is her especial grievance), and that this mountain woman is herself as willful, strong, and inflexibly in control of her actions as her husband is. This becomes increasingly evident in the added passage which tells of her reply to Russett's missive. Her letter is brief, written in a formal style matching his own, and warily and stubbornly expressing her refusal to leave Wales until she is ready to do so. Rather unnecessarily, but certainly cryptically in keeping with the foregoing, Meredith dryly asserts: "Regrets were unmentioned."

As a result of this reworking, the scene which initiates Chapter XXXIV is not only stronger, but is pointedly unambiguous. In sum, then, the revising, which adds to the explicit delineation of character and to our comprehension of the plot action, is effectively done here, providing further evidence of the author's conscious attempts to clarify and order his material.

It has been possible within the confines of these few pages to comment upon only the most pertinent aspects of Meredith's revisions of the final draft of The Amazing Marriage.
Yet brief as this discussion has been, I believe it does indicate how extensively rewritten even this last MS is—proof that the author, after fifteen years, was still dissatisfied with the shaping of this novel, and that he must have been aware of its inadequacies. In addition, it markedly suggests that, in spite of his narrative and stylistic obscurities, he was at times deliberately seeking to enlighten his reader and to amplify characters (particularly Janey and Fleetwood) and situations as he rewrote. That the story remains weak and that there are still narrative difficulties is undeniable, for the author still does not have a tight enough control over his material. However, as we shall see in the succeeding chapters of this thesis, his attempts to remedy the weaknesses of story and character did not end with this last draft but continued feverishly into the typescript, the proof stage, and even into the fourth edition.
CHAPTER VIII

TEXTUAL VARIATIONS BETWEEN THE MORGAN MS AND THE FIRST EDITION

In the six decades following Meredith's death, a variety of critical judgments have been pronounced upon his work. Although The Egoist is widely valued as a masterpiece of the Victorian novel, his later narratives, especially the last three novels, have received little critical acclaim or attention. A typical evaluation is found in Edward Sackville-West's comment that "to look for a steady artistic development in Meredith's novels would be critically mala-droit," since his later works are uneven and structurally weak.¹ A far more solid modern scholar, Lionel Stevenson, goes so far as to suggest that "the reading of his last novels has some of the features of solving a series of riddles."² These are cryptic commentaries indeed. However, the significant point here is not that these statements are invalid criticism, but that no attempt has been made to discover why


these later novels do not match the brilliance of Sir Willoughby Patterne's story.

Surely a key to any sound analysis of Meredith as a craftsman must be found in the rich archives of MS material which exists here and in England, MSS which, through their evidence of extensive revisions and reshapings, grant us vital insight into the author's working methods and his own critical acumen. Nevertheless, despite the need for such MS analysis, it is a striking fact that this material has been virtually ignored by many Meredith scholars. Yet it is unjust and even inaccurate to evaluate such a work as The Amazing Marriage without first examining not only the different MS drafts, but also any other proof of further rewriting. In this case, our study does not end with the Morgan MS but extends to an appraisal of the major revisions which took place between the writing of the last draft and the publication of the first edition. Since such an investigation of this novel has not been undertaken before, my comparison of the last MS with the published version should shed new light on the author's artistic methods and, equally important, upon the textual accuracy of the printed copy.

However, a discussion of these revisions cannot proceed without establishing first of all that the Morgan MS is assuredly the last handwritten draft of this novel. Interestingly enough (partly, one assumes, because so little scholarly work has been done with this MS), the Morgan
Library's catalogue is incomplete in its description. No official attempt has been made to give even an approximate date for the draft, to delineate it as the last extant draft before the appearance of the first edition, or to indicate the likelihood that this is the copy which was sent by the author to Constable and Co. Obviously, such a large bulk of MS material would be significant in itself, but its importance increases when it is firmly established that this is Meredith's last handwritten effort at reshaping the narrative, the culmination of fifteen years' work.

There are several logical reasons for conjecturing that this is assuredly the last version of the novel. To begin with, on the basis of the changes in Meredith's handwriting over the decades—\(^3\) the dominance of block printing characterized by the more simplified, less ornate, and frequently partial or unconnected (e.g., the loop of the "p" unattached to the left-hand line) formation of letters—a probable date of 1894 can be affixed to the Morgan draft. The fact that the novel's serialization began in January of 1895 chronologically reinforces my contention that this is the final handwritten MS copy.

Secondly, it is my belief that this is the draft which the author sent to the publisher's reader, since a number of

\(^3\) See my detailed discussion of Meredith's script in Chapter I, and my dating of the Morgan MS on p. 22.
the chapters are addressed in his own hand—surely an indication that they must have been sent out. We find seven occurrences of the statement:

From George Meredith  
Box Hill  
Dorking

on the backs of various MS pages (at the conclusions of Chapter XXXIV, p. 263; Chapter XXXVII, p. 284; Chapter XXXIX, p. 305; Chapter XLI, p. 344; Chapter XLIV, p. 386; Chapter XLVI, p. 436; and Chapter XLVII, p. 468), and twice on the page front, in the left-hand margin, next to the title-headings of Chapters XLV (p. 387) and XLVII (p. 437). Third, the fact that this is a massively revised draft, filled with marginal insertions, whole paragraphs crossed out, and pages added (e.g., pp. 214a-214e) does not preclude its being the final MS, since other final versions of his novels are in a similar state. For example, the Morgan Library also has the last draft of Diana of the Crossways (published in 1885) and of Lord Ormont and His Aminta (published in 1894, a year previous to the appearance in print of The Amazing Marriage). Neither of these are clean copies; both of them contain numerous emissions and additions, marginal notes, and even, in the latter novel, whole pages inserted.

Some variations of this basic signature do occur: on pp. 263, 436 and 468 the "from" preceding Meredith's name is omitted; on p. 284, "Chapter xxxvi & xxxvii" precedes the address; and p. 386 reads (still in the author's hand) "to" rather than "from."
The final reason for accepting the Morgan MS as the final MS of *The Amazing Marriage* lies in the very important fact that, although this draft differs markedly from the first edition, this may be accounted for by the author's extensive revisions in the typescript. Presumably, he made corrections in the typed copy but did not bother, understandably, to insert these revisions in the last handwritten draft. Evidence for this exists in the correspondence files of Scribner's & Co., the American firm which published this novel serially in *Scribner's Monthly*, and in book form simultaneously with the English publishers, Constable & Co. (November, 1895). All of the communication between the publishers and the author were handled, on Meredith's end, by his son, W. W. Meredith. Because of my inquiries, Mr. Charles Scribner, Jr., cooperatively requested that a member of his staff search the authors' correspondence files, with the result that the following information came to light: (I am citing here the report which I received from the publishers.)

... two other letters from W. W. Meredith (the author's son, and personal agent), from the same period [1894], ask for the quick return of the typescript sent to New York for the periodical publication. This typescript apparently contained corrections in the text which were not incorporated in the Mss kept in England by the author, and he was anxious to get the corrected text back in time for English publication.

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5 Presumably this is the Morgan MS.

6 From a summary of the Meredith correspondence contained in Scribner's files. The date of this report is May 29, 1965.
Meredith's agitation over the return of the typescript indicates that the changes made were so extensive that they could not readily be re-constructed by him and that, therefore, the last MS draft did differ distinctly from the type transcription of it.

Our next step, then, in analyzing the Morgan MS—now that proof for its validity as the final MS version of The Amazing Marriage has been presented—is to examine the quality and the kinds of the revisions which took place. The most accurate presentation of these changes would be achieved, of course, by setting side-by-side the MS, the typescript, and the proof sheets. However, neither the typescript nor the proof sheets are any longer extant. Correspondence with Constable & Co. indicates the unfortunate circumstance that whatever materials did exist were destroyed by the bombings during the London Blitz. In the absence of these materials, the only alternative is to attempt a reconstruction of the revisions by comparing sentence by sentence the last MS with the English first edition, taking note of each variation which

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7Mr. D. T. Grover, the director of Constable & Co., has written to me: "Unfortunately, we have no material at all on Mr. Meredith and there is no longer anyone in the Company who has any recollection of the publication or reprinting of any of the Meredith's books or any knowledge of whatever material might have been extant before our premises were struck by a bomb in 1941." [From a letter dated 21st June, 1965.]
occurs. Admittedly, a few of the changes must have taken place on the proof sheets, rather than in the typescript. However, because of the extensive nature of the variations, we must assume that most of them were made in the typewritten copy.

It is interesting to point out here very briefly that, on the basis of published scholarship, this is the first attempt to enumerate and analyze carefully these significant revisions. Although a tentative step was made in this direction in 1909 by Mrs. Katherine S. West of Dorking, an enthusiastic admirer of Meredith and self-appointed examiner of the three MSS which J. Pierpont Morgan purchased at that time, she did not elaborate upon her findings. In a letter written to Mr. Morgan on October 15, 1909, and bound in with the final MS of The Amazing Marriage, she commented upon her efforts:

In The Amazing Marriage I found many . . . differences, several short passages appearing in the published work and one of considerable length being the last paragraph of the book not to be found in the written M.S. These changes must have been made by Mr. Meredith when he was correcting his typewritten M.S.

In addition, another short certification (dated September 16, 1909) bound into the MS states:

I, Katherine S. West, herewith certify that this original MS.

The Amazing Marriage

by

George Meredith

has been carefully compared, paragraph by paragraph, chapter by chapter, with Charles Scribner's Son, 1898, edition and found lacking in an added sentence
here and there, the final eighteen lines (after the words "natural air") and the first eight chapters. [Mrs. West's italics.]

These comments do not take into full account the extensive nature of the changes, which are far vaster than she indicates; not only does she not list the revisions, but she makes no attempt to examine their significance or to differentiate among the various kinds of changes which were made; she does not make note of the numerous paragraphs contained in the MS but omitted in the first edition; furthermore, she errs in citing Scribner's 1898 edition as the first edition, and she is obviously not aware of the fact that Meredith himself made further revisions in the interleaved copy for the fourth edition of 1896. Consequently, my study is the first one not only to enumerate the lengthy variations between the last draft and the printed text, but to analyze them in the detail which they are deserving, and to draw pertinent conclusions about Meredith's creative methods on the basis of these changes.

In order to discuss and weight coherently the value of these MS corrections, it will be helpful to classify them into general categories indicating the types of revisions which the author carried out. Some of them, as we shall see, are of major importance; many others are only minor in their impact upon the over-all structure of the novel. A full and detailed enumeration of all variations between the two versions of The Amazing Marriage is given in the Appendix of this chapter,
and in order to comprehend the extent of these changes the reader must examine for himself this list. But I shall discuss, and illustrate, the most salient points to be made about these revisions.

There are, first of all, conscious substitutions made in word choice, one word replaced by another in order to sharpen a metaphor. In the second group of revisions we find, not word substitutions, but the insertions of additional words, sentences and even paragraphs in the first edition in order to amplify the narrative. Next, there is the category of revisions which takes in the numerous textual cuttings or omissions, sometimes only of a word, but at times of whole paragraphs, which are found in the Morgan MS but not in the first edition. Fourth, there are a number of variations between the two versions of the novel which can be proved, I believe, to lie in errors of transcription; that is, obvious misreadings of Meredith's handwriting by the typist. In addition, there occurs another group which undoubtedly are typographical errors made by the compositor. Finally, I find a body of minor revisions which I shall simply classify as incidental changes. There is, however, one other modification which should be mentioned, although it is not deserving of further attention. This is the shift in the spelling of Potts' name from "Chulmley" in the Morgan MS to "Chumley" in the first edition.
In turning, then, to our first point, we must consider Meredith's constant effort to express himself in continually fresh and pungent metaphors. Perhaps more than anything else, his prose style is noted for its heavy reliance upon a frequently epigrammatic, and almost always poetic, metaphoric structure. Three instances which come immediately to mind are the lyrical description of Lucy and Richard's first meeting in *The Ordeal of Richard Feverel*, the emotionally taut discovery scene in *Diana of the Crossways*, and the psychological stripping bare of Sir Willoughby Patterne on the night of his desperate, face-saving proposal to Laotitia Vale. Undoubtedly as a result of the fact that Meredith considered himself first a poet and only secondarily a novelist, his use of the language in prose is often distorted or highly-strung to the humming point as his penchant for the poetic threatens to override the boundaries of prose. This last novel is

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Although prose was the means of his livelihood and eventually came to demand most of his time and effort, the magnetic attraction of poetry never lost its force for him. Again and again, in his letters, he agonized over the sway which verse exerted over his mind and spirit; "The dreadful curse of Verse is on me, and has been for two months," he wrote James Cotter Morrison on March 28, 1881. (W. M. Meredith, ed., *Letters of George Meredith*, I [New York, 1912], p. 312). And in another letter to Janet Ross (cited by Lionel Stevenson, *The Ordeal of George Meredith* [New York, 1953], p. 137. This letter is not included in W. M. Meredith's edition of his father's correspondence) he cried out, "Alas! Poetry presses for speech!" Or again: "I have had to resist awful temptation in the matter of verse: and succumbed once or twice." (Letter to the Reverend Augustus Jessopp. Meredith, ed., *Letters*, I, p. 162.)
saturated with such instances, of which only one case in point need be cited—Meredith's description of Carinthia's wedding journey:

Seated beside him [Lord Fleetwood], with bosom at heave and shut mouth, in a strange land, travelling cloud-like, rushing like the shower-cloud to the vale, this Carinthia, suddenly wedded, passionately grateful for humbleness exalted, virginly sensible of treasures of love to give, resembled the inanimate and most inspiring; was mindless and inexpressive, past memory, beyond the hopes, a thing of the thrilled blood and skylark air, since she laid her hand in this young man's.  

But this concern for the flashing simile, the glittering metaphor, led him to revise his phrases and vary his word choice in order to point the image. In my examination of other Meredith MSS, such as the interesting two MS versions of One of Our Conquerors at Yale, and Diana and Lord Ormont at the Morgan Library, I have discovered that one of the most frequent changes made in all of them falls into this category. So, too, it occurs in numerous instances in the last MS and first edition of The Amazing Marriage, of which merely

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9 All page references from the first edition are taken from the 1895 edition of the novel, published in two volumes at Westminster by Archibald Constable and Co. Hereafter page and volume numbers will be given in parentheses after the quote. All MS paginations refer to the draft of the novel which is deposited in the Morgan Library; page numberings in this MS are in Meredith's own hand.

10 An interesting study of these different versions has been undertaken by Fred C. Thomson in "The Design of One of Our Conquerors," Studies in English Literature, II, 463-80, and in his "Stylistic Revision of One of Our Conquerors," Yale University Library Gazette, XXXVI, 62-74.
a few examples will suffice here. When Meredith is narrating the rumour of Lord Fleetwood's being pursued in the park by Carinthia turned huntress, he describes the scene as follows in the Morgan MS: "And it was called, we are informed, 'The Picadilly Chase' from that day" (184). However, since this bland image is simply not piquant enough to tease the reader's mental palate, he revised it in the first edition to: "The Picadilly Hare and Hound" (II, 43), a change which is decidedly for the better. Another instance of an excellent revision in metaphor occurs as he is attempting to create a succinct picture of Gower Woodseer's lecture to Fleetwood on Carinthia's need for pocket money. The relationship was, he tells us in the Morgan MS, like that of "German Professor to English scholar" (257). This is mildly humorous, but not particularly vivid. On the other hand, his revision is a beautiful instance of his facility for creating the metaphor which evokes not only a vivid mental picture but conveys also an emotional nuance; it is now the relationship of "German professor to English scuffle-shoe" (II, 128)—and we can emotionally feel the ludicrous position of each man in the strained situation.

Of course, Meredith would not be Meredith if there were not other examples of a metaphor gone wrong as the result of a word change. As an illustration, consider the striking image which he used in the Morgan MS to present the plight of the losing, luckless gambler who plays "until the
purse is a shelled body on a gallows" (4). In the first edition this phrase is diminished to the prosaic by the substitution of one word for another: "until the purse is an empty body on a gallows" (II, 98). Nevertheless, on the whole, his revisions improve the metaphors rather than reduce their force.

At times, his concern for the tightening up of an image caused him not merely to substitute one word for another, but to insert additional phrases into the first edition. Thus, we move into the second category of his revisions: that of additions to the text. Since we have been discussing metaphors, let us look at an instance of an image improved as a result of five words joined to a sentence. In describing the miserly Lord Levellier's taking offense at having to provide a noon meal for Carinthia and Chillon, Meredith wrote in the Morgan MS: "He munched his grievance" (268). But, through the addition of a short phrase the picture is superbly bettered in the first edition: "He munched his grievance with his bit meat" (II, 139). Unfortunately, though, once again we find that there are also examples of the metaphor gone wrong as a result of wordiness in an added phrase. As evidence, one can cite this sentence, not included in the Morgan MS but inserted in the first edition as Meredith attempted to prevent the horror of a mad dog loose in the streets of a Welsh village. The mongrel is, "Death's own, Death's doer, his reaper—
the very Death of the Terrors" (II, 95). Melodramatic, as well as absurd? Indeed it is, in addition to being unnecessarily drawn out.

In the category of textual additions, there are other pertinent points to be made, for it is not only in the area of metaphors that insertions occur. These textual increases vary in length from merely a word or two, to a sentence, to more than a paragraph. Generally, they reflect the author's desire to clarify a point in his narrative, to give a nuance to the historical quality of the tale, or to sharpen the outline of a character. We find, for instance, a minor addition of three words which heightens the gossipy overtones of the accounts dealing with the Whitechapel Countess. Meredith, in the Morgan MS, presented the apocryphal tale of Carinthia's visit to Sarah Winch's new shop, "& of her dance of proud delight in the shop..." (183). However, the spuriousness of the many ballads and rumors surrounding Janey (emphasized throughout the whole novel by the intrusive presence of Dame Gossip and the references to the three Ladies Endor, Eldritch, and Cowry, who serve as rumor-mongers) is increased further by the introduction of the entertaining John Rose Mackrell who colors and elaborates upon Carinthia's doings, and whose hand is recognized in this particular story of the Whitechapel visit, as Meredith pointedly comments upon "Rose Mackrell's account of her proud delight in the shop" (II, 42). This same
presentation of the credible mixture of historical fact and hearsay evidence concerning the Amazing Marriage occurs again in another added passage once more specifically bringing Mackrell into the narrative. Thus, in the first edition appears a sentence missing from the Morgan MS: "According to Rose Mackrell, he, this Old Buccaneer, it was, who, by strange adventures, brought the great Welsh mines into the family!" (II, 124).

As already stated, certain additions are employed to delineate more clearly a character and his feelings. For example, in an attempt to bring into focus the change which takes place in Fleetwood's attitude toward Carinthia after his return to Esslemont, Meredith inserted a number of comments, only two of which need be cited here. As the young lord is coming to a realization of the hopelessness of winning back his wife's love, we are told in the first edition: "Strange to think, this woman once loved the man who was not half the value of the man she no longer loved. He took a shot at cynicism, but hit no mark. This woman protected her whole sex" (II, 189). And again, after the early has made tentative but unsuccessful overtures toward her, he is on the verge of feeling for the first time a kind of humility, which he quickly spurns; this was, the author adds:

an act of pride that drove his mind, for occupation, to contemplate hers; which speedily became an embrace of her character, until he was asking whether the woman he called wife and dared not clasp was one of
those rarest, who can be idealized by virtue of
their being known. For the young man embracing a
character loses grasp of his own, is plucked out
of himself and passes into it, to see the creature he
is with the other's eyes, and feel for the other as
a very self. Such is the privilege and the
chastisement of the young (II, 191).

Both of these elaborations upon the character of Fleetwood
are necessary, for they take the reader, however briefly, into
the nobleman's mind (an occurrence which is all too rare in
the novel as a whole).

The most important, and the most lengthy, body of
inserted material in the first edition appears at the very
end of the book as Meredith is striving to clarify his narra-
tive and to tie up the loose ends. We find that the Morgan
MS concludes with this sentence: "Carinthia Jane had ever been
so ashamed of second marriage, & the union with her friend
Rebecca's faithful simpleton gave it, one supposes, a natural
air" (467-8). The ending is so abrupt that the peruser of
this draft is tempted to conjecture a missing page or two;
however, the MS obviously finished at this point, since the
last nine words are written at the top of p. 468, and the
remainder of this page is completely blank. This version
leaves too many unanswered questions to be entirely satisfac-
tory. What of Henrietta's fate? How did Owain win Carinthia?
And why is there not a final comment on the part of the
philosophical narrator who has so often stepped forward in
the pages of the novel? These objections are dealt with in
the first edition as Meredith added the following paragraph and a half to give a polish to his conclusion:

... for he as little as she had previously known the wedded state. She married him, Henrietta has written, because of his wooing her with dog's eyes instead of words. The once famous beauty carried a wrinkled spot on her cheek to her grave; a saving disfigurement, and the mark of changes in the story told you enough to make us think it a providential intervention for such ends as were in view.

So much I can say: the facts related, with some regretted emissions, by which my story has so skeleton a look, are those that led to the lamentable conclusion. But the melancholy, the pathos of it, the heart of all England stirred by it, have been—and the panting excitement it was to every listener—sacrificed in the vain effort to render events as consequent to your understanding as a piece of logic, through an exposure of character! Character must ever be a mystery, only to be explained in some degree by conduct; and that is very dependent upon accident: and unless we have a perpetual whipping of the tender part of the reader's mind, interest in invisible persons must needs flag. For it is an infant we address, and the story-teller whose art excites an infant to serious attention succeeds best; with English people assuredly, I rejoice to think, though I pray their patience here while that philosophy and exposure of character block the course along a road inviting to traffic of the most animated kind (II, 281-82).

In this manner, the novel is brought more smoothly to a close, a hint is given of the understanding which grew up between Janey and Wythan, Henrietta's future is secure, and the final summary comments of the narrator, satisfactorily philosophical, draw a veiled, half-apologetic moral.

In thus weighing the value of the textual insertions to *The Amazing Marriage*, the statement may be made that, generally, these additions give information to the reader which
implements his comprehension of the story and the characters. And undoubtedly they reflect the author's concern with attempting to clothe the frequently all-too-bare bones of his narrative.

A third classification of Meredith's revisions is that of textual omissions. Indeed, it is somewhat astonishing to see how extensively he cut material out of what he had intended as his final draft. As we might expect, these changes vary from the paring away of a word or two to the blue penciling of the greater part of a MS page. For the most part, this is done to take up the slack in a sentence or a whole scene. Many of these shorter omissions can be treated briefly by giving two illustrations. For example, in the Morgan MS, the author presents Henrietta's letter to Chillon in which she is speaking of the effect their own marital tie may have upon that of the young lord: "it may," she writes, "move him, to harmonize him" (162); but in the first edition (II, 18) the last three redundant words are cut. Again, as another instance, we can turn to the picture of the little egoist, Sir Messon Corby, who is enjoying a certain eminence among the gossip mongers. In the MS, Meredith tells us: "They crowded round the bore who had scattered them. So he fed them, he 'saw probabilities,' cogitated, & acquiesced" (1932). In the first edition, though, only the first sentence remains (I, 254).
By far the most significant body of textual cuts occurs in Chapter XXXI, with its Welsh setting and its narrative of Fleetwood's trip there to investigate the mines. Having sent Gower ahead to remove Carinthia from the Fleetwood home, the earl is upset to discover that his wife has already taken refuge with the Wythans, and that she still does not trust his intentions; his mental discomfort soon turns to hard anger at her obstinancy. Much of this chapter is presented in the form of a dialogue between Gower and the nobleman as Woodseer serves in the role of Janey's advocate. The first omission here is pared from the initial chafing exchange between the two young men, as it appears in the Morgan MS:

"Don't be a prosy dog, Gower Woodseer."
"If poetry's to hold together, it must have the mortar. So I was forwarded on to the castle here; & I pocket my pay & do nothing for it."

"You've got an infernal conscience."

"It rubs me clean. But you're disgusted now because I don't jump you with phrases from my alembic."

"The dead flat stuff you talk one can hear anywhere."

"The tyrant you choose to play flattens & deadens everything about you."

"That's from the mouth of a defender of the Fair!"

"A sharp return confesses a hit. But this is your game; try your hand at mine."

"I see no game."

"Will you come over to the Wythans...?" (214b).
In contrast, in the first edition this is condensed to a mere two lines:

"Don't be a prosy dog, Gower Woodseer."

"Will you come over to the Wythans. . .?" (II, 81).

Certainly, in this case, the text benefits from this paring, for the mental fancy footwork between Woodseer and Russett, although interesting, is both digressive and artificial in manner.

Because extensive quoting here from the remaining omissions in this chapter would become burdensome to the reader, I shall merely summarize the main occurrences and comment upon them. Since the total text of these cuttings is given in the Appendix to this section, the reader may refer to them at his leisure.

As the dialogue continues, Fleetwood accuses Carinthia of being "crazed," which causes Gower to leap to her defense by explaining that she had undergone a great ordeal at the hands of her husband. This much occurs in both texts. However, in the Morgan MS, the philosopher expounds at unnecessary length on his independence of Russett's moods and his intrepidity of his lord; therefore, he states, Fleetwood must listen to him and believe that he is not pleading the bride's case but only attempting to explain her behavior. Another series of omissions occur as the conversation turns into an all-night oration on Gower's part, ended by a stalemate when the nobleman continues implacable. Both are ready to retire
for the evening when Fleetwood abruptly challenges his friend to try once more to convince him of the young wife's cause. Withdrawing to Russett's dressing room, they continue the dialogue. This much of the action is retained in the first edition. What is not left in is a second attack by Woodseer upon the slavish crew of the lord's "Ixionides" and upon Fleetwood himself for encouraging their attendance (e.g., Gower cries, "You plump them, to feed a beak of scorn on them" [216]). Later he indicts the earl for talking merely to persuade himself about Carinthia's weaknesses, and bears the retort which caricatures him as the knightly champion. The cuttings here are gratefully received by the reader, since this chapter threatens to become bogged down (even with the condensing) in verboseness. Not only has the dialogue been drawn out, but much of it is the verbal parrying in which Meredith delighted—but which begins to pall on the reader, weary of the constant attempts to dazzle by epigrammatic display.

Finally, near the end of this scene, a last omission occurs as Gower, realizing that he is unable to effect a change of attitude in Fleetwood, sees that his own oratorical skill is at fault. The Morgan MS contains a painfully swollen paragraph where we see Meredith's prose style at its worst, marked by the wordiness, inflated diction, and lexical word choice for which he is so frequently criticized. A few lines of this purple prose will suffice for illustration: "Oh!
better, of course, than the puffed, purfled, bedizened prosti-
tute vocabulary of polysyllable oratory--much of their
forensic or parliamentary rhetoric" (218), and so on. Such
writing saturates the reader after a sentence or two, and
this segment was well-cut from the final form of the novel.11

The next two divisions of variations which occur be-
tween the Morgan MS and the first edition--those which are
obviously errors in transcription from the handwritten draft
to the typescript, and those mistakes which are typographical
errors made in the printing process--can, I think, be dealt
with together, since both affect the accuracy of the text, and
neither group of changes, of course, were made by the author.

Although these final deviations are not the major sig-
nificance which characterizes the foregoing textual changes,
and although their correction would not drastically alter the
critical interpretation of any scene or passage, they are
still deserving of a careful and minute examination. The
reason for their importance to to Meredithian criticism is
found in our increasing recognition of the need for dependable
literary texts. This is best explained by Fredson Bowers, who

11A lengthy omission occurs also near the end of
Chapter XXI where Dame Gossip intrudes upon the scene as
Meredith allows her to make an extensive digression upon
Romance. Since Mrs. Gillian Beer has recently published an
article in which she discusses this particular cutting, I
will merely draw the reader's attention to her evaluation in
has done so much to emphasize the desirability wherever possible of complete textual precision. In his words:

The most important concern of the textual bibliographer is to guard the purity of the important basic documents of our literature and culture. This is a matter of principle on which there can be no compromise. One can no more permit "just a little corruption" to pass unheeded in the transmission of our literary heritage than "just a little sin" was possible in Eden. . . . just critical appraisal is not possible until a text has been established.12

Thus, the fact that these are minor errors does not mitigate the requirement for their corrections. Indeed, a definitive and accurate edition of The Amazing Marriage, as well as of the other Meredith novels, is needed before final critical judgment can be pronounced on this erratically magnificent Victorian writer.

A number of the corruptions which have come about in the text of the first edition are the result of typist's (Meredith's daughter) carelessness in reading the MS. As a consequence, we find such obvious misreadings as "talked" (I, 250) for "tattled" (129), and "bustle" (I, 254) for "hustle" (132). In the first case, the Morgan MS definitely reads "tattled"; the handwriting of this word can be compared to the occurrence of the word "rattled" on the succeeding page; in both words, the two parallel "l's" are slanted slightly to the left, followed by a curving uncrossed "t" slanted to the right. It would be possible, indeed likely, at a quick

glance, to transcribe the word as "talked." But, small as this error is, the original word imparts a different connotation to the sentence—that of gossipy clucking—than does the corrupt version. In the case of "bustle" and "hustle," the handwritten MS very definitely reads "hustle." However, it is true that the anticipation of a word in typing may cause one to insert an incorrect word, and the prior appearance of the word "bundle" could easily result in an alliterative transposition of the "h" in "hustle" to a "b." Although this could conceivably be a compositor's slip, I suggest that it is more probably a typing error. A distinct possibility here is that this mistake was caused by typist fatigue, since Meredith's script in this section of the MS is exceedingly minute and wearying to read for any length of time.

Neither of the preceding corruptions impairs the sense of the sentence in which they appear, but there are instances of errors which do destroy sentence coherence. Take, for example, the following passage which occurs in the first edition: "The plainly worded terms of his asking a young woman of her position and her reputation to marry him came on her like an instrument of dazzling day upon the closed eyelids of the night..." (II, 177). 13 Upon a casual reading, the phrase appears to be satisfactory, but as the reader forces

13 See Chapter XI for a discussion of Meredith's correction of this error in the interleaved fourth edition.
his mind to attention, he is suddenly aware that the "instrument of dazzling day" is unclear. What does Meredith mean here? The answer is pointedly plain when the MS is consulted; he had originally written, "like an intrusion of dazzling day" (310).

Another example, this one decidedly an error in transcription from the MS, is found in this statement from the first edition referring to Henrietta: ". . . she replied, straightening her back under a pretty frown. . . ." (II, 218). Here the sense is disjointed; how can she "straighten her back under a pretty frown"? In the MS, however, the phrase is written in this manner: " . . . she replied, straightening her back, & smiling sharply under a pretty frown" (357). One can surmise the means by which this corruption came about. In the Morgan draft, after the word "replied," Meredith inserted a caret and wrote the phrase "straightening her back" above the line immediately over the words "& smiling sharply." In transcribing the sentence, the typist evidently included the careted words then moved on to the next line which begins "under a pretty frown," overlooking the last part of the preceding line. And later, in proofreading, the error slipped by.

Because of the heavily revised state of this last handwritten draft with its many carets and marginal insertions, the typing of it would have been a burdensome chore. It is, therefore, understandable that errors could have been made.
Before leaving this matter, however, let me cite another example, this time an illustration of reversed sentence order as the result of manuscript misreading by the typist. Here is a passage as it occurs in both texts:

**Morgan MS**

You may remember the green grocer, Tobias Winch? He was a reverent man, with the craving, by fits. He passed away in shrieks for one drop. I had to pitch my voice to the top notes to get hearing for the hymn (94).

**First Edition**

You may remember the green-grocer, Tobias Winch? He passed away in shrieks for one drop. I had to pitch my voice to the top notes to get hearing for the hymn. He was a reverent man with the craving by fits (1,204).

The handwritten draft seems to clearly indicate where the sentence "He was a reverent man." belongs. It is written into the left margin and encompassed in a circle which ends in a caret immediately preceding the sentence beginning "He passed away in shrieks." But because the caret extends down into the following line of the text, it would be possible to misconstrue its meaning and add it to this part of the text, rather than to place it earlier, where Meredith intended it to be inserted. The point should be made also that the paragraph has a more logical order and development in the MS version than it does in the first edition.

In addition, apart from these corruptions in transcribing the MS, a number of printing errors also occur. Thus, the first edition speaks of Carinthia's "challenging match" (II, 90), whereas it is clearly "challenging march" in the MS (221); the initial "e" in the word "esteem" is omitted (II,
16); "spotting" (II, 194) is a mistake for "spotty" (329); and there occurs the omission of a necessary comma in the sentence: "These two now one by united good will for the junction Lord Fleetwood himself drove through London to the hills. . . ." (II, 258). (A comma is indicated in the Morgan MS, p. 425) Although other illustrations could be given, these present adequate proof for the kinds of typographical mistakes which had crept into the printed text of the first edition.

The sixth and final division of variations between the first edition and the Morgan MS—these which are classified merely as incidental changes—need only be touched upon in passing. Here we find such revisions as the change of Kit Ines' statement, "I behaved respectfully" (199) to "I behaved respectful" (II, 61), which is more in keeping with his uneducated speech patterns; the shift in spelling, as Madge speaks to Gower about Kit, from "if a slave to a patron" (204) to "if a slave to a 'paytron'" (II, 66), a change which imitates Kit's own pronunciation of the word; the lengthening of a contraction ("a man's got" [199]) into two words ("a man has got" [II, 61]); the revision of a common word choice to a lexical phrase, typically Meredithian, as in the substitution in the first edition of "before he had ocular proof" (II, 192) for the simpler "until he should know" (325), or "untenanted confessional" (II, 1932) for "empty confessional"
(327); the change of a singular noun "provision" [182]) to a plural ("provisions"[II,40]); the shift from an article ("the window" [255]) to a personal pronoun ("her window" [II, 25]); a change in prepositions ("admiration of my manly valour" [200] to "admiration for my manly valour" [II, 62]); a variation in verb tense ("love has gone" [380] to "love is gone" [II, 232]); title changes (Chapter XXXVIII is revised from "A DIP INTO SPRING WATERS" [325] to "A DIP INTO THE SPRING'S WATERS" [II, 154]); and so on.

It is an interesting fact, doubtless indicative of the lessening of serious critical concern which attended the decline of Meredith's reputation in the decades after his death, that despite the tremendous bulk of chatty biographical material written by his contemporaries,¹⁴ little attempt has been made to study closely the richly revealing MSS themselves. Only in recent years have scholars such as Phyllis Bartlett, L. T. Hergenhan, Fred C. Thomson, and Gillian Beer begun to tap the MS resources available in this country and abroad. Yet although this gradually awakening interest in a major Victorian figure is expanding our knowledge of his endeavors, his last published novel has been largely ignored. Thus, no previous attempt has been made to explore the extensive variations between the Morgan MS and the published edition, or to draw conclusions from them.

¹⁴A good case in point is Mary Sturje Gretton's The Writings and Life of George Meredith: A Centenary Study (Cambridge, Mass.), 1926.
The importance of this study, then, becomes twofold. First of all, a comparison of texts shed significant light upon Meredith's creative methods. As a result of this analysis, we can conclude that he himself recognized the weaknesses of his narrative and attempted, despite growing fatigue and artistic inertia, to reshape the work right up to the date of publication; that his revisions were of every conceivable length and type; that although his rewriting sometimes involved a minimal word or phrase change or substitution, there are numerous instances of major rewriting and character manipulation, of substantial textual additions, as well as extensive cutting. Secondly, an examination of these variations also reveals considerable evidence of textual inaccuracy due to typist and compositor errors. Consequently, this study establishes a foundation for a much-needed, accurate text of this final novel by a key Victorian writer. For these reasons, I believe my comparison of these two versions of the novel provides both an artistic and textual contribution to Meredith criticism.

See Appendix I for textual deviations between the Morgan MS and the first edition.
CHAPTER IX

SERIALIZATION OF THE AMAZING MARRIAGE

We have seen how extensive were the changes which Meredith made in The Amazing Marriage between the completion of the Morgan MS and the publication of the first edition. In order to appraise and better understand these revisions, we must next examine an intermediate step between these two versions of the novel: the serial text which ran in Scribner's Magazine from January to December of 1895. We have assumed thus far that all rewriting following submission of the handwritten draft to Constable and Company took place in the typescript and the proof sheets, but we have not been able to ascertain at precisely which stage certain corrections were made. However, the serial copy becomes vitally important here, for by comparing the last draft, the serial, and the first edition, we are frequently able to determine with some accuracy whether a revision was made in the typescript or later in the proof stage. When the serial text agrees with the Morgan MS, rather than the first edition, we can assume that the change in a passage occurred later in the correcting of proofs; when, on the other hand, the serial corresponds with the first edition and not with the previous
draft, we can conclude that the revision was made in the typescript which served as the basis of the serialization. At times we will see that recasting took place in both the typescript and the proofs, since at times there are three different stages in the development of a passage: the Morgan MS version, the serial text, and the first edition. The serial is of additional interest because, although Meredith himself did not supervise the cutting, he fully approved of the manner of condensing his narrative. Thus an examination of the serial form becomes another significant factor in this study of the "making" of his last novel.

The reasons which lie behind the author's not handling the serial cutting are pertinent and worthy of our attention at this point. Although frequently it had been Meredith's practice to personally undertake textual excision for serialization—as we find him doing, for example, with The Adventures of Harry Richmond (which ran in Cornhill from September, 1870, to November, 1871) and The Tragic Comedians (serialized in The Fortnightly Review from October, 1880, to February, 1881) --this was not the case with his later novels, and certainly not with his last completed one. According to the editorial

1Once again we find that no other scholar has made a study of the serial cuts of this novel. My detailed comparison of the cuts in the serial version with the first edition of The Amazing Marriage appears in Appendix II.
letterbook file at Scribner's, the cutting of the text was done by one or more of the Magazine staff.\footnote{Report from Charles Scribner's Sons already cited.}

There may perhaps be three reasons which account for this. Surely of major importance was the factor of the author's ill health and his growing physical weakness, the result of his ataxia. Undoubtedly he no longer felt possessed of the vigor to tackle a major cutting job. Indeed, it should be pointed out again that by this time (1894) he was no longer even handling his own correspondence with the American publishers; instead, almost all official communications were undertaken on his behalf by his son, William. As a further reason for his not condensing the novel himself, one can suggest that this was his first work published serially in an American, rather than an English, periodical, and the distance between author and publisher, coupled with the pressure of meeting issue deadlines, may have made it seem expeditious to have someone at Scribner's supervise the excisions. Finally, it is also possible that, since Meredith was still in the process of completing the heavy revisions which had taken place between the final handwritten draft and the typescript (see Chapter X) and was sending the MS piece-meal to Scribner's, he was wearying of the whole project. Thus, he may have willingly turned over the onerous task of cutting to someone else.
At any rate, we find Meredith sending the typescript to America and the following exchange taking place: On October 16, 1894 (six weeks before the serial was scheduled to begin running in *Scribner's Magazine*), Mr. Burlingame, as a representative of the publishers, wrote to W. M. Meredith stating that the portion of the MS just received was too long and requesting that the author cut 25,000 words, which would later be restored in the book publication. The reply to this was a cable dated October 25, 1894, in which Meredith's son insisted firmly: "Only three more chapters. Condensation would be most detrimental." On that same date, he wrote a letter to Burlingame to confirm the cable and at greater length, to protest further excisions. Since the novel was almost completed, he suggested that *Scribner's* simply let the serial run longer. As a further factor in support of this, he pointed out that it would take an extremely long time for the author himself to do the cutting, and thus publication would be delayed.

Upon receipt of the cable, Burlingame immediately (October 25, 1894) cabled back to Meredith: "...preferable sacrifice to impracticable length." As a result, the following day Meredith himself undertook the job of answering Mr. Burlingame with the suggestion that someone at the publishers handle the condensing of the novel: "I am sure you have on

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*Ibid.* All citations from the correspondence between Burlingame and the two Merediths are from this report.
your staff one to whom I can confide . . . this surgical operation. . . . This without damage to the full publication subsequently. . . ." A day later, William corroborated this by cabling to Burlingame (October 27, 1894): "Since essential please entrust curtailment to one of your clever staff cutting reflections retaining story." (This directive, we shall find, was followed almost to the letter, for what is mainly excised from the serial are lengthy philosophical digressions by the narrator, and run-away speculations by the headstrong Dame Gossip.) Relieved to receive the above permission, Burlingame wrote to Meredith (November 1), sending a down payment. This was followed by William's letter (November 10) thanking him and once more expressing (perhaps hopefully) the thought that: "... Mr. Meredith has every confidence that such cutting as is necessary will be done with the utmost care and discretion."

Evidence to substantiate Meredith's approbation of the serialization does exist in the author's correspondence file at Charles Scribners' Sons. Although he apparently was not provided with proofs (none is mentioned in Scribner's editorial letterbook file--and, indeed, because of the pressure of time, there may not have been a long enough interval between the setting up of the proofs and the serial publication dates to send them to England), he wrote to Burlingame⁴ to express his

⁴This is reported in a letter of Burlingame's written in May of 1895 and cited in Roger Burlingame's Of Making Many Books (New York: Charles Scribner's Sons, 1946), p. 45. The letter itself is on file at Scribner's.
satisfaction with the cutting which had been done. We may safely assume, then, in studying the serial copy that it met with the author's approval and that it consequently reflects an extension of his own working methods. A consideration of the cutting job is therefore of significance to this study of Meredith's last novel.

In examining the cuts, we find that they range in length from a sentence or two, to whole paragraphs, to almost the whole of a chapter (XXXVIII). As has already been pointed out, the bulk of the excised material concerns Dame Gossip's conjecturing and her colorful but unnecessary ballad quotations, as well as the sometimes lengthy philosophizing of the narrator. Thus, for example, we find that the Dame's outburst against the greediness of Catholic monks (after stating the rumor that the disillusioned Fleetwood had spent a week at a monastery--Chapter XXVI) is cut, as are her speculations on Gower's occult power over the young lord (Chapter XXIII), her relishing retelling of Sir Meeson Corby's tale of Gower's rascality (Chapter XXII), her unimportant and gossipy story of how her family had once offended the eminent Dr. Cawthorne by calling in another physician (Chapter III), and her criticism of the weakness of contemporary drama compared to the emotional effectiveness of the theatrical past (Chapter I).

As was always true of Meredith, the plot movement tends to be slowed down to an almost imperceptible pace by the
frequent interruptions of a knowledgeable narrator (such as the windy Philosopher in Sandra Belloni), giving ruminative comments on the characters and their actions. A number of these instances are well-cut from the serial. Illustrations are numerous, but two or three will suffice here. We find, for example, excisions from the digression treating the advantage women have over men in an argument (Chapter XLII), the narrator's comments on the eternal plight of lovers "abruptly tossed between wind and wave" as they struggle to overcome obstacles (Chapter XXIV), and a wandering on the nature of fools who allow themselves to be toppled by either love or fortune (Chapter IX).

Almost without exception, the cuts are judicious and do not impair the story. In some cases they even increase the novel's effectiveness by omitting several occasions of extremely bad writing. Thus, the awkward prose of this scene (Chapter XXXVII) is omitted: "There was Madge and the donkey basket-trap ahead on the road to the house, bearing proof of the veiled had-been: signification of a might-have-been. Why not a possible might be? Still the might-be might be." (The reader shudders at this instance of Meredith at his most prosaic.)

At the same time, the cuts sometimes condense a sentence to make it more precise. In the first edition, we read this description of the reaction Carinthia has upon
meeting Gower in Whitechappel:

... he brought the scene to her; it was alive, it chatted and it beckoned; it neighboured her home; she had passed it on her walk away from her home; the gentleman was her link to the mountain paths. ... (I, p. 127).

But the serial condenses this windy passage to the more concise statement: "... he brought the scene to her; the gentleman was her link to the mountain paths. ..." (XVII, p. 376).

Or again, in this same chapter (IX), we find another cut which pares down the excess wordiness of Meredith's exuberant prose. The following section from the first edition is a continuation of Gower and Carinthia's meeting:

... the sight of him breathed mountain air. To see him next day was her anticipation: for it would be at the skirts of hilly forest land, where pine trees are a noble family, different from the dusty firs of the weariful plains, which had tired her eyes of late (I, 128).

Such "dead" writing as this, which smacks of composition by rote or by formula (indeed there is far too much of it in The Amazing Marriage), is cut to merely this statement in the serial: "... the sight of him breathed mountain air" (XVII, 376).

By the far the most extensive cuts occur out of Chapter XXXVIII. In the serial, only the first page and a half are retained (this must have been one of the later chapters which Burlingame insisted must be condensed), and it is joined to the content from the following chapter (XXXIX). Since these two chapters are combined in the serialization,
they are given the title of Chapter XXXIX of the first edition: "The Red Warning from a Son of Vapour," but because the sequential numbering is kept, it is numbered Chapter XXXVIII. As a result, from this point on, the serial chapters are one number behind those in the first edition: thus, Chapter XXXIX of *Scribner's Magazine* text corresponds to Chapter XL of the first edition; Chapter XL to Chapter XLI, and so on.

However, Chapter XXXVIII is one instance of excision which does not seem to me wholly defensible. That part of it could be omitted without damage to the story is true (such as the narrator's comments on the Dame, and her tale of Fleetwood's visit to Sarah Winch). But there is also essential material here—the earl's intense feeling that, by keeping to his word in witnessing Abrane's punting match, he has become "the mob's wooden puppet" (II, 155), as the irony of his being the prisoner of his word is brought home to him. This leads to his thoughts of Carinthia's character, his thirst for her companionship, his longing to turn back to her. Simultaneously, he fully recognizes the hurt he has done to her. That this material should be omitted is difficult to justify, for it marks an important psychological turning point in the main character and in the development of the story line. But one assumes that the limitations of space necessitated the cut—regardless of harm to the narrative.
Nevertheless, on the whole, the serial cutting is well handled, the story moving along at a quick pace. As much as possible, Scribner's remained true to the tone of Meredith's novel. Indeed, a number of the chapters are left wholly intact: Chapters IV, VII, XII through XVIII (which begin with Henrietta's description of the ball and Fleetwood's impulsive proposal to Carinthia, and continue with the events leading up to the wedding, the marriage itself, the strange wedding day, and end with Gower's return to Whitechapel to learn of the presence there of the Countess of Fleetwood), XXI, XXII, XXV, XXIX through XXII (the latter four chapters treat Janey's sojourn in Wales, the strike of the miners, Russett's visit there and her meeting with him, Gower's impassioned defense of Carinthia to her husband, and the events of her fronting the mad dog), and XLIII. It is evident here that the most extensively cut chapters occur toward the end of the novel: i.e., excisions are made in Chapters XXXII through XLII, and XLIV through XLVI. And as a result of judicious condensing, Meredith's satisfaction with the serialization is understandable.

But there is yet another reason, besides an examination of the cuttings, which makes a comparison of the serial to the first edition significant: it allows us to pinpoint more precisely the changes which (see Chapter IX) took place between the Morgan MS and the first edition. In the absence of either the typescript or the proof sheets, we can only
speculate, on the basis of comparative evidence, where the revisions occurred. Most of these changes, as was suggested in the preceding chapter, undoubtedly took place between the completion of the Morgan MS and the finishing of the typescript. Indeed, it should be pointed out, before we proceed, that—on the whole—the serial version is much closer to the text of the first edition, substantiating my belief that most of the revisions were made in the typescript. But when the serial copy (which was made from the typescript) corresponds to the final handwritten MS, rather than to the published first edition, we can logically conclude that certain changes were made after the serialization—most probably, therefore, in the proof stage.

A number of such instances occur (for a detailed transcription of them, see Appendix III) and some of them can be examined here. The first occasion appears in Chapter XX, in which, as we found in our discussion of the Morgan MS and the first edition, a number of variations appeared between the completion of the handwritten MS draft and the published version of the novel. Interestingly enough, in several places here the serial copy of Chapter XX corresponds almost word for word with the Morgan MS, both containing long passages on the heroes and heroines of Dame Gossip and the mysteries of life—sections which were extensively pared in the first edition.
Morgan MS and Serial Text

Her heroes and heroines prove her an estimable soul. But if their joints are stiffened by our short probings, for the common nature of them, they are a pensioner puppetry. Moreover, the deuteragonist may at times tell us more of them. . . . hence her endless ejaculations anent the mystery of life, the inscrutability of character: in a plain world, in the midst of such readable people. That is the heavy sighing which follows gulps of brandy; the sighing mouth, the shaking pate, a succession of collisions has that effect on her and us. Moreover, the Romance which entreats the full-grown mature to listen with the gape of early youth again will teach an advancing young nous [serial italics] to despise its bloody attitude and tinsel buttons. Young nous [serial italics] is not cynical without the very good reason for it which it derives from the prolonged exhibition of the nursery d-llies knocking their noses upon one another and queaking ventrically by contrivance. (Morgan MS, pp. 110-111. Serial, XVII, p. 654. [My italics, unless otherwise indicated.]

First Edition

The deuteragonist or secondary person can at times tell us more of them. . . . Hence her endless ejaculations over the mystery of life, the inscrutability of character,—in a plain world, in the midst of such readable people! (I, 225. [Rest of passage omitted. My italics.]

Since the MS draft and the serial text agree here word for word, and since the large section of cut material does not appear until the text of first edition, evidently the changes were made in the proofs, rather than in the typescript. Certainly, at any rate, the extensive revisions here (including a word change: over for anent; and a short addition to
the first edition: or secondary person) did not occur until after the serial publication of the novel.

At the end of these particular passages, however, another interesting point comes up. And here we must set the three different versions side by side for comparison.

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<tr>
<th>Morgan MS</th>
<th>Serial Text</th>
<th>First Edition</th>
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<tbody>
<tr>
<td>... we must be inside the heads of our people as well as the heart in days of a growing activity of the head. (I, 225 [My italics.])</td>
<td>... we must be inside the heads of our people as well as the heart, more than shaking the kaleidoscope of hurried spectacles, in days of a growing activity of the head. (XVII, 654 [My italics])</td>
<td>... we must be inside the heads of our people as well as the hearts, more than shaking the kaleidoscope of hurried spectacles, in days of a growing activity of the head. (I, 225 [My italics])</td>
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Now we can see that, although the earlier part of the passage was changed in the proof stage (the shift from heart to hearts, to agree with the plural heads), the last section was revised in the typescript—and this revision was then retained in the first edition.

Another illustration of this three-stage revision occurs as Meredith is struggling to find the exact word to describe Madge's rejection of Kit Ines after his victorious bout.

<table>
<thead>
<tr>
<th>Morgan MS</th>
<th>Serial Text</th>
<th>First Edition</th>
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<tbody>
<tr>
<td>What are we to think of the quaint young woman . . . ? (MS, 80 [My italics.])</td>
<td>What are we to think of the constrained young woman . . . ? (XVII, 640 [My italics])</td>
<td>What are we to think of the contrarious young woman . . . ? (I, 187 [My italics])</td>
</tr>
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</table>
Three entirely different connotations are expressed here. In the first instance (and it is not apt for the author's purposes) the impression of whimsy is emphasized. Yet Madge, with her down-to-earth practicality, is not a fanciful figure, and she does not react on the basis of whim. Neither is the awkwardness of the word choice "constrained" accurate to portray her action. But finally, in the third attempt at revision, Meredith comes upon the best choice, one which stresses her humorous inconsistency (when Kit is defeated she is solicitous and affectionate; when he is triumphant, she is uninterested), and also reveals Kit's puzzled attitude toward her perversity. Here we have additional evidence of the novel going through at least two more rewritings after the completion of the final handwritten draft—a fact which further reinforces my contention that, not only did Meredith continue to be dissatisfied with the work, but that, right up to the publication deadlines, he was attempting to perfect his text.

Since Appendix III sets forth all of these textual comparisons, I will only specifically refer to one more change. In Chapter XXI, we find Fleetwood summoned to the home of the imperious Lady Arpington who is supporting Carinthia's cause in this amazing marriage. In both the Morgan MS and the serial copy (which are identical) the Marchioness explains that she would have had the bride there to greet him, but she had no certainty of his receiving her note. This short
passage, however, is cut in the first edition.

Morgan MS and Serial Text                                      First Edition

... find her husband. Oh, certainly she would be here now, if I could have been sure of my letter hitting you in town. You were at the mines. ...
(I, 241)  

... find her husband. You were at the mines.

(Morgan MS, 122-23. Serial, XVII, 777. [My italics])

Here again, on the basis of textual evidence, we may assume that the excision took place in the author's revision of the proofs. How much clearer is our conception of the creative agony which this novel caused Meredith when we can piece together, as we have partially done here, the prolonged, step-by-step process of the painful rewriting which carried over even to the proof stage.

Before concluding this study of the serial, there is a minor point to be discussed which can be treated summarily: the matter of typographical errors, for this serial copy is an extremely corrupt text. Printing errors abound (see Appendix IV). Many of them occur in the misspelling of proper names (i.e., Stember for St. Ombre, Cresset for Cressett), in the omission of verbs (serial: "as if a great bird winging" [XVII, 642]; first edition: "as if a great bird were winging" [I, 192]), a change of verb tense (serial: "He had it written" [XVIII, 113]; first edition: "He has it written" [II, 10]), a noun singular-plural error (serial: "butter cakes known to be favorite" [XVII, 230]; first edition:
"butter cakes known to be favorites" [I, 48]), the substitution of a similarly spelled word for the correct word (serial: "it is good for those to feel" [XVII, 464]; first edition: "it is good for those to tell" [I, 151]), the omission of a preposition (serial: "or Westminster Bridge" [XVII, 644]; first edition: "or on Westminster Bridge" [I, 197]), and so on. None of these minor errors, aside from being irritating and creating an unreliable text, are serious within themselves.

Nevertheless, there are typographical errors which are more grave because they change the meaning of a passage. For example, on one occasion, as Gower meets his adored Livia at the home of Admiral Fakenham, he is described as overjoyed at being under the same roof "... with his devoutly simple, worshipped, pearl of women. . ." (serial, XVII, 654). The correct reading in the first edition is: "... with his devoutly, simply worshipped, pearl of women. . ." (I, 227). In the first version, Livia is referred to as "devoutly simple" --yet if there is anything which the regal, aristocratic, luxury-loving countess is not, it is simple!

In another instance of printing errors which change the meaning of the text, we find Fleetwood driving with Gower to Esselmont after Woodseer's betrothal to Madge. Mulling over this unexpected event, the earl asks himself (in the serial): "Was it profitable to be a loutish philosopher?" (XVIII, 631). In contrast, the correct version is: "Was it preferable to be
a loutish philosopher?" (II, 196). There is a distinct difference in nuance and interpretation between the two words "profitable" and "preferable"—and the first reading reflects somewhat unfavorably on Gower's matrimonial motives, whereas the second text does not. In addition, the correct reading sheds light on Russett's character. As an extremely wealthy man himself, he would not wonder about the profitableness of another's undertaking; but, as an unhappy human being who has attempted to find comfort in both religion and philosophy, he would question whether there was greater good in being a philosopher, even a humble and "loutish" one such as Gower.

From this examination of the serialization of The Amazing Marriage, several points clearly emerge: that although Meredith did not oversee the cutting, he did approve it wholeheartedly; and that, on the whole, the cuts were judiciously made. In addition, I have turned my attention to an area of the author's work which has been almost totally neglected by scholars: the consideration of the serial text for the significant insight it gives into Meredith's working methods. In the case of this last novel, the serial copy is a vital reinforcement of my contention that Meredith feverishly revised the narrative in every possible stage of its development, making vast changes both before and after the serial appearance. Thus, by comparing the different texts of the novel—the Morgan MS, the serial copy, and the first edition—we have made reasonable suggestions as to
specifically where, in the typescript or proof stage, cer-
tain revisions were undertaken by the author. All of these
factors, then, play a part in our over-all concept of the
"making" of this book.
CHAPTER X

MEREDITH'S REVISIONS OF THE FOURTH EDITION

After sixteen years of revisions and rewriting, The Amazing Marriage finally appeared in book form, published simultaneously in England (by Constable and Company) and America (by Charles Scribner's Sons) in November of 1895. Despite mixed reviews, it sold well, for by now Meredith—tired and creatively spent—had become for the public the lionized Grand Old Man of English Letters. As a result, within a year of publication, the novel was ready to go into a fourth edition in England. In preparation for this edition, the publishers sent the author an interleaved copy to allow for any corrections he wished to make. So, once again, he set himself to the task of revising this last novel.

A significant point of comparison emerges when this interleaved copy (in the Widener Library) is examined alongside the interleaved copies of Meredith's other novels (Vol. 1--XIV of which are contained in the Beinecke Library), which Chapman and Hall were readying for an Edition de Luxe, also scheduled to appear in 1896. Although the interleaved copies of Evan Harrington and Diana of the Crossways do
contain longer corrections (i.e., in Diana we find Meredith's addition of the passage beginning, "A lady of high distinction. . . ."), for the most part, the corrections made by the author's hand in these interleaved copies are minor. For example, in The Tragic Comedians and Lord Ormont and His Aminta, there are some changes in punctuation, here and there the substitution of one preposition for another, a few indications of paragraph divisions, and several instances of a different word choice—particularly adjectives. However, none of these corrections are of major importance, and in none of these copies does he attempt to rewrite the text. However, in contrast, when the author approached the interleaved copy for the fourth edition of The Amazing Marriage, the changes he made proved to be more extensive, with substantial paragraph additions in several cases. To be sure, many of these changes, too, are of a minor nature; but the fact remains that the revisions here are more marked in textual changes than was usually Meredith's practice in dealing with successive editions of a given novel.

Yet this is not to say that he did not ordinarily take seriously the task of reading and correcting proofs for later editions. The opposite is true, for he was intensely dissatisfied with corrupt texts and accepted the authorial responsibility for repairing such errors as inevitably crept into the printed copy. Although a substantial body of evidence to support this fact could be cited here, excerpts from
two of his letters will suffice. We find him writing to
Frederick Chapman (of Chapman and Hall) on December 17,
1890, expressing his concern over the proof sheets for the
cheap edition of his novels and emphasizing his firm
insistence that all corrections be carried out in the type
setting:

I did well in determining to see these Proofs of
the Cheap Edition. They have been put in the
hands of careless compositors—who now & then take
it upon them to amend my corrected proofs of the
Three Vols.—& produce a totally different phrase.
Pray, speak emphatically to Clowes—otherwise we
shall have these present corrections disregarded,
& once more an edition to make the author groan.
Oblige me by causing duplicate proofs to be sent.¹

Here, then, we have an instance of the author examining the
proofs twice for the new edition. This same anxiety over the
exact text is shown in his comments on the proofs for one of
his poems; as he wrote to Clement Shorter (March 28, 1891):

I sent the Proofs [of the Homeric Hexamters,
printed in The Illustrated London News] marked
for Revise. Pray let me have the Revise when you
return on Tuesday, for I am haunted by an omission
of commas, vital to the meaning, also a spondee or
two to be amended.²

Thus, his preoccupation with the amending of the 1896 inter-leaved
copy of The Amazing Marriage is understandable.

¹Bertha Collidge, compiler, A Catalogue of the Altschul
Collection of George Meredith in the Yale University Library
(privately printed, 1931), p. 61.

²Letters from George Meredith to Edward Clodd and
Clement K. Shorter (London: Printed for Private Circulation,
1913), Letter I. [Pages unnumbered.]
By 1896, as he approached this task, he faced the additional problem of failing health. Evidence of how far his physical condition had deteriorated within the preceding year can be seen in the handwriting of the marginal notes in this copy. No longer is the penmanship sure and vigorous, the letters sturdily formed. Now the lines are shaky and sometimes almost too lightly impressed upon the page to read (he made his corrections in pencil); the size of the letters is large, and from time to time "a's" and "o's" are left unclosed. The over-all impression which is left with one after examining this copy is of physical weakness and great weariness. Consequently, one cannot help but be moved by the last feeble efforts of this author to further polish, clarify, and perfect his text for a fourth edition of his final published novel.

That Meredith himself was fully aware of his decline by this time is evident from the statements which began to appear in his letters in the mid-1890's, striking a melancholy tone of fatigue which became increasingly marked as the years passed and his life moved toward its close. Thus, we find

As the years passed and Meredith lingered in precarious health, his letters became more and more plaintive. To Alice Meynell, May 10, 1904, he complained: "All my friends are drooping or threatening to drop to the dust about me. Why did I not go when I was so near to it last year! Friends are the leaves of the tree of life, & I am getting bare, fit only for cutting down." (Letters of George Meredith to Alice Meynell, 1896-1907 [London, 1923], p. 77.) On July 8 of the same year he echoed similar sentiments to Mrs. Janet Ross: "My friends are dropping to right & left, & I ask why do I remain." (Letters from George Meredith to Various Correspondents [Pretoria: Printed for Private Circulation,
him at Box Hill writing to John Lane on December 23, 1894:
"Health not brilliant. I begin to feel the tax of turning
out a lengthened work, & expect that the good public will
not be much longer troubled by the queer bird hatched among
them." Obviously, the "lengthened work" here referred to
is The Amazing Marriage, which was to begin appearing in
serialized form a week later.

In turning to the interleaved copy of the fourth
dition, we find that the most pronounced emendations occur
in reference to Carinthia and Fleetwood's wedding night, for
one of the most puzzling aspects of the plot was how a son
and heir came to be born to the Countess. Indeed, if this
novel is known at all to the modern reader, it is usually
due to the famous—and perhaps apochryphal—tale (repeated
with great zest by numerous Meredith scholars) which relates
how, when questioned as to the seemingly miraculous appear­
ance of the child after an apparently unconsummated marriage,
the author is said to have waggishly replied that the book
would have been better titled, The Amazing Babe. Actually,

1924], p. 18.) A few months before death he wearily com­
mented to Mr. Meynell (letter dated Feb. 3, 1909): "For me,
I drag on counting more years and not knowing why. I have
to lean on an arm when I walk, and I am humiliated by re­
quiring at times a repetition of sentences. This is my state
of old age." (Letters of George Meredith to Alice Meynell,
loc. cit., p. 83.)

4George Meredith to Various Correspondents: 1850-1894.
Twenty-nine original letters in Meredith's hand. Auto­
graphed letters at the Beinecke Library.
it is evident upon a close reading of the text that Fleetwood had visited his bride at the Royal Sovereign Inn, climbing up to her window and secretly entering her room after leaving the ball at Canleys. But so veiled is this event in proper Victorian obscurity that the point frequently escapes the casual reader. Consequently, in correcting the copy for the fourth edition, Meredith added several passages in an attempt to make this action more explicit.

The first insertion occurs in Chapter XVII, as can be clearly seen by setting the first edition alongside the corrected fourth edition:

**First Edition**

He [Fleetwood] corrected the feebleness, and at the same time threw a practical coachman's glance on peculiarities of the road, requiring some knowledge of it if traversed backward at a whipping pace on a moonless night.

He did not phrase it.

. . . (I, 198-99.)

**Fourth Edition Interleaved**

He corrected the feebleness, and at the same time threw a practical coachman's glance on peculiarities of the road, requiring some knowledge of it if traversed backward at a whipping pace on a moonless night.

The drive from Canleys to the Royal Sovereign can be done by good pacers in an hour and a half, little more—with Ines and the stables ready, & some astonishment in a certain unseen chamber. Fleetwood chuckled at a vision of romantic devilry—perfectly legitimate too. Something, more to inflict than enjoy, was due to him.

He did not phrase it. . .

(199.)

By the addition of specific detail here—the best horses harnessed and waiting, the journey possible in one and a half hours—the visitation of the young lord to his abandoned
bride is made feasible. Moreover, we are now given definite reasons for Russett's escapade: it is a manifestation of his Byronic nature, "a vision of romantic devilry," and it is (in an emphatic statement of his innate cruelty) also a means of inflicting revenge upon the wife whom, he feels, has trapped him into marriage by her cunning insistence upon his given word.

In Chapter XIX Meredith once again adds material to the text in order to clarify this section of the narrative. Sarah Winch, in talking to Gower after the Countess has settled in Whitechapel, tells him that Fleetwood had paid the bills at the inn and had the maintained the right of returning to his bride at any time:

First Edition

\[ \ldots \text{their bill was paid any extent, they said. She Carinthia walked. . . .} \]
\[ (I, 214.) \]

Fourth Edition

\[ \ldots \text{their bill was paid any extent, they said. And he Fleetwood might do as he liked in it—enter it like a thief, if it pleased him, & off like one, & they no wiser. She walked. . . .} \]
\[ (214.) \]

Here the possibility that Russett had the opportunity and the claim to visit his wife is emphasized, while at the same time this contemptible method of secrecy is heightened by the debased image of his conducting himself as a thief.

In the succeeding chapter another passage is inserted to explain the situation as Countess Livia bears witness to the fact that, although Fleetwood was at the ball alone on his wedding night, he did leave the room later that evening,
not to be seen again until he sat in the House of Lords next
day:

First Edition

. . . he [Fleetwood], on
the evening of the date of
the wedding day, was at a
ball, seen by her [Livia] at
the supper-table; and the
next day he sat among the
Peers and voted against
the Government. . . . (I,
249.)

Fourth Edition

. . . he, on the evening of the
date of the wedding day, was at
a Ball, seen by her at the
supper-table; though it is ad-
mitted he left the Ball-room
at night. But the next day he
certainly was in his place
among the Peers & voted against
the Government. . . . (249.)

Thus, once more the possibility of Fleetwood's return to the
Royal Sovereign after leaving Canleys is made feasible for
the reader--emphasized by the sceptical step-mother's appar-
ent (albeit reluctant) acceptance of the fact.

A final suggestion is added in Chapter XXIX as the
reader again learns of the bridal night, this time through
the recollections of Carinthia herself.

First Edition

. . . he would not love
the boy. There were
burdens. . . (II, 53-54.)

Fourth Edition

. . . he [Fleetwood] would not
love the boy [his son]. He
was her boy, & strangely be-
stowed, not beautifully to be
remember rapturously or grate-
fully, & with deep love of the
father. She felt the wound
recollection dealt her. But
the boy was her one treasure,
& no treasure to her husband.
They were burdens. . . . (323.)

The secrecy, the memory of an unpleasant occurrence haunt
her as she recalls, not tenderly, but painfully, a humili-
ating experience. In this context, not only does Fleetwood's
midnight visit assume even grosser overtones, but the mother's fiercely protective attitude toward her child becomes more understandable. We are also prepared, as a result of her unwilling memories, for the resoluteness with which Carinthia rejects her husband's offers of a reconciliation—and her later calm but inflexible assertion, when he visits her at Esslemont, that her chamber doors are locked against him.

These passages serve not only to make the narrative more precise but also to sharpen the crueler aspects of Russett's character. Throughout the novel, a dichotomy is set up between the darker and the nobler sides of this romantic hero as the two elements of his nature war for dominance. Each of these additions reveals more strongly how precipitously close Fleetwood is to total tyranny (and perhaps madness). This quality of his personality is increased further by the insertions in Chapter XVII:

<table>
<thead>
<tr>
<th>First Edition</th>
<th>Fourth Edition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Before he mounted the coach, Lord Fleetwood talked to Kit Ines. (I, 195.)</td>
<td>Before he mounted the coach, Lord Fleetwood talked to Kit Ines. He pointed at an upper window, seemed to be issuing directions. Kit nodded; he understood it, whatever it was. You might have said, a pair of burglars. (195.)</td>
</tr>
</tbody>
</table>

Here, the earl's abandonment of his bride is not presented as a completely impulsive act; instead we see him taking his leave more leisurely, well aware of the wife he coldly leaves
behind, issuing directions to Kit on her behalf. As a result of the concrete visual detail, his deed takes on the starkness of premeditated humiliation, and the repetition of the burglar image (which was also inserted in Chapter XIX) adds to the reader's sense of underhanded stealth. Consequently, the pettiness of the young despot's actions takes precedence here.

In this same chapter, shortly after the preceding passage, Meredith added another segment which further ramifications of Russett:

First Edition

. . . and ought she [Carnithia] to be discouraged?
Fleetwood's wrath
. . . . (I, 198.)

Fleetwood's wrath.

(198.)

In these lines, the lord returns again (as he does several times during the course of the novel) to the belief that he has been ensnared by Carnithia, an idea which only reinforces his stubborn, obsessive (Fleetwood at times, as already suggested, comes perilously close to madness in his thoughts and actions—as Gower sees fit to warn him) reluctance to yield to her charm. Simultaneously, this insertion sheds further light on the reason for his proposal in the first place (because he had responded instantly to the
magical sweetness and power of Janey's personality)—marked
evidence of his rashness and instability. And, once more,
Meredith sharply focuses on Russett's cruelty: the young
nobleman's warped desire for revenge—"she was at his mercy"
—stifles all possibility of human response on his part.5
Consequently, we feel less sympathy for him and, therefore,
the reader is more prone to support Carinthia's final deci-
sion not to return to her husband. It is necessary that our
compassion lie with Janey in the end, for it is ultimately
her story; and her inevitable marriage to Owain Wythan pro-
vides the final resolution of characters and events.

Another area of significant textual emendation by the
author in this fourth edition appears in the last chapter
(XLVII) as Meredith revises Dame Gossip's story of Russett's
seclusion in a monastery at the end of his life. The two
passages inserted may be quoted consecutively:

First Edition

. . . but for the sad fact
--Dr. Glossop has the dates
--that the Earl of Fleetwood
had two months and some
days previously abjured his
rank, his remaining prop-
erty, his freedom and his
title to become the Brother
Russett. . . . (II, 280.)

Fourth Edition

. . . but for the sad fact that
the Earl of Fleetwood had two
months and some days previously
abjured his rank, his remaining
property, and his title, to
become, there is one report,
the Brother Russett. . . . (549.)

5This last addition, although made in the interleaved
fourth edition, does not appear in the later editions of the
novel. See my discussion later in this chapter.
First Edition

. . . once with his betraying friend, Lord Feltre. For he was never . . . . (II, 281.)

The most important thing that Meredith does here is to create an aura of ambiguity about the final events of Fleetwood's life. In the first edition, his retirement to a monastery is outlined more definitely; Dr. Glossop even has the precise dates. But, in the revision, stark fact gives way to mere rumor. We do not positively know that the earl turned monk (and the narrator himself is not certain), but this act is only suggested as a possibility. There may have been a specific reason for the author's change here: the Protestant English readers were not kindly disposed to the hero ending his life as a Catholic convert, so Meredith may have felt compelled to imply the deed, rather than to assert it. Furthermore, the emphasis upon more than one version of the tale coincides with the gossipy uncertainty and vagueness of the Dame's speculations.

This same element of ambiguity is found in an addition to Chapter XXIII as the narrator informs us, with intrusions by Dame Gossip, that history and romance blend in the spinning
out of the mock-epic battle in Whitechapel. In the first edition we are told quite concretely that, in the appearance of the valiant Britomartish bride, "there had been a manifestation of the notorious Whitechapel countess" (I, 260-61), whereas in the corrected fourth edition the verb has been shifted to the questionable: "there might have been a manifestation of the notorious Whitechapel countess" (261). In the story of this Amazing Marriage, it is sometimes more expedient and believable for the narrator merely to suggest, as he does here, for such suggestion does not strain the reader's credulity.

These, then, are the major corrections made in the interleaved copy: the four passages making more explicit the details of the ill-fated wedding night, the additions to the cruelty of Fleetwood's character, the attempt to place the blame for the monastery tale at Dame Gossip's doorstep, and the heightening of the tone of ambiguity in the narration of certain incredible events. Other corrections are minor: the omission of an adjective describing Gower's well-worn walking shoes (first edition: "They had worn to resemble the half-dozen thin-edged layers of still upper cloud. . ." [I, 201]; fourth edition: "They had worn to resemble the thin-edged layers of still upper cloud. . ." [201]); the change of a static verb to a more active one (first edition: "The creature [Carinthia] was dead flesh to goads" [I, 165]; fourth edition: "The creature appeared dead flesh to goads"
a change in subordinate conjunctions (first edition: "All the better if the substance is indigestible" [I, 200]; fourth edition: "All the better when the substance is indigestible" [200]); the slight shifting of word order for emphasis (first edition: "proved that, as he said, 'a dried fish. . .'" [I, 255]; fourth edition: "proved, as he said, 'that a dried fish. . .'" [255]); the change of a lower case letter to a capital (first edition: "children of nature" [II, 166]; fourth edition, "children of Nature" [435]); and a change in punctuation from an interrogative to a period (first edition: "'You've seen my lady in danger, my lord?'" [II, 138]; fourth edition: "'You've seen my lady in danger, my lord.'" [377]). There are also corrections of typographical errors. The passage erroneously printed ". . . like an instrument of dazzling day" (II, 177) becomes ". . . like an intrusion of dazzling day" (466); and an error which had escaped Meredith in the Morgan MS, the typescript and the proofs for the first edition is also changed as "Protecting may be his attention. . ." (II, 60) is amended to "Protection may be his intention. . ." (329). At any rate, the variety of these corrections—from numerous inserted passages of major significance to textual interpretation, to minor word changes—indicates once again the conscientiousness with which Meredith approached each successive revision of this last published novel.

See my detailed discussion of this error in Chapter IX.
Only one more point needs to be made concerning this interleaved copy. A pencilled note included in the fourth edition (the handwriting is unidentifiable, but one may hazard that it was perhaps inserted by one of the Widener librarians or by a scholar examining the fourth edition) states erroneously: "He [Meredith] never used these corrections, however, in any subsequent edition." That this is a careless and unfounded statement is immediately evident when the first, fourth, and Memorial editions are compared, for almost every correction made by the author appears in the subsequent edition. Indeed, out of the numerous changes found in this interleaved copy, only four are not incorporated into the Memorial Edition: (1) a minor word change of "frequent" to "excellent" in Chapter III (First edition: "had frequent opportunities" [I, 28]; fourth edition, "had excellent opportunities" [28]); (2) a change of phrase from "seeming to stretch grotesquely" (I, 68) to "seeming stretched grotesquely" (68); (3) the passage already cited from Chapter XVII describing the spell Carinthia had cast over Fleetwood; (4) a substitution of the noun "remainder" for "remains" in Chapter XXXIV. There could be two possibilities involved here: either the compositor did not catch all of the marginal corrections, or Meredith himself later decided to leave

7Since the Memorial Edition is the standard text of Meredith's works, I have used this as my basis of comparison here. It is the most reliable edition we have at the present time.
these passages as they had originally stood. Certainly, the former seems more likely since, having taken the time to carefully correct the edition, it seems improbable that the author would once again change his mind and undo his emendations.

A detailed listing of each of the textual corrections appear in Appendix V.
CHAPTER XI

CONCLUSION

Throughout the pages of this thesis, we have, in comprehensive detail, examined a major Victorian artist at work on his last published novel, as the "making" of The Amazing Marriage has been traced through numerous stages. Because of the dearth of significant scholarly studies dealing with the Meredith MSS, the first step in analyzing the disparate and widely varying drafts was to establish their order of precedence. This was accomplished through calligraphic evidence by investigating the changes which the author's hand underwent during his lifetime, and by comparing the MSS of this last narrative with already dated MSS of other Meredith novels covering the years 1879 to 1894. Consequently, I have established that his initial chapters (presumably I-XI) of the work, begun in 1879, no longer exist, since the calligraphic dating of the earliest extant draft, the Cole MS, is 1884.

Beginning with this Cole draft, then, we found the basic storyline relatively simple, and the prose style frequently rough and unpolished—obviously the result of hurried efforts to block out the basic narrative structure.
and characterizations. Here we encounter an explicit presentation of the monetary relationship between Livia and Fleetwood; of Russett's demonic jealousy; of Miss Fakenham's weakness and her attraction to Chillon; of the Lord's attempts to trap and compromise Henrietta. The succeeding MS, the Nicholls version dating from the late 1880's, builds upon this foundation with an increasingly metaphorical style, at times elaborating upon the plot (as in Livia's pursuit of Chillon by coach; Dobee's impulsive proposal to the Countess; Henrietta's letter describing the ball), and at other times tightening and condensing scenes set forth in the Cole draft (e.g., the proposal scene).

From the Nicholls copy, we move to the frustratingly incomplete three single MS pages, clearly later attempts at revision, which are significant for the light they shed on the evolution of two key scenes in the last MS: the recitation of the aftermath of the Whitechapel battle, and the grim spectacle of Lord Levellier's indifference to Chillon's economic plight. The final existing draft (complete except for the mysteriously missing initial eight chapters), which is apparently the copy sent to Constable and Company's reader, is a revelation, differing as it does so markedly in plot and character development from any of the preceding versions, paring the roles of many minor characters (Livia, Mary Dump, Dobee), and tightly compressing the narrative action (e.g., Fleetwood and Livia's meeting at Baden, their
wager on Lord Cressett's gambling, and Livia's carriage ride in pursuit of Chillon).

The results of these changes among the various MS drafts, from the Cole through the Morgan version, lead to a distinctly different emphasis in plot and character in the last MS than is found in Meredith's earliest conception of the story. Consequently, in following the novel's slow growth, we have witnessed the massive deletions or condensations of scenes between the varying MS stages (for example, the omission in the Morgan copy of the elopement scene which occurs in the Cole draft; the proposal scene which appears in both the Nicholls and Cole MSS; and the second confrontation, in the three-page fragment, between Lady Arpington and Fleetwood). Similarly, we have seen the shifting of character roles (e.g., Sir Meeson Corby takes the place of Capt. Abrane in the Nicholls draft as the object of Russett's wrath), as well as a basic change in the shape of the plot from a detailed concentration upon Fleetwood, the Countess Livia, Henrietta and Admiral Fakenham at Baden (in the Cole and Nicholls versions) to a refocussing of the novel upon Carinthia (in the Morgan MS). As a result, it is finally her story, and it is her motivations and decisions which eventually dominate the action of the book. Russett is, in a sense, artistically sacrificed to her, since he is forced to become an insubstantial figure to the reader. By cutting or compressing the scenes at Baden (including many of Fleetwood's
exchanges and bargains with Livia in the two earliest drafts), by not taking the reader into Russett's mind early in the action (the Cole MS, in contrast, allows ample opportunity to judge the young earl's motivations and to understand his deeds, as, for example, in the forest scene when he enters "the Green Jaws of the Dragon"), by not allowing us to see his intense agitation over Henrietta's vacillating nature, and by omitting the nobleman's subtle cruelty in the proposal scenes (found in both the Nicholls and Cole segments), Meredith does not clarify or adequately delineate Fleetwood's tyranny, his pride in his inviolable word, and the bitterness of his rebound offer of marriage to Carinthia. In the final draft, it is not until later in the narrative (in the scene where Gower defends Carinthia while Russett attacks her stubbornness; or the description of Fleetwood's psychological anguish on the night of his lonely sojourn at the Royal Sovereign Inn) that we peep over the edge of his reserve. And by then it is too late, for our sympathies are hardened against his character.

As a consequence of the Earl's not being adequately and humanly presented, Carinthia's portrait--vivid and admirable as Meredith tries to make--also lacks substance, as the reader asks valid but unanswered questions: Why, initially, was Janey so attracted to Fleetwood? Is it logical that she would have leapt at a midnight proposal from a man whom she'd never met previously? When Russett chooses not to pursue the
matter, when he pointedly neglects making plans to carry out the ceremony, why does she insist on a marriage? The author's attempts to provide motivations—hers is the naivete of a foreigner unaccustomed to the ways of the English people—is not satisfactory, even if we stretch our credulity, because the reader cannot shake the suggestion that Janey is a bit of a fool. Furthermore, since we do not believe in her, Meredith's later efforts to depict her valiancy in the mock epic battle, the confrontation with the mad dog in Wales, and her decision to go to Spain with Chillon lend an aura of the ridiculous, rather than the fiercely courageous, to her personality.

By concentrating upon Janey, Meredith also loses control over several of his other characters in the final version of the novel. The love affair between Henrietta and Chillon must, of necessity, be relegated to the background as the plot structure is shifted in the Morgan MS; and to keep it there requires the cutting of material (such as Chillon's announcement to Admiral Fakenham of his intention to woo the daughter, Henrietta's fear and hesitancies when she reconsiders her plight after the abortive elopement) which was vital to our understanding of these individuals. The beautiful Henrietta, realistic and believable in the earlier drafts, remains, then, in the last MS only a superficial portrait, her moral scruples undefined (in contrast with her clearly depicted agitation over accepting the pearl
necklace in the Cole MS), her courage untested (the omission of the proposal scene which shows the hidden strength under her soft exterior is regrettable), and her preference for Chillon not completely comprehensible. Because of these deletions, the marring of her beauty as a punishment for a coquettish nature, which serves as the climax of the last section of the book, seems more pointless than tragic.

It is also evident from our analysis of these drafts that originally Meredith had intended the Countess Livia to play a larger role in the story. The extended bargaining scenes with Fleetwood (Chapter XII of both the Cole and Nicholls MSS) present her as a secondary, but nevertheless vital, participator in the negotiations between the young Lord and Miss Fakenham. Her willingness, for adequate financial compensation, to lead Henrietta into a marital trap, shows the hard practicality of a beautiful, but economically straightened, noblewoman who must act mercilessly in order to maintain her social equilibrium. At the same time, her insistence that Henrietta accept the pearl necklace with good conscience (in both the two early drafts) displays a moral pragmatism based on self-preservation. Adding to the complexity of her character in these initial MSS is the veiled power struggle between the Countess and her step-son (e.g., in the scene where Livia does everything in her capacity to prevent the young Lord Cressett from succumbing to Russett's deliberate enticements—significant action which is
condensed to merely a few sentences in the Morgan MS), as she tries to maintain her balance between accepting his economic bribery while, simultaneously, keeping herself free from his tyranny. Shrewd, at times brutal and amoral, she nevertheless wins our sympathy in the earlier fragments as we come to understand both her precarious position and the latent humanity beneath her brittle exterior. It would be credible for the woman who appears in the Cole and Nicholls drafts to marry a callow boy (Cressett) for social and economic security, and to shortly thereafter become the poignant figure who discovers that her own human resources must be strong enough to shield her young husband from his own reckless self-destruction. However, because each of these scenes is either cut or tightly condensed in the final draft, Livia's portrait remains an unsatisfactory one, her elopement with Cressett—as well as the later news of her good influence upon him—becoming simply an authorial device, rather than an integral element in the whole theme of Victorian marriage.

Other figures are also summarily dismissed by Meredith in the last MS. The comic scenes between Mary Dump and Sir Graham are entirely omitted, as is Admiral Fakenham's defense of Carinthia (to the members of the dinner party in the Cole MS, and to Livia in the Nicholls MS). In addition, descriptions and segments of dialogue are deleted (e.g., the Cole draft's presentation of the vigorous portrait of Captain
Abrane), while Sir Meeson Corby—so perfectly presented as the pompous little toady in the Cole MS—is allowed in the Morgan draft to retain only a fraction of his earlier role. Thus, Mary Dump, Captain Abrane, Admiral Fakenham, and Sir Meeson Corby—minor characters of some substance and vitality in the earlier versions—become mere shadows in the last MS. As a result, the author forfeits much of the satire implicit in his comic touch. Very likely, the structural problems here were intensified by an approaching deadline; something had to be sacrificed, so Meredith chose to cut the secondary characters. As he wrote to his daughter during the composition of this novel (August 7, 1894): "I have had to drive two dozen characters as two, making all run together to one end."¹ The inherent harm wrought to the story is evident in his introducing a myriad of minor figures in the beginning chapters (M. de St. Ombre, Mary Dump, Lord Cressett, Chumley Potts, to name a few) who are, bewilderingly for the reader, dropped or given only passing attention as the novel progresses.

Surely much of the blame for this ultimately unsatisfactory work must be placed upon the physical and mental fatigue of a wearied Meredith, wracked by illness, beset by contractual obligations, and determined to finish a MS to which he had devoted a large segment of his life. And,  

Indeed, the fifteen long years involved in its sporadic composition play a decided role in the book's failure. In returning to work on it after a five-year lapse (1884) and again five years later (1889), he must have found much of the first, fresh, creative impulse gone. Consequently, the writing in the novel is extremely uneven, the narration frequently plodding along in a lumpish manner with the author writing by rote and duty, rather than inspiration. The stylistic disparity is reflected, for example, in radiant descriptive passages such as this one:

The phantom ring of mist enclosing for miles the invariable low-sweeping dark spruce-fir kept her thought on them as close as the shroud. She walked fast, but scarcely felt that she was moving. Near midday the haunted circle widened; rocks were loosely folded in it, and heads of trees, whose round intervolving roots grasped the yellow roadside soil; the mists shook like a curtain, and partly opened and displayed a tapestry-landscape, roughly worked, of woollen crag and castle and suggested glen, threaded waters, very prominent foreground, Autumn flowers on banks; a predominant atmospheric greyness. The sun threw a shaft, liquid instead of burning, as we see his beams beneath a wave; and then the mists narrowed again, boiled up the valleys and streams above the mountain, curled and flew, and were Python coils pierced by brighter arrows of the sun. A spot of blue signalled his victory above.  

which are juxtaposed to such segments as this inert, methodical delineation of Gower:

He had the Cymric and Celtic respect of character, which puts aside the person's environments to face the soul. He was also an impressionable fellow among his fellows, a philosopher only at his leisure, in

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2George Meredith, The Amazing Marriage, I, p. 47.
his courted solitudes. Getting away some strides from this girl of the drilling voice,—the shudder-voice, he phrased it,—the lady for whom she pleaded came clearer into his view and gradually absorbed him; though it was an emulation with the girl Madge, of which he was a trifle conscious, that drove him to do his work of service in the direct-est manner.  

An additional problem involved in the novel's weaknesses—heightened by the fact of *The Amazing Marriage*’s intermittent creation—lies in Meredith's habit of beginning to write without a full and detailed outline, in fact, without even having his storyline securely in mind. After discussing writing methods with the author, Edward Clodd noted in his diary (July 23, 1900): "Never outlined his novels, lived day and night with his characters and put no pen to paper till he started on the fair MS." A similar account is rendered by the Viscountess Milner (daughter of Meredith's closest friend, F. A. Maxse) as she recalls an occasion when he told her "that he never knew beforehand what his characters would do, 'I never work by a carpenter's rule.' He just had his main idea, wrote down the outline or plot, and the 'white heat of the situation' carried him through." Unfortunately, however, "the white heat" was not always capable of illum-
nating a whole novel, but instead merely highlights an occasional scene. Meredith himself, in a letter to the Reverend George Bainton, substantiated the facts of his composition method by stating: "But I do not make a plot. If my characters, as I have them at heart, before I begin on them, were boxed in a plot, they would soon lose the lines of their features." But the difficulty of *The Amazing Marriage* stems precisely from this: that the author does not maintain enough control over the organization of plot, his characters consequently are not clear, and indeed even the course of the narrative action itself is ill defined.

Yet the fact that his novel is, in many respects, flawed does not in the least lessen its importance. Certainly it is undeniable that we can learn a great deal from a study of even an author's less successful creative efforts; one thinks, for example, of the significant light shed on Hawthorne's development and ideas by his erratic last novel, *The Marble Faun*; or of the meaningful insight granted the reader by Thomas Hardy's final long prose narrative, *Jude the Obscure*. Thus it is that we gain knowledge of the creative processes, of the workings of an artistic mind, not only as a result of the successfully integrated literary endeavors, but also as a result of the less perfect works. And in Meredith's case, due to the rich body of MS material available, we can even trace the steps by which this story

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6AL in the Beinecke Library.
and its characters begin to slip out of his sure grasp, and we can make reasonable conjectures concerning the causes of the novel's decline throughout the many drafts.

It is, moreover, significant that Meredith himself recognized the failings of this novel; the fact that, as we have seen, he reworked it through four extant MS drafts, plus the lost first segment of eleven chapters (1879), over a period of fifteen years, presents distinct proof of his concern with its structural difficulties. As already seen, even the final fair copy (the Morgan MS) is heavily revised and corrected. Yet, even after this last MS had gone to the publisher's reader, the author was still in the throes of rewriting, as shown in the extensive textual changes between the Morgan draft and the first edition (Chapter VIII of this thesis). It appears, in addition, that these revisions were carried out in two stages: first, that he made numerous corrections in the typescript which was taken from the final MS, and upon which the serial was based (e.g., the final philosophical comments of the narrator persona are found in the serial and first edition, but not in the Morgan MS, indicating that this important insertion was probably added to the typescript); and, second, that he again rewrote several passages in the proofs for the English first edition (proved by the existence of added or deleted segments in the first

7 Remember that Meredith apparently received no proofs from Scribner's since they have no record of sending him any.
edition which do not occur in either the serial or the last draft: see Chapter IX of this study). Many of these changes are necessary and substantial. One thinks, for instance, of the sharply pruned conversation scene (Chapter XXXI of the novel) in which Gower defends Carinthia's need for money of her own --yet the fact remains that the revision of a basically ill-constructed story, no matter how extensive the word substitutions and deleted or added passages are, will be inadequate as long as the original framework is retained.

Even after the first edition had appeared in print in England and America, the author (though assuredly wearying of the project by now) had not completed his task. For when the interleaved fourth edition was sent to him for correction by Constable and Company, he doggedly set to work again. A short digression is allowable here in order to re-emphasize a point already made in Chapter IX of this thesis: in the process of examining Meredith at work on this novel, as we compared the first edition with the Morgan draft, and the fourth edition with both the first and the Memorial editions, numerous textual inaccuracies have been disclosed. Not only are the published versions riddled with typographical errors, but not all of the author's final corrections of the later fourth edition have been incorporated into the subsequently printed texts. Consequently, we have in The Amazing Marriage a corrupt and unreliable text, although, on the basis of my collection of the MSS and published copies, a precise text
could be established. But we see here the need for a completely accurate edition, not only of this narrative, but of all the Meredith novels, before a definitive and exact evaluation can be made of his stature as a writer.

In returning again to the discussion of his corrections of the fourth edition interleaved, we have found that feebleness and creative inertia, an exhaustion of both mind and body, characterize these last revisions. Concentrating upon three of the weakest structural elements—a blurred delineation of Lord Fleetwood's figure, the hazy facts of the wedding night, and the denouncement of Russett's life—Meredith inserted several passages further describing the young Lord's streak of cruel tyranny (e.g., when Fleetwood, standing outside the Royal Sovereign Inn, coolly premeditates his abandonment of his bride), segments making more explicit and credible the appearance of the husband at Janey's window, and by authorial fancy footwork creating an ambiguity concerning Fleetwood's supposed adoption of a monastic life.

8 When Clodd approached Meredith (11 June, 1895) regarding "Constable's offer to publish a Library edition including the poems in one volume; also a book of selections," he found his friend indifferent to the project. As Clodd explains, "I urged this, but he says he is listless about doing anything, even the writing of more stories." ("Meredith's Conversations with Clodd—I," p. 308.)

9 Clodd reports (January, 1896) that Meredith was concerned about Mrs. Alice Meynell's reception of Fleetwood's end: "As she is a Catholic, he wishes her to know that the incident of the retirement of Fleetwood (in The Amazing Marriage) to a monastery is solely on the report of Dame Gossip." ("Meredith's Conversations with Clodd—II," TLS (May 22, 1953),
The significant point here, however, is not simply that the novel ultimately fails, but that the author himself, despite his closeness to the work, had the objectivity and perspicuity to grasp the essentials of its failure. He clearly saw where the weaknesses lay: in the credibility of the marriage, in the verisimilitude of his two main characters (Fleetwood and Carinthia), in the need to somehow hold together tenuous plot threads, and to control the exaggerated, highly stylized prose that flowed from his pen. That he could not, after fifteen years of intermittent composition on the book, reconcile all these elements is understandable; that he sometimes cut pertinent action and did not adequately prepare the reader for events and character development is forgivable. Before censuring Meredith's...p. 324.

Indeed, the author's growing affection for Mrs. Meynell (who had won his friendship by her glowing review of his last novel in The Pall Mall Gazette) may have been a major factor in his making Russett's Romanism ambiguous, rather than certain, when he revised the fourth edition shortly thereafter.

These are not failures found only in this last novel, however; they plagued him as an artist throughout his life. For example, similar editorial inadequacy is revealed in his helter-skelter cutting of the first chapters of Richard Feverel for the new edition of 1878 (see Chapter VII of this thesis, in), his blue pencilling between the serial copy and the published editions of scenes vital to Harry Richmond, and his obscure deletions and rewritings between the first and second drafts of One of Our Conquerors. Thus, the failure of The Amazing Marriage fits into a creative pattern which indicates that Meredith, though a masterful and gifted writer, lacked the critical eye necessary to incisively edit his own work. Perhaps it is significant that, although productive in all areas of creative writing—poems, short stories, novels, and even a partially completed dramatization of The Egoist—only rarely tried his hand at literary criticism.
shortcomings, one must keep in mind that few authors have the capacity to function shrewdly also in the editorial position.

In essence, despite the surge and decline of this narrative, the erratic progression of plot and characterization, we have a vital picture here of a major Victorian at work. Indeed, although several short articles have been published dealing with the author's artistic methods, this study is the first completed analysis of any length treating a large body of Meredith's MSS and published material. Furthermore, the different versions of this last novel cover a span of time from the height of his creative activity to the end of his productive years. Perhaps it is not amiss to state that the era of the Victorian novel, in a sense, ends with this last prose work of the author; certainly, The Amazing Marriage, with its sensibility, highly artificial style, and philosophical digressions, belongs more to the nineteenth century than to the modern tradition. That this work may mark the close of a literary period is reinforced by its juxtaposition at the same time, in the 1890's (partly as a result of the innovations which Meredith himself had made in the novel form), to the emergence of the modern

11 See the articles already cited throughout this thesis: Fred C. Thomson's work on One of Our Conquerors (Chapter I, 28n), L. T. Hergenhan's study of Harry Richmond (Chapter I, 34n), and Gillian Beer's analysis of The Amazing Marriage (Chapter I, 33n).
novel with Hardy's Jude, George Moore's Esther Waters, and Conrad's Heart of Darkness.

This novel, then, The Amazing Marriage, is the final major prose work of one of the last of the great Victorians—an author of 17 novels, numerous short stories and volumes of distinguished poetry. We have here a significant body of extant material for a significant nineteenth-century literary figure. We have explored, dissected, and analyzed the drafts, fragments, and published editions—and we have, consequently, examined the step-by-step process of the building of a novel; we have seen, indeed, a major Victorian artist at work.

The start I have made with Meredith's MSS is precisely that: a beginning. One is immediately aware of the detailed and careful work still to be done on this author in order to gain a better understanding of creative processes in general, and of the Victorian novel in particular. More than this, my study reveals the need for further work on many other Victorian writers. Pertinent scholarly inroads have been made by John Paterson in The Making of "The Return of the Native,"12 in Grace Calder's study of The Writing of "Past and Present,"13 and in Butt and Tillotson's Dickens at Work.14


Yet all of these studies are a modest commencement in a vast and extremely significant area of scholarly endeavor. Such a great deal still remains to be accomplished in an evaluation and understanding both of the Victorian period and its writers, and a key starting place is the extensive bulk of relatively untouched MS material for figures such as Hardy, Eliot, Bulwer-Lytton, and, of course, George Meredith. A study of the "making" of The Amazing Marriage thus takes us one step forward in a twentieth-century approach to an important Victorian artist.
APPENDIX I

In the following enumeration of textual deviations between the Morgan MS and the first edition, I have not noted the correction of spelling errors (such as Meredith's mis-spelling of "ceiling" as "cieling" in the MS), nor, as already stated, the change of Potts' name from "Chulmley" to "Chumley." Furthermore, minor variations in punctuation have not been included unless the change affects the meaning of a passage. All other discrepancies and changes, however, have been indicated. Unless otherwise stated, italics are my own and are employed to underscore the words and phrases which vary in the two texts.

<table>
<thead>
<tr>
<th>Morgan MS</th>
<th>First Edition</th>
</tr>
</thead>
<tbody>
<tr>
<td>. . . the bursts of music</td>
<td>. . . the burst of music</td>
</tr>
<tr>
<td>. . . (2)</td>
<td>(I,95)</td>
</tr>
<tr>
<td>. . . of our embryo idea</td>
<td>. . . of the embryo idea . . .</td>
</tr>
<tr>
<td>. . . (3)</td>
<td>(I,96)</td>
</tr>
<tr>
<td>. . . of those two periods</td>
<td>. . . of these two periods . . .</td>
</tr>
<tr>
<td>. . . (3)</td>
<td>(I,96)</td>
</tr>
<tr>
<td>. . . until the purse is a shelled body on a gallows</td>
<td>. . . until the purse is an empty body on a gallows</td>
</tr>
<tr>
<td>. . . (4)</td>
<td>(I, 98)</td>
</tr>
<tr>
<td>. . . on the borders of the promenade (4)</td>
<td>. . . on the border of the promenade (I,98)</td>
</tr>
</tbody>
</table>
... among the chattering circle ... (4)
... along the paths ... (6)
... no room in it for comparisons ... (7)
... on those tides, & caught ... (8)
... with three parti-coloured liquers ... (9)
... slips along ... (9)
... composed in her colouring of day & night ... (9)
... bestowed her on him in passing; & one among them was to stand fast & be as good as the shade of the incomparable lady herself; his possession in an image of her, who had already enriched him past measure. All the while ... (11)
... on & about the number 7. (13)
... in three pockets ... (13)
... here's child's play! (13)
... as Mr. Woodster ... (14)
... in command in the Mediterranean. (14)

... among the chattering circle ... (1,98)
... along the path ... (1,99)
... no room for comparisons ... (I, 101)
... on those tides, pulled along the current, and caught ... (I, 102)
... with piled parti-coloured liquers ... (I, 103)
... slips after it ... (I, 103)
... composed of day and night in her colouring ... (I, 104)
... bestowed her on him in passing. All the while ... (I, 104-05)
... on the number 17. (I, 107).
... in three points ... (I, 107)
... here is child's play. (I, 108)
... as Mr. Woodler ... (I, 108)
... in command of the Mediterranean squadron. (I, 109)
Morgan MS

... with the girl ...
(15)

... Fleetwood crowed [?] & bowed. (15)

First Edition

... with this girl ...
(I, 109)

... Fleetwood moved & bowed. (I, 110)

CHAPTER X

... Woodseer ... (16)

... mark the doings. (16)

... bright planet ... (17)

... he pleased. (17)

Behind about twenty paces
... (19)

... testified an oath
... (21)

... forceful looks ... (22)

"There's nothing to laugh at." (22)

... would be ... (23)

... on along ... (23)

"I bet ... " (24)

CHAPTER XI

... vaunted ..., (30)

... appearance crossed out and his exterior added over it ... (31)

... an anticipation ... (33)

First Edition

... Gower Woodseer ...
(I, 110)

... record the doings. (I, 111)

... bright planet star ... (I, 112)

... he may please. (I, 112)

About twenty place behind ...
... (I, 114)

... justified an oath ... (116)

... powerful looks ... (I, 117)

'You've nothing to laugh at.' (I,118)

... would have been ...
(I, 119)

... along on ... (I, 119)

'I'll bet ... ' (I, 119)

First Edition

... his exterior ... (I, 125)

... her anticipation ... (I, 128)
... mountain ... (34)
... be set to stand ...
(35)
... slipping out ...(37)
"... I say Carinthia did ...
..." (38)
... by happiness ... (38)
... reading me ... (38)
... the charm ... (38)
... of the forest ... (42)

CHAPTER XII
... to talk of her mountain home ... (46)
... on the walk ... (46)
... he may incur. (46)
... he bids observe ... (49)
... cap of golden wishes. (50)
... knowledge of Russett ... (51)
... two pounds & seventeen shillings. (53)
... without a transmission ... (53)

First Edition
... mountains ... (I, 129)
... be got to stand ... (I, 130)
... slip out ... (I, 134)
'... I say your Carinthia did ...' (I, 135)
... withhappiness ... (I, 135)
... reading this letter ... (I, 135)
... charm ... (I, 136)
... in the forest ... (I, 139)
... to talk on the beat of her mountain home ... (I, 143)
... for the walk ... (I, 143)
... he may incur; and dreadful they were. (I, 143)
... he bids us observe ... (I, 148)
... cup of golden wishes. (I, 148)
... knowledge of Edward ... (I, 150)
... two pounds and fifteen shillings. (I, 152)
... without transmission (I, 153)
Morgan MS

... the girl's talk ...
(54)

... they sat side by side like a coachman driving an unknown lady fare. (56)

First Edition

... the young girl's talk
... (I, 153)

... they sat side by side all but dumb, he like a coachman driving an unknown lady fare. (I, 157)

CHAPTER XIV

... of Croridge... (57)

... of this island...
(57)

... heavy...
(57)

[OMITTED FROM THE MS]

A sour relish of the irony in his present position sharpened him to devilish enjoyment of it, as the finest form of loathing: on the principle that if we find ourselves consigned to the nether halls, we do well to dance drunkenly. He had cried for Romance--here it was! (I, 158-59)

... raised hat...
(58)

... themselves egregious.
(58)

... absorbed spectators
... (58)

... to the left...
(58)

CHAPTER XV

Exuberance tossed off his royal phrases, which are not to be cracked. (59)

[OMITTED]
Morgan MS

It may . . . (59)

[NOT IN MS]

. . . that the vile
Henrietta . . . (61)

Noblesse oblige . . . (61)

. . . the nobility of
Russett . . . (61)

. . . involving females
. . . (67)

. . . the Earl of Fleetwood's
man, Kit Ines . . . (67)

First Edition

It should mean . . . (I, 160)

It recalled and it was not the face; it was the skull of the face or the flesh of the spirit. Occasionally she looked for a twinkle or two, the creature or vision she had been, as if to mock by reminding. (I, 163)

. . . that vile Henrietta
. . . (I, 163)

. . . the nobility of Edward Russett . . . (I, 164)

. . . involving the female of man . . . (I, 171)

. . . the Earl of Fleetwood's chosen Kit Ines . . . (I, 172)

CHAPTER XVI

He drove along through to muffling turf . . . (71)

. . . all hopping for an occasional sight . . . (71)

. . . the squarer man . . . (72)

"There is really no obligation. I would be where you are." (73)

. . . they conjure the gale, be hanged! (73)

. . . & he stared [?] at his betting mania, which destroyed the pleasure of a show he loved. (73)

. . . which of us two the better man! (73)

He drove along over muffling turf . . . (I, 176)

. . . all hoping for an occasional sight . . . (I, 176)

. . . the square man . . . (I, 178)

[OMITTED AFTER THE SENTENCE: 'I will be here, if you are here." (I, 178)]

. . . they conjure the gale, and be hanged (I, 179)

. . . he swore at his betting mania, which destroyed the pleasure of the show he loved. (I, 179)

. . . which of us two is the better man! (I, 180)
Morgan MS

... cleverly, easily, rant-ingly ... (76)
... were not quite acceptable. (76)
... when they sing that pigeon note ... (77)
... stand equal to all the forms. (80)
[The rest of this passage is lacking.]

First Edition

... cleverly, easily, danc-ingly ... (I, 182)
were not acceptable. (I, 183)
... when they sing that note ... (I, 184)
... stand equal to all the forms. Ben Todds, if ever man in England, looked the picture you might label 'Bellyful,' it was remarked. Kit Ines had an appearance of springy readiness to lead off again. So they faced on the opening step of their march into English History. (I, 186)

... engaged in a parting rally of compliments; the beaten man said his handsome word; the best man capped it. (80)

Not one of them alluded to the philosophical 'hundred years hence.' (80)
[THE REST OF THIS PASSAGE IS LACKING IN THE MS.]

... engaged in a parting rally of good-humoured banter; the beaten man said his handsome word; the best man capped it with a compliment to him. (I, 187)

Not one of them alluded to the philosophical 'hundred years hence.' For when England, thanks to a spirited pair of our young noblemen, has exhibited one of her characteristic performances consummately, Philosophy is bidden fly; she is a foreign bird. (I, 187)

CHAPTER XVII

... think of the quaint young woman ... (80)
... an opponent's bruises ... (81)
... merry little runners ... (83)

... think of the contrarious young woman ... (I, 187)
... an opponent's bruising ... (I, 187)
... many little runners ... (I, 191)
If she was not found there . . . (84)

. . . where there was no meekness. (85)

. . . drew the breath through the lips . . . (85)

If she was not there . . . (I, 191)

. . . when there was no meekness. (I, 192)

. . . drew the breath of pain through the lips . . . (I, 192)

CHAPTER XVIII

. . . of London & Westminster bridge . . . (89)

. . . of London or on Westminster bridge . . . (I, 197)

. . . she has not beauty . . . (90)

. . . she has no beauty . . . (I, 198)

. . . for the teeth; & Wood­seer's munching . . . (91)

. . . for the teeth. Woodseer's munching . . . (I, 200)

. . . thin-edged layers of still cloud . . . (91)

. . . thin-edged layers of still upper cloud . . . (I, 201)

I made use of such orna­mental literary skill as I possessed, to prove urgency. (93)

As I was dealing with a scholar­ly one, I made use of such ornamental literary skill as I possessed, to prove urgency. (I, 203)

I lodged over a baker's shop. (93)

I lodged over a baker's shop. I had good walks, and learnt something of forestry there—a taking study. (I, 203)

. . . tramped it home . . . (93)

. . . tramped away . . . (I, 203)

You may remember the green grocer Tobias Winch? He was a reverent man, with the craving, by fits. He passed away in shrieks for one drop. I had to pitch my voice to the top notes to get hearing for the hymn. (94)

You may remember the green­grocer, Tobias Winch? He passed away in shrieks for one drop. I had to pitch my voice to the top notes to get hearing for the hymn. He was a rever­ent man with the craving by fits. (I, 204)

. . . heat of feeling . . . (96)

. . . heart of feeling . . . (I, 208)
The small stuffed shop . . .
(I, 209)

CHAPTER XIX

... into a corner knocked off the shop . . . (I, 210)

... that would be heated . . . (I, 211)

Madge nodded, looked . . . (I, 211)

My brother has married a most beautiful lady. (I, 213)

If he's to be found!—he's a lord, too. (I, 215)

... to face the soul . . . (I, 216)

upon the top of that nobleman's coach . . . (I, 218)

CHAPTER XX

Money of his father's . . . (I, 219)

... he curiously read backward, that . . . (I, 220)

in a coach and four . . . (I, 221)

... the noted haunt of thieves and bankrupts and the abandoned . . . (I, 221)

Her husband was the unriddled riddle we have in the wealthy young lord,—burning to possess, and making tatters of all he grasped, the moment it was his own. (I, 224)
Their fault is that they do not instruct . . . (110)

. . . they remain with us like the tolerated old aristocracy, which may not vote nor govern . . . (110)

Her heroes & heroines prove her an estimable soul. But if their joints are stiffened by our short probings for the common nature of them, they are a pensioner puppetry. Moreover, the deuteragonist or secondary person can at times tell us more of them than circumstances at furious heat will help them to reveal. She will have him only as an index-post. (110)

. . . endless ejaculations anent. . . endless ejaculations over the mystery . . . (I, 225)

That is the heavy sighing which follows gulps of brandy: the sighing mouth, the shaking pate, a succession of collisions has that effect on her & us: moreover, the Romance which entreats the full-grown mature to listen with the gape of youth again, will teach young nous to despise its bloody attitude & tinsel buttons. Young nous is not cynical without the very good reason for it which it derives from the prolonged exhibition of the nursery dollys knocking their noses upon one another & queaking ventrically by contrivance. (110-11)
... we must be inside the heads of our people as well as the heart in days of a growing activity of the head.
(Ill)

... the Countess Livia, who had come down hurriedly to see the Admiral . . . (Ill)

... she feebly suggested that the admiral would best be able to say:—though indeed the admiral ought not to be disturbed before the doctor's next visit . . . (112)

... his thought . . . (112)

I knew him; well, you know him . . . (113)

CHAPTER XXI

... the brand of the Pharisees on his race.
(116)

... without which was no comprehension, therefore no enjoyment of nature possible to him. (116)

... the childish remark set her quivering on her heights in Gower's memory.
(117)

... the writing of his letter . . . (117)

he had surmounted the task of getting at his resolution to do it . . . (118)

... the brand on his race.
(I, 231)

... without which was no comprehension, therefore no enjoyment, of Nature possible to him. For Nature is the truth. (I, 231)

... the childish remark set her quivering on her heights, like one seen through a tear, in Gower's memory. (I, 233)

... the writing of the letter . . . (I, 234)

... he had surmounted the task of conceiving his resolution to do it . . . (I, 234)
... kings could not command ... (119)

... kings could never command ... (I, 237)

... his burning sensi-
tiveness to delicacy ... (120)

... his burning sensitiveness to grace and delicacy ... (I, 238)

... would surpass all legends ... (120)

... would outdo all legends ... (I, 239)

Dame Gossip is meaning & shaking; she will have her young men remain enigmas, & all of us be wondering at them, wandering after them down the mazy ways of her infantile extravaganza; because, she says, the drop (?)--scene is on Romance when wonder ceases. But wonder is a self-multiplying member if we get a grain of it behind the ribs; the deeper we go into those vast recesses the wonder; & mounting thence to the domed region in active communication with them behind the frontal bone, we find that there never was anything on earth as profoundly astonishing; for we have then the key to places never so immense, to spheres beyond the scraped surface of our small ball of a globe; & we are in among the twists & plaits & combinations, & the darknesses & discernments, the revelations leading to mysteries, the mysteries in their turn unfolding. And now it is the throbbor below who heads the variegated rout; now, for one spark--expiring blaze of a moment, the wigged conclave of the Bench above shall be seen directing it. Here are marvels for us. People who are not on the march backward to humanity's bloody nursery, (a favourite march, if in only fancy, with an originally pirate people)
should prefer them rather than
the covered morsels Mistress
Gossip pops into gapers' mouths,
for the satisfaction of seeing
their optics heel white sheets
over until their digestions re-
ject—if they are to continue
sane. She forgets that diges-
tion is the Rhadamanthus of
narratives. The mother of the
craft imperils its existence
past the shallow. (121)

So Fleetwood went . . . (122) Fleetwood went . . . (I, 239)

... to sit a row . . . (122) ... to sit in a row . . . (I, 239)

CHAPTER XXII

"Oh, certainly she would be
here now, if I could have been
sure of my letter hitting you
in town." (122-3)

With Lord Pitscrew for a de-
clared Mahommedan, we shall
have a pretty English
aristocracy in time. (124)

"I am indebted to your lady-
ship for the information," he said. (124)

"Quite, madam . . ." (125)

"I've spoken . . ." (125)

... & not, in a moderate
manner, castigate. (126)

... for a dinner . . .
(126)

With Lord Feltre proselytizing
for his Papist creed, Lord
Pitscrew a declared Mohammedan,
we shall have a pretty English
aristocracy in time. (I, 242)

'I am indebted to your lady-
ship for the information,' he
said, and maintained his
rigidity.
The great lady stiffened.
(I, 243)

'Quite, m'am . . .' (I, 244)

'I have spoken . . .' (I, 244)

... and not, in a modern
manner, castigate. (I, 245)

... for dinner . . . (I, 245)
Morgan MS

CHAPTER XXIII

... marriages by the ten thousand . . . (127)

... so tattled . . . (129)

One signal from the man, & he stops drinking . . . (130)

... bundle & hustle . . . (132)

They crowded round the bore who had scattered them. So he fed them, he 'saw possibilities', cogitated, & acquiesced. (132)

... two male servants . . . (133)

[OMITTED]

... a dry fish . . . (133)

... their voices accompanied the shouts of the gentlemen . . . (133)

Adjoined to "Mackrell" . . . (134)

... she slips round him. (134)

... animated by the spirit of English humour . . . (135)

... he shouted. His voice was enough. Cock Robin crowing . . . (135)

First Edition

CHAPTER XXIII

... marriages by the thousand . . . (I, 246)

... so talked . . . (I, 250)

One signal from the man he has hired, and he stops drinking . . . (I, 251)

... bundle and hustle. . . (I, 254)

They crowded round the bore who had scattered them. (I, 254)

... two servants . . . (I, 255)

Now, here we come to the history: though you will remember what History is. (I, 255)

... a dried fish . . . (I, 255)

... their voices accompanied the gentlemen . . . (I, 255)

Conjoined to 'Mackrell' . . . (I, 257)

... and one of the pair slips round him. (I, 257)

... animated simply by the spirit of English humour . . . (I, 258)

... he shouted. 'Cock Robin crowing' . . . (I, 258)
Morgan MS

... & his threat of the magistrate, excited derision. (136)

First Edition

... and his threat of the magistrates, excited the crowd to derisive yells. (I, 260)

CHAPTER XXIV

Henrietta could seem to herself ... (139)

... for the man ... to be wifeless in wedding her. (141)

He carried away his impression, for which Henrietta was to pay. (144)

Henrietta could see herself ... (I, 264)

... for the wealthy man ... to be wifeless in wedding her, despite his wealth. (I, 266)

He carried away his impression. (I, 269)

CHAPTER XXV

... & won't hear that name. (149)

... as it is not revealed by men ... (151)

... his countenance was blank plaster ... (156)

... allowed to go ... (158)

... and won't hear that name abused. (II, 3)

... as it is not revealed so much by men ... (II, 5)

... his countenance was blank whitewash ... (II,10)

... allowed to go on ... (II,13)

CHAPTER XXVI

... his troop ... (101)

Henrietta ignores it in this letter to Chillon ... (162)

... it may move him, to harmonize him. (162)

... looking up for him to look. (163)

... his emulous troop ... (II, 17)

Henrietta despatched at this period the following letter to Chillon ... (II, 17)

... it may move him. (II,18)

... looking up for him to look down. (II,18)
Morgan MS

Cover me, my lord & love, my lover, my cause for-- (165)

... the bulk of it was entailed. (167)

... tried to get ... (167)

... they both desired to be doing ... (168)

First Edition

cover me, my lord and love, my cause for-- (II, 20)

... a portion of it was entailed, Esslement and the Welsh mines. (II, 23)

... tried vainly to get (II, 23)

... they both desiring to be doing ... (II, 24)

CHAPTER XXVII

... this being "the way for the rearing of strong men." (169)

... preferred by this wiseacre Coelebs. (171)

... she was the barbarian survival ... (172)

... the remainder sparks ... (173)

... while Henrietta held her throne respected? Respected was her due ... (174)

... a second perusal of Gower Woodseer's letter told of a little incident. (174)

Mrs. Wythan related it to Gower. (174)

If both those two women ... (175)

First Edition

cover me, my lord and love, my cause for-- (II, 20)

... a portion of it was entailed, Esslement and the Welsh mines. (II, 23)

... tried vainly to get (II, 23)

... they both desiring to be doing ... (II, 24)

CHAPTER XXVII

... this being 'the way for the rearing of strong men.' She condescended to the particulars, that she might tough him. (II, 25)

... preferred by the wiseacre Coelebs. She tricked him cunningly and struck a tremendous return blow in producing her male infant. (II, 27)

... she was the plain barbarian survival ... (II, 29)

... the remaining sparks ... (II, 30)

... while Henrietta held her throne? Consideration was her due ... (II, 31)

... a studious re-perusal of Gower Woodseer's letter enriched a little incident. (II, 31)

Mrs. Wythan down in Wales related it to Gower. (II, 31)

If both those women ... (II, 32)
Mallard now . . . Chummy Potts would have been better. (177)

. . . the devout objection . . . (180)

. . . an effect of the comical . . . (181)

. . . under supervision of a watchful-eyed fourth; & all were white caps of one pattern; they repaid scrutiny—punctually as he said—with just the modest lifting of a lid to return it. (181)

. . . array of provisions . . . (182)

. . . every absurdity was anticipated. (182)

Such is the fate of a man who has come to be dogged by the humour . . . (182)

Our enemy's laugh rouses to wariness . . . (183)

. . . & of her dance of proud delight in the shop . . . (183)

. . . a trophy for the countess; a weapon, it may be. (184)

And it was called, we are informed, "The Picadilly Chase" from that day. (184)

. . . in reward of kindness to her . . . (186)
Morgan MS

... so justifiable then, now hideous. (186)

... & escape annoyances. (187)

... cool as a loyal wife could wish ... (187)

... romantic and a mean arithmetician ... (191)

... a considerable dose of Welsh blood ... (191)

That is why they have often to feel themselves exiles ... (191)

Add to the singular differentiation ... (191)

... the ultra-feminine, verging to frail. (192)

First Edition

... so justifiable then, as he forced himself to think, now hideous. (II, 45)

... to escape annoyances. (II, 46)

... cool as a loyal wife could wish him to be. (II, 46)

... romantic and a close arithmetician ... (II, 50)

... a considerable infusion of Welsh blood ... (II, 50)

That is why, and even if they have a dose of the Teuton in them, they have often to feel themselves exiles ... (II, 51)

Add to the single differentiation ... (II, 51)

... the ultra-feminine, whom they hate for her inclination to the frail. (II, 52)

CHAPTER XXIX

... rather fierily. (193)

... for some help ... (194)

A smile swept the notion away; it was no thought. But her love of her brother ... (194)

... when sees no goblins ... (194)

... he put it. (199)

... to the bargain. (199)

... rather fiercely. (II, 54)

... of some help ... (II, 54)

Her love of her brother ... (II, 54)

... when she sees no goblins ... (II, 55)

... he put it, like a true son of the pirates turned traders. (II, 61)

... into the bargain. (II, 61)
Morgan MS

... if a man's got no paytron. (199)

I behaved respectfully ... (199)

... my lady with her child ... (200)

... admiration of my manly valour ... (200)

First Edition

... if a man has got no paytron. (II, 61)

I behaved respectful ... (II, 61)

... my lady and her child ... (II, 61)

... admiration for my manly valour ... (II, 62)

CHAPTER XXX

... the skyless, broad, low, moving spaces overhead ... (203)

... as good for women as for men. (203)

... momently quieted ... (203)

... if a slave to a patron thinks at all. (204)

"... I had a store to support me four years ..." (205)

... assailing it. (208)

"... I was the wretch ..." (209)

... what banquet is ... (211)

CHAPTER XXXI

... pursuit of her husband ... (212)

... impertinently, & pointlessly, therefore offensively ... (214a)

... pursuit of my husband' ... (II, 77)

... impertinently, and pointlessly; offensively ... (II, 80)
"A year with you, & I have . . ." (214b)

"Don't be a prosy dog Gower Woodseer."
"If poetry's to hold together, it must have the mortar. So I was forwarded on to the castle here; & I pocket my pay & do nothing for it."
"You've got an infernal conscience."
"It rubs me clean. But you're disgusted now because I don't jump you with phrases from my alembic."
"The dead flat stuff you talk one can hear anywhere."
"The tyrant you choose to play flattens & deadens everything about you."
"That's from the mouth of a defender of the Fair!"
"A sharp return confesses a hit. But this is your game; try your hand at mine."
"I see no game."
"Will you come over to the Wythans. . .?" (214b)

". . . the thing I like best. You like it best. Therefore . . ." (214c)

"Crazed," is a wide shot," muttered Gower. "Why tell you that? You know it as well as I. The time will come for the moods to disperse. Your Ixionides & the others fear you; frown till you bring night down;--I don't one bit. I didn't when I was not independent. Now, with my thanks to you, I am, & you must hear the dead flat stuff. I am aware of the suspicion Lady Fleetwood houses. It's past reason, not arguable. I
Morgan MS

don't plead her case. The explanation is physical. She had a troubled period . . . "
(214c)

... Fleetwood ejaculated. 'I marry one, & I'm to take to reading medical books, & have to hear a fellow mean and prose over them, till sodawater's the cry for rescue!' He yawned.

"... & it ends in the monk, if you hang much longer." 'Admit I stand a good deal." "Any amount till a nerve is touched."

"I confess, I would rather have it the mind." "You bear with me as a relief from your cloudy crew."

"Their manners are civil, sir."

"Slavish, we sometimes think together. You plump the m, to feed a beak of scorn on them. Ten years hence you'll discover that the captain of the troop was the cloudiest of the lot."

"You give me ten. If I'm not 'saved' by listening to you, Purgatory doesn't count."

"You run swift circles round yourself, to cheat the thought that you're in the narrowest of rings. You thirst to be loved: you're the prodigal there, the miser in loving."

"A bit of a scorpion in his intention," Fleetwood muttered . . . (II, 86)

"She insults me with her insane suspicion." 'She insults me with her insane suspicion.'

A swollen vein . . . (II, 86)

[Rest of passage omitted.]

First Edition

... Fleetwood ejaculated. 'I marry one, and I'm to take to reading medical books!' He yawned. (II, 83)

... and it ends in the monk, if you hang much longer.' 'A bit of a scorpion in his intention,' Fleetwood muttered . . . (II, 86)

[Rest of passage omitted]
the honest man or boor upon her, too?"
"The boor who does not become a gentleman in her presence—
he loses his name and comes under a title."
"You're a well-meaning champion, Gower Woodseer. You
might do her better service by lecturing her instead of
hitting about in the air for whoever may be near. I've
done what I could. I don't find her here; I have to think
her madish; & if she is, it's desirable that we shouldn't
meet."

A swollen vein . . . (217)

. . . exonerate his castigator. (217)

. . . exonerate his prosy castigator. (II, 86)

. . . a sort of tongue of Master Slender:—oh! better,
of course, than the puffed, purfled, bedizened prostitute
vocabulary of polysyllable oratory—much of their
forensic or parliamentary rhetoric. And better, too,
than the neat silken ribanded leg-styles of the 18th
century English Essayists imitating their La Bruyere.
Also, for choice, thanks to a thrust in it, better suiting
the purpose, than the burly Johnsonian of the Aldermanic
march into the Guildhall of the blessing on the gorging ban-
quet; stately, portly, conventionally solemn, & not
histrionically devout, though gustatory to voracity; the
Friar Tuck of the circum-oppubant quarterstaff. Bet-
ter, or at least as good in its ways; but flavourless, unsat-
isfactory, considering its object . . . (218)
CHAPTER XXXII

... women & infants being remotely secondary. (219)  

... women and infants being remotely secondary; the picturesque and poetry, consequently, sheer nonsense. (II, 88)

... a vision of the complacent, jowled, blue-coated monarch aswing on the signboard of the Royal Sovereign inn . . . (221)

... a vision of the complacent, jowled, redundant, blue-coated monarch aswing in imbecile merriment on the signboard of the Royal Sovereign inn . . . (II, 89)

... her challenging march . . . (221)

... her challenging match . . . (II, 90)

... she replied to it in the exactest measure. (222)

... she replied to it in the exactest measure, as if an instructed proficient. (II, 90)

That shaking of her gown . . . were insatiate. (226)

The shaking of her gown . . . sounded insatiate. (II, 95)

... swing-pace . . . (227)

... swinging pace: Death's own, Death's doer, his reaper, --he, the very Death of the Terrors. (II, 95)

CHAPTER XXXIII

... to pay tribute of our debts. (235)

... to pay tribute to our debts. (II, 103)

... he was reduced to admire . . . (II, 104)

CHAPTER XXXIV

... for the picador's . . . (242)

... for the picador's or matador's . . . (II, 110)

... Colonel Fluellen . . . (243)

... Colonel Fluellen Wythan . . . (II, 110)

... its antecedent steps . . . (244)

... its fatherly antecedent steps . . . (II, 112)
Even doggerel . . . (244)

... expressed regrets . . . (245)

... for instrument, Bacchus for arbiter . . . (246)

... & a tear expressive of his feelings. (246)

... and they all spoke English as correct as the English themselves . . . (246)

... attributing Madeira flavour . . . (247)

... to the countess . . . (247)

... inferiority on the English side. (248)

Hats aloft, they defiled before her . . . (248)

... injured her name . . . (249)

... it needs hardly be stated . . . (249)

... if the incredible . . . (250)

... he signifies. (250)

... which means tomorrow's bankruptcy . . . (250)

First Edition

Even doggerel verse . . . (II, 112)

... expressed comic regrets . . . (II, 113)

... for instrument this time, Bacchus for arbiter . . . (II, 114)

... and a tear expressive of elegiacal feelings. (II, 115)

... and they all spoke English, after five dozen bottles and gone the round, as correct as the English themselves . . . (II, 115)

... attributing a Madeira flavour . . . (II, 116)

... to the countess next morning . . . (II, 116)

... inferiority on the English side, which could boast of undubitably stouter muscles. (II, 117)

As they left, they defiled before her . . . (II, 117)

... injured his country's name . . . (II, 118)

... it need hardly be stated . . . (II, 119)

... when the incredible (II, 119)

... he would signify. (II, 119)

... which means her tomorrow's bankruptcy . . . (II, 119)
... degrades us as cruelly as it appals. (250)

... dropped a word ... (251)

... in his mortal dread of her ... (251)

Those Welshmen! (252)

Those Welshmen! Apparently they are making a push for importance in the kingdom! (II, 122)

CHAPTER XXV

Fleetwood had alternately ... (252)

... abusing of women ... (252)

If it is rather general to hate Nature ... (253)

... have heads on deer's legs ... (253)

... fighting Englishman of his day. He would not be ashamed ... (253)

... had hardly endeared ... (254)

The tone of adorable utterances is never for repetition ... (255)

... are particular deeds ... (255)
Morgan MS

A second scaling of the window . . . (255)

. . . his utter distaste . . .
(256)

. . . could not be chaster?
(256)

. . . among the mysteries
. . . (256)

. . . they are so composed
. . . (256)

. . . on their behalf . . .
(256)

. . . continually moving them . . .
(256)

. . . German Professor to English scholar. (257)

. . . the loss of a minute
. . . (258)

. . . which was referred to three leading sportsmen . . . who pronounced the wager "off." (258)

. . . was the punishment
. . . (260)

"Me, my child, my brother, too!" (260)

. . . who knows but what she saved . . . (261)

First Edition

A second scaling of her window . . . (II, 125)

. . . his utter dislike . . .
(II, 126)

. . . could not be chaster:
(II, 126)

. . . among the many mysteries
. . . (II, 127)

. . . they are of such a compound . . .
(II, 127)

. . . in their behalf . . .
(II, 127)

. . . continually moving them
. . . (II, 127)

. . . German professor to English scuffle-shoe. (II, 128)

. . . the loss of one minute
. . . (II, 128)

. . . which was eventually, after great disturbance of the country, referred to three leading sportsmen . . . who pronounced the wager 'off,' being two to one. (II, 129)

. . . was for the punishment
. . . (II, 121)

'Me, my child, my brother!! (II, 131)

. . . who knows but she saved . . . (II, 131)
CHAPTER XXXVI

. . . instrument of retribution . . . (264)

She kept it low, & felt it thrill. Instinct, until it pushes above the surface into mental air, may be backed to win a number of our risky wagers. (264)

Fellows of her class . . . Fellows of another class, possibly . . . (265)

. . . and morally, too . . . (267)

. . . they have a curve . . . (267)

. . . to resemble her then . . . (267)

. . . knowing also, as he know . . . (268)

He munched his grievance. (268)

. . . at a furnished house, if I can find one (268)

. . . to witness a test of them some day. (270)

CHAPTER XXXVII

. . . degree of difference that befitted . . . (273)

. . . being left by him. (274)

She gave her hand frankly; frankly she pressed . . . (274)

. . . degree of difference which befitted . . . (II, 143)

. . . being left behind. (II, 144)

She gave her hand; frankly she pressed . . . (II, 144)
Morgan MS

... of his having dropped
... (274)

... the whirl had been
lasting ... (274)

... & stare of the
Esslemont house-windows ... (275)

... recollection of the
wounds ... (276)

... of a crescent (276)

... rendered savoury for
... (276)

... power of sleeping ... (277)

He will end a monk. (282)

First Edition

... of a drop ... (II, 144)

... the whirl had lasted
... (II, 144)

... and the stare of the
Esslemont house-windows ... (II, 145)

... recollection of the
wrongs ... (II, 145)

... of a decaying crescent.
(II, 146)

... rendered savoury by
... (II, 146)

... power for sleeping ... (II, 147)

He will end a monk if he has
the courage of his logic.
(II, 152)

... Monarch with the loose
cheeks ... (II, 154)

CHAPTER XXVIII

A DIP INTO SPRING WATERS
[Chapter title] (285)

... jeers at the man
attempting it. He appears a
bit of a fool. (286)

... with covert lateral
references to a hitherto
erratic career ... (286)

He did respect her character.
(287)

A DIP INTO THE SPRING'S WATERS
(II, 154)

... jeers at the man attempt-
ing it. He caps himself with
this or that of their titles.
(II, 155)

... as a cover for lateral
references to his hitherto
erratic career ... (II, 156)

He did respect her character:
a character angular as her
features were, and similarly
harmonious, splendid in action.
(II, 156)
... of the fields. ... (287)  

But strike through the charm  
... myriad stars would fail  
... (287)  

... much so with those of the  
two hands & feet. (287)  

But reach through the charm  
... myriad stars will fail  
... (II, 157)  

... much so with the flowers  
of the two hands and feet.  
We do homage to those ungathered  
and reserve our supremacy; the  
gathered, no longer courted,  
are the test of men. (II, 157)  

... & he felt a petted  
familiar within him sneer &  
suggest, for a flick of the  
whip to pulpitizing poetiz­  
ing drivellers, the wholesome  
employment of a title  
or so ... (288)  

... and felt a petted famili­  
ar within him dub all pulpitiz­  
ing, poetizing drivellers with  
one of those detested titles  
... (II, 158)---------------

... than Gower preaching  
... above our native prosy;  
--his use of which, in re­  
morise for his treatment of  
Cairnthia & the desire to  
exalt her, had so humiliating­  
ly struck him to her feet  
with critical contempt of  
his poverty of speech, that  
he was raised and refreshed  
... (289)  

... than Gower Woodseer  
preaching ... above our  
native prosy. He was raised  
and refreshed ... (II, 159)  

... as well as out. And  
also she should be mindful  
... (289)  

Sarah remembered. (290)  

Sarah remembered that he had  
spoken of it before. (II, 160)  

CHAPTER XXXIX

[No chapter title given,  
p. 290.a]  

THE RED WARNING FROM A SON OF  
VAPOUR (II, 160)
Morgan MS

... reported him ...
(296)

... & sank under it ...
(300-01)

Two more, she says. (301)

... for a woman's confession. And you will undertake the payments. We have to trust ...
(301)

Quite baseless. (301)

... these poor flies of fellows ...
(302)

I shall present myself when you have written. (304)

... & read. Her father's book ...
(304)

First Edition

... reported the earl ...
(II, 166)

... and sunk under it ...
(II, 169)

Two thousand more, she says.
(II, 169)

... for a woman's confession. We have to trust ...
(II, 170)

Quite groundless. (II, 170)

... these flies of fellows ...
(II, 171)

I shall present myself two days after. (II, 172)

... and read--read her father's book ...
(II, 173)

CHAPTER XL

... from sciraice deserts ...
(306)

... more than magical reality ...
(307)

... make the best of the situation to her: I refuse help. (307)

... with a stretched hand ...
(308)

... an intellectual devil ...
(309)

Difficulties were made visible ...
(309)

... the servitorial speech ...
(309)

... from sirocco deserts ...
(II, 173)

... more magical reality ...
(II, 174)

... make the most of the situation to her. I refuse to help (II,174)

... with a stretched waven hand ...
(II, 175)

... and intellectual demon-imp ...
(II, 176)

Difficulties were perceived ...
(II, 176)

... the servitorial conventional speech ...
(II, 176)
... his intellectual devil
... (309)

... & perceiving, as she must... (309)

... collection of Ballads or in her or Dr. Glossop's voluminous papers. (310)

... like an intrusion of dazzling day upon the night ... (310)

... as you said once.
(311)

Her mistress's consent was humbly suggested in petition. (311)

... his pecuniary means, feasting on the sketch ... (312)

... her belief in marriage ... (312)

... in its avoidance of stress ... (313)

... the feminine full reply ... (315)

... so very mysterious ... (316)

"Yes, in love." (318)

... his choosing Madge.
But Fleetwood ... (320)

First Edition

... his intellectual demon
... (II, 176)

... and seeing, as she must ... (II, 176)

... collection of ballads, concerning a person quite secondary in Dr. Glossop's voluminous papers. (II, 310)

like an instrument of dazzling day upon the closed eyelids of the night ... (II, 177)

... as you told me once.
(II, 178)

Her mistress's approbation was timidly suggested rather than besought. (II, 178)

... his pecuniary means, for the poetry of the fact it verified, feasting on the sketch ... (II, 178)

... her belief in true marriages ... (II, 179)

... in the avoidance of stress ... (II, 180)

... the feminine full answer ... (II, 181)

... so mysterious ... (II, 182)

'Yes, in love. The proof of it is, I've asked her now I can support her as a cottager leaning on the Three Per Cents' (II, 184)

... his choosing Madge, and he complimented himself in his pity for the earl. But Fleetwood ... (II, 186)
... Lord Feltre, whose ointment for raw wounds was excellent pot in feeble hands. His dialectical exhortations ... (328)

... three days further ... (328)

... when demons were abroad ... (328)

... grisly spotty shadow ... (329)

... stuff to nourish, stuff to heal ... (329)

Was a loutish philosopher preferable? (330)

His black mood ... (333)

... directed by its remainder of vitality ... (333)

... wealth was the sole origin & agent of the mischief. (333)

... disappearance of them. Those two ... (333)

... in decreeing ... (334)
CHAPTER XLII

"I go back before dark."
(335)

'I go back before dark.'
(Apology was not thought of; she seemed wound to the pitch.
(II, 199)

He bowed, & led . . . (335)

He bowed; he led . . . (II, 199)

. . .had likewise granted
. . . (337)

. . .had likewise yielded . . . (II, 202)

Unless, therefore . . . (337)

Unless, as a result . . . (II, 202)

Imagine it uttered . . . (338)

Imagine them uttered . . . (II, 202)

She looked up. (338)

She looked up, thinking of the happy long day's walk with her brother to the Styrian Baths. (II, 203)

Fleetwood went to his wing of the house . . . (322)

Fleetwood went, like one deported, to his wing of the house . . . (II, 188)

A removal of one of them
. . . (322)

A removal of either of them
. . . (II, 188)

. . . there may find a shelter. (322)

. . . they may find a shelter. They can show in their desperation that they are made of blood, as philosophers rather fail of doing. (II, 188)

. . . at her angles & false notes in his presence. (323)

. . . at her visible angles and audible false notes. (II, 189)

. . . a more seductive illusion. (323)

. . . a more seductive illusion. Strange to think, this woman once loved the man who was not half the value of the man she no longer loved. He took a shot at cynicism, but hit no mark. This woman protected her whole sex. (II, 189)
Morgan MS

... as to the vice [sic]
... (325)

... his own estimates of his character, & he spurned it. (325)

First Edition

... as to the grip ...
(II, 191)

... his particular estimates of his character, and he spurned it: an act of pride that drove his mind, for occupation, to contemplate hers; which speedily became an embrace of her character, until he was asking whether the woman he called wife and dared not clasp was one of those rarest, who can be idealized by virtue of their being known. For the young man embracing a character loses grasp of his own, is plucked out of himself and passes into it, to see the creature he is with the other's eyes, and feel for the other as a very self. Such is the privilege and the chastisement of the young. (II, 191)

Her head bent acknowledgingly. (325)

Her head bent acknowledgingly; money had small weight with her now. His perception of it stripped and lamed him. (II, 191)

... until he should know that the body lay underground. (325)

... before he had ocular proof that the body lay underground. (II, 192)

... released essences of them. (326)

... released essence of them. (II, 192)

... Philosophy ... is an empty confessional (327)

... Philosophy ... is an untenanted confessional ... (II, 193)

... in Europe. (339)

... in Europe and Syria. (II, 203)

I feel it a weakness ... (339)

He thinks it a weakness ... (II, 203)

... to be spared to see them. (340)

... to be spared seeing them. (II, 204)
"... you have a heart, then?" (340)

"... you have a heart, then? -- for if not, what have you?" was added in the tone. (II, 204)

... against the sky. (340)

... against the sky, seen of both. (II, 204)

... its curve along the forehead ... and under-tone of anguish ... (342)

... its bent-bow curve along the forehead ... and under-tone of anguish ... (II, 206)

... is no longer ... (342)

... is not now any more ... (II, 206)

She said, "Good bye to you, my lord." (343)

'Good-bye to you, my lord,' she said. (II, 206)

... she stepped on. (343)

... she stepped on. On she sped, leaving him at the stammered beginning of his appeal to her. (II, 206)

... like a puffed light

... like a puffed candle

... behind them somewhere.

... behind them somewhere.

[Rest of passage added to text of first edition.]

There was in his pocket a memento [typographical error in the text] of Ambrose Mallard, that the family had given him at his request. He felt the lump. It had an answer for all perplexities. It had been charged and emptied since it was in his possession; and it could be charged again. The thing was a volume as big as the world to study. For the touch of a finger, one could have its entirely satisfying contents, and fly and be a raven of that night wherein poor Ambrose wanders lost, but cured of human wounds. (II, 207)

... front of his eyes (343)

... front of eyes bent inward. (II, 207)
... until intercession availed. (344)

Ezra Meek yielded the ghost at eighty one. (344)

CHAPTER XLIII

... vowed vengeance in earnest. (349)

... as they still called him . . . (350)

... knew of her adored . . . (352)

... only a creature . . . (354)

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Carinthia Jane has ever been ashamed of second marriages, & the union with her friend Rebecca's faithful simpleton gave it, one supposes, a natural air. (467-68)

[Rest of passage added to first edition.]

Carinthia Jane had ever been ashamed of second marriages, and the union with her friend Rebecca's faithful simpleton gave it, one supposes, a natural air, for he as little as she had previously known the wedded state. She married him, Henrietta has written, because of his wooing her with dog's eyes instead of words. The once famous beauty carried a wrinkled spot on her cheek to her grave; a saving disfigurement, and the mark of changes in the story told you enough to make us think it a providential intervention for such ends as were in view.

So much I can say: the facts related, with some regretted omissions, by which my story has so skeleton a look, are those that led to the lamentable conclusion. But the melancholy, the pathos of it, the heart of all England stirred by it, have been—and the panting excitement it was to every listener—sacrificed in the vain effort to render events as consequent to your understanding as a piece of logic, through an exposure of character! Character must ever be a mystery, only to be explained in some degree by conduct; and that is very dependent upon accident: and unless we have a perpetual whipping of the tender part of the reader's mind, interest in invisible persons must needs flat. For it is an infant we address, and the story-teller whose art excites an infant to serious attention succeeds best; with English people assuredly, I rejoice to think,
though I pray their patience here while that philosophy and exposure of character block the course along a road inviting to traffic of the most animated kind. (II, 281-82)
APPENDIX II

Enumeration of the Serial Cuts Made in The Amazing

Marriage

Serial

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Chapter I

. . . Kirby was a match for his juniors, which they discovered. (XVII, 37)

. . . Kirby was a match for his juniors, which they discovered.

Captain John Peter Avason Kirby, son of a Lincolnshire square of an ancient stock, was proud of his blood, and claimed descent from a chief of the Danish rovers.

"What's a rank to me!" cries Kirby;
"A titled lass let her be,
But unless my plans miscarry,
I'll show her when we marry,
As brave a pedigree," cries Kirby.'

[Text's italics.]

That was the song-writer's answer to the charge that the countess had stooped to a degrading alliance.

John Peter was fourth of a family of seven children, all males, and hard at the bottle early in life: 'For want of proper occupation,' he says in his Memoirs, and applauds his brother Stanson, the clergyman, for being ahead of him in renouncing strong drinks, because he found that he 'cursed better upon water.' Water, however, helped Stanson Kirby to outlive his brothers and inherit the Lincolnshire property.

1Unless otherwise indicated, all italics are from the printed text.
and at the period of the great scandal in London he was palsied and waited on by his grandson and heir Ralph Thorkill Kirby, the hero of an adventure celebrated in our Law courts and on the English stage; for he took possession of his coachman's wife, and was accused of compassing the death of the husband. He was not hanged for it, so we are bound to think him not guilty.

The stage-piece is called Saturday Night, and it had an astonishing run, but is only remembered now for the song of 'Saturday,' sung by the poor coachman and labourers at the village ale-house before he starts to capture his wife from the clutches of her seducer and meets his fate. Never was there a more popular song: you heard it everywhere. I recollect one verse:—

'O Saturday money is slippery metal,
And Saturday ale it is tipsy stuff:
At home the old woman is boiling her kettle,
She thinks we don't know when we've tipped enough.
We drink, and of never a man are we jealous,
And never a man against us will he speak:
For who can be hard on a set of poor fellows
Who only see Saturday once a week!'

You chorus the last two lines.

That was the very song the unfortunate coachman of Kirby Hall joined in singing before he went out to face his end for the woman he loved. He believed in her virtue to the very last.

'The ravished wife of my bosom,' he calls her all through the latter half of the play. It is a real tragedy. The songs of that day have lost their effect now, I suppose. They will ever remain pathetic to me; and to hear the poor
coachman William Martin invoking the name of his dear stolen wife Elizabeth, jug in hand, so tearfully, while he joins the song of Saturday, was a most moving thing. You saw nothing but handkerchiefs out all over the theatre. What it is that has gone from our drama, I cannot tell: I am never affected now as I was then; and people in a low station of life could affect me then, without being flung at me, for I dislike an entire dish of them, I own. We were simpler in our habits and ways of thinking. Elizabeth Martin, according to report, was a woman to make better men than Ralph Thorkill act evilly—as to good looks, I mean. She was not entirely guiltless, I am afraid; though in the last scene, Mrs. Kempson, who played the part (as, alas, she could do to the very life!), so threw herself into the pathos of it that there were few to hold out against her, and we felt that Elizabeth had been misled. So much for morality in those days!

And now for the elopement. (I, 12-14.)

The truth is, they have taken a stain from the life they lead, and are troubled puddles, incapable of clear reflection. To listen to the tattle of a chatting little slut, and condemn the whole sex upon her testimony, is a nice idea of justice. Many of the gentlemen present became notorious as women-scorners, whether owing to Countess Fanny or other things. Lord Levellier was, and Lord Fleetwood, the wicked man! And certainly the hearing of naughty stories of us by the light of a grievous and vexatious instance of our misconduct must produce an impression. Countess Fanny's desperate passion for a man of the age of Kirby struck them as out of nature. They talked of it as if they could have pardoned her a younger lover. (I, 18-19.)
.. 'Stumps for life!' while they were carrying him below to the cockpit. In my girlhood the boys were always bringing home anecdotes of old Admiral Showery: not all of them true ones, perhaps, but they fitted him. He was a rough seaman, fond, as they say, of his glass and his girl, and utterly despising his brother Geoffrey for the airs he gave himself, and crawling on his knees to a female Parleyvoo; in the grave: "There's to my brother Jeff," he said, and flinging away the dregs of his glass: "There's to the Frog!" and flinging away the glass to shivers: "There's to the Turncoat!"

He salted his language in a manner I cannot repeat; no epithet ever stood by itself. When I was young the boys relished these dreadful words because they seemed to smell of tar and battle-smoke, when every English boy was for being a sailor and daring the Black Gentleman below. In all truth, the bad words came from him; though an excellent scholar has assured me they should be taken for aspirates, and mean no harm; and so it may be, but heartily do I rejoice that aspirates have been dropped by people of birth; for you might once hear titled ladies guilty of them in polite society, I do assure you.

We have greatly improved in that respect. They say the admiral's reputation as a British sailor of the old school made him, or rather his name, a great favourite at Court; but to Court he could not be got to go, and if the tale be true, their Majesties paid him a visit on board his ship, in harbour one day, and sailors tell you that Old Showery gave his liege lord and lady a common dish of boiled beef with carrots and turnips, and a plain dumpling, for their dinner, with ale and port wine, the merit of which he swore to; and he became so elate, that after the cloth was removed, he danced them a hornpipe on his pair of wooden legs, whistling his tune, and holding his full tumbler of hot grog in his hand all the while, without so much as the spilling of a drop! --so earnest was he in everything he did.
They say his limit was two bottles of port wine at a sitting, with his glass of hot grog to follow, and not a soul could induce him to go beyond that. In addition to being a great seaman, he was a very religious man and stout churchman.

(I, 22-23.)

Chapter III

So to proceed.

(XVII, 42.) It should be mentioned that the postilion Charles Dump is not represented, and I have no conception of the reason why not, sitting on horseback, in the portrait in the possession of the Cawthorne family. I have not seen it, I am bound to admit. We had offended Dr. Cawthorne, by once in an urgent case calling in another doctor, who, he would have it, was a quack, that ought to have killed us, and we ceased to visit; but a gentleman who was an established patient of Dr. Cawthorne's and had frequent opportunities of judging the portrait, in the course of chronic malady, describes Charles Dump on his legs as a small man looking diminished from a very much longer one by shrinkage in thickish wrinkles from the shoulders to the shanks. His hat is enormous and very gay. He is rather of sad countenance. An elevation of his collar behind the ears, and pointed at the neck, gives you notions of his having dropped from some hook. He stands with his forefinger extended, like a disused semaphore-post, that seems tumbling and desponding on the hill by the high-road, in his attitude while telling the tale; if standing it may be called, where the whole figure appears imploring for a seat. That was his natural position, as one would suppose any artist must have thought, and a horse beneath him. But it has been suggested that the artist in question was no painter of animals. Then why did he not get a painter of animals to put in the horse? It is vain to ask, though it is notorious that artists combine without bickering to do these things;
and one puts his name on the animal, the other on the human being or landscape.

My informant adds, that the prominent feature, telling a melancholy tale of its own, is of sanguine colour, and while plainly in the act of speaking, Charles Dump might be fancied about to drop off to sleep. He was impressed by the dreaminess of the face; and I must say I regard him as an interesting character. During my girlhood Napoleon Bonaparte alone would have been his rival for filling an inn along our roads. I have known our boys to go to bed obediently and get up at night to run three miles to THE WHEATSHEAF, only to stand on the bench or traveller's-rest outside the window and look in at Charles Dump reciting with just room enough in the crowd to point his finger, as his way was. (I, 27-29)

Chapter V

... hopping and heeling down the zigzag of the slippery path-track. When children they had been collectors of beetles and butterflies, and the flying by of a 'royal-mantle,' the purple butterfly grandly fringed, could still remind Carinthia of the event it was of old to spy and chase one. Chillon himself was not above the sentiment of their very early days; he stopped to ask if she had seen that lustrous blue-wing, a rarer species, prized by youngsters, shoot through the chestnut trees: and they both paused for a moment, gazing into the fairyland of infancy, she seeing with her brother's eyes, this prince of the realm having escaped her. He owned he might have been mistaken, as the brilliant fellow flew swift and high between leaves, like an ordinary fritillary. Not the less did they get their glimpse of the wonders in the sunny eternity of a child's afternoon.

'An Auerhahn, Chillon!' she said, picturing the maturer day when she had scaled perilous heights with him at night to stalk the backcock in the prime of the
after the valiant exercise of her limbs. They were in a land of waterfalls and busy mills, a narrowing vale where the runs of grass grew short and wild, and the glacier-river roared for the leap, more foam than water, and the savagery, naturally exciting to her, breathed of its lair among the rocks and ice-fields.

Her brother said: 'There he is.' She saw the white-crowned king of the region, of whose near presence to her old home she had been accustomed to think proudly, and she looked at him without springing to him, and...

Chapter VI

.. this was the art which affected her keenly sensible debtor most.

'I suppose I ought to have taken a guide,' he said.

'There's not a doubt of that,' said Chillon Kirby.

Carinthia halted, leaning on her staff: 'But I had the same wish. They told us at the inn of an Englishman who left last night to sleep on the mountain, and would go alone; and did I not say, brother, that must be true love of the mountains?'

'These freaks get us a bad name on the Continent,' her brother replied. He had no sympathy with nonsense, and naturally not with a youth who smelt of being a dreamy romancer and had caused the name of Englishman to be shouted in his ear in derision. And the fellow might delay his arrival at the Baths and sight of the lady of his love for hours! (I, 62-63)

the admission was meant to say. (XVII, 236.)
money, the fruit of a compact he would execute with the town to agree to his perpetual exclusion from it, and to retain his identity, and not be the composite which every townsman was. He talked of Buddha. He said: 'Here the brook's the brook, the mountain's the mountain: they are as they always were.'

'You'd have men be the same,' Chillon remarked, as to a nursling prattler, and he rejoined: 'They've lost more than they've gained; though,' he admitted, 'there has been some gain, in a certain way.'

Fortunately for them, young men have not the habit of reflecting upon the indigestion of ideas they receive from members of their community, sometimes upon exchange. They compare a view of life with their own view, to condemn it summarily; and he was a curious object to Chillon as the perfect opposite of himself. (I, 65.)

. . . a hasty effort to cloak her vanity. (XVII, 237.)

. . . a hasty effort to cloak her vanity. He laughed. Her desire to meet the critical English ladies with a towering reputation in one department of human enterprise was comprehensible, considering the natural apprehensiveness of the half-wild girl before such a meeting. As it often happens with the silly phrases of simple people, the wrong word, foolish although it was, went to the heart of the hearer and threw a more charitable light than ridicule on her. So that they may know I can do something they cannot do, was the interpretation. It showed her deep knowledge of her poorness in laying bare the fact.

. . . our pure crystal cup. (XVII, 241.)

. . . our pure crystal cup. Such is the worship of the picturesque; and it would appear to say, that the spirit of man finds itself yet in the society of barbarians. The case admits of good pleading either way, even upon the issue whether the exclusive or the vulgar be the more barbarous. But in those days the solicitation of the picturesque had been revived
Serial

First Edition

by a poet of some impassioned rhetoric, and two devotees could hardly meet, as the two meet here, and not be mutually obscurants. (I, 80.)

Chapter VIII

Men privileged to attend on him were dogs to the flinty young despot: they were sure to be called upon to expiate the faintest offence to him. He had hastily to consider, that he was banished beyond appeal, with the whole torture of banishment to an adorer of the Countess Livia, or else the mad behest must be obeyed. (I, 90-91.)

'I'd rather my money should go to a knight of the road than feed that dragon's jaw. A highwayman seems an honest fellow compared with your honorable corporation of fly-catchers. I could surrender to him... .' (I, 93.)

'. . . causing her rays to flash. The simple fools, performing in character, were a neutral people, grotesques and arabesques wreathed about the margins of the scene. Venus or Fortune smote them to a relievo distinguishing one from another. Here, however, as elsewhere, the core of interest was with the serious population, the lovers and the players in earnest, who stood round the furnace and pitched themselves into it, not always under a miscalculation of their chances of emerging transfigured instead of serving for fuel. These, the tragical children of folly, were astute; they played with lightning, and they knew the conditions of the game; victories were to be had.

The ulterior conditions of the game, the price paid for a victory, they thought little of: for they were feverish worshippers of the phantasmal deity called the Present; a god reigning over the Past, appreciable only in the Future; whose whiff of actual being is composed of the
embryo idea of the union of these two periods. Still he is occasionally a benevolent god to the appetites; which have but to be continuous to establish him in permanence; and as nothing in us more readily supposes perpetuity than the appetite rushing to destroy itself, the rational nature of the most universal worship on earth is perceived at once.

Now the price paid for a victory is this: that having been favoured in a single instance by the spouse of the afore-said eminent divinity— the Black Goddess of the golden fringes—men believe in her forever after, behold her everywhere, they belong to her. Their faith as to sowing and reaping has gone; and so has their capacity to see the actual as it is; she has the power to attach them to her skirts the more by rewarding their impassioned devotion with cuffs and scorns. They have ceased to have a first notion upon anything without a second haunting it, which directs them to propitiate Fortune.

But I am reminded by the convulsions of Dame Gossip, that the wisdom of our ancestors makes it a mere hammering of commonplace to insist on such reflections. Many of them, indeed took the union of the Black Goddess and the Rosy Present for the composition of the very Arch-Fiend. Some had a shot at the strange conjecture, figuring her as tired of men in the end and challenging him below—equally tired of his easy conquests of men since the glorious old times of the duelling saints. By virtue of his one incorrigible weakness, which we know him to have as long as we have it ourselves: viz., the belief in her existence, she is to get the better of him.

Upon this point the experience of Captain Abrane has a value. (I, 96-97.)
Chapter IX

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language became a flushed Bacchanal in a ring of dancing similes. Lying beside a bank of silvery cinquefoil against a clear evening sky, where the planet Venus is a point of new and warmer light, one has the vision of her. Or something of Persephone rising to greet her mother, when our beam of day first melts through her as she kneels to gather an early bud of the year, would be near it. Or there is a lake in mid-forest, that curls part in shadow under the foot of morning; there we have her.

He strained to the earthly and the skyey likenesses of his marvel of human beauty because they bestowed her on him in passing. (I, 104-5.)

Moreover his mind was engaged in insisting that the Evening Star is not to be called Venus because of certain stories; and he was vowed to defend his lady from any allusion to them. This occupied him. By degrees. . . . (I, 105.)

He considered it rather a plain calculation than a guess. Philosophy withdrew him from his temporary interest in the tricks of a circling white marble ball. The chuck-farthing of street urchins has quite as much dignity. He compared the creatures dabbling over the board to summer flies on butcher's meat, periodically scared by a cloth. More in the abstract, they were snatching at a snapdragon bowl. It struck him, that the gamblers had thronged on an invitation to drink the round of seed-time and harvest in a gulp. Again they were desperate gleaners, hopping, skipping, bleeding, amid a whizz of scythe-blades, for small wisps of booty. Nor was it long before the presidency of an ancient hoary Goat-Satan might be perceived, with skew-eyes and pucker-mouth, nursing a hoof on a knee.

Our mediaeval Enemy sat symbolical in his deformities, as in old Italian and Dutch thickline engravings of him. He
Serial

[removed]

First Edition

rolled a ball for souls, excited like kittens, to catch it, and tumbling into the dozens of vacant pits. So it seemed to Woodseer, whose perceptions were discoloured by hereditary antagonism. Had he preserved his philosopher's eye, he would have known that the Hoofed One is too Wily to show himself, owing to his ugliness. The Black Goddess and no other presides at her own game. She (it is good for us to know it) in the Power who challenges the individual, it is he who spreads the net for the mass. She liquefies the brain of man; he petrifies or ossifies the heart. From her comes craziness, from him perversity: a more provocative and, on the whole, more contagious disease. The gambler does not seek to lead his fellows into perdition; the snared of the Demon have pleasure in the act. Hence our naturally interested forecasts of the contest between them: for if he is beaten, as all must be at the close of an extended game with her, we have only to harden the brain against her allurements and we enter a clearer field.

Woodseer said to Fleetwood. . . . (I, 105-106.)

Chapter X

. . . when they have pinned the rare insect; then restored the book . . . . (XVII, 370.) . . . when they have pinned the rare insect. But what is butterfly or beetle compared with the chiselled sentences carved out of air to constitute us part owner of the breathing image and spirit of an adored fair woman? We repeat them, and the act of repeating them makes her close on ours, by virtue of the eagle thought in the stamped gold of the lines. Then, though she is not ever to be absolutely ours (and it is an impoverishing desire that she should be), she and we in one. But is it so precious after all? A suspicious ring of an adjective drops us on a sickening descent. The author dashed at his book, examined, approved, keenly enjoyed, and he murderously scratched the adjective. She stood
better without it, as a bright planet star issuing from clouds, which are perhaps an adornment to our hackneyed moon. This done, he restored the book. . . . (I, 112.)

Chapter XI

The sight of him breathed mountain air. To see him next day was her anticipation: for it would be at the skirts of hilly forest land, where pine-trees are a noble family, different from the dusty firs of the weariful plains, which had tired her eyes of late. (I, 127.)

Pleasure in the scenery had gone.

Deaden it with any semi-poetical devices, similar to those which Rufus Abrane's 'fiddler fellow' had practised and was able to carry out because he had no blood. The spite of a present entire opposition to Woodseer's professed views made him exult in the thought, that the mouther of sentences was likely to be at work stultifying them and himself in the halls there below during the day. An imp of mischief offered consolatory sport in those hall of the Black Goddess; already he regarded his recent subservience to the conceited and tripped peripatetic philosopher as among the ignominies he had cast away on his road to a general contempt; which is the position of a supreme elevation for particularly sensitive young men.

Pleasure in the scenery had gone.

. . . (I, 132.)
... his father had named Caermarthen as her mother's birthplace. 

Just in that tone of hers do Welsh-women talk of their country; of its history, when at home, its mountains, when exiled: and in a language like hers, bare of superlatives to signify an ardour conveyed by the fire of the breath. Her quick devotion to a lady exciting enthusiasm through admiring pity for the grace of a much-tried quiet sweetness, was explained; apart from other reasons, feminine or hidden, which might exist. Only a Welsh girl would be so quick. . . . (I, 216.)

Contact with her spirited him out of his mooniness.

He had the Cymric and Celtic respect of character, which puts aside the person's environments to face the soul. He was also an impressionable fellow among his fellows, a philosopher only at his leisure, in his courted solitudes. Getting away some strides from this girl of the drilling voice,—the shudder-voice, he phrased it,—the lady for whom she pleaded came clearer into his view and gradually absorbed him; though it was an emulation with the girl Madge, of which he was a trifle conscious, that drove him to do his work of service in the directest manner. He then fancied the girl had caught something of the tone of her lady; the savage intensity or sincerity; and he brooded on Carinthia's position, the mixture of the astounding and the woful in her misadventure. One could almost laugh at our human fate, to think of a drop off the radiant mountain heights upon a Whitechapel green-grocer's shop, gathering the title of countess midway.

But nothing of the ludicrous touched her; no, and if we bring reason to scan our laugh at pure humanity, it is we who are in the place of the ridiculous, for doing what reason disavows. Had he not
named her, Carinthia, Saint and Martyr, from a first perusal of her face? And Lord Fleetwood had read and repeated it. Lord Fleetwood had become the instrument to martyrize her? That might be; there was a hoard of bad stuff in his composition besides the precious: and this was a nobleman owning enormous wealth, who could vitiate himself by disposing of a multitude of men and women to serve his will, a shifty will. Wealth creates the magician, and may breed the fiend within him. In the hands of a young man, wealth is an invitation to devilry. Gower's idea of the story of Carinthia inclined to charge Lord Fleetwood with very possible false dealing. He then quashed the charge, and decided to wait for information.

At the second of the aristocratic Clubs.... (I, 216-17.)

Chapter XXIII

... lest he should weaken their influence.

For it cannot be simply his violin playing. They say he was a pupil of a master of the dark art in Germany, and can practise on us to make us think his commonest utterances extraordinarily acute and precious. Lord Fleetwood runs round quoting him to everybody, quite ridiculously. But the man's influence is sufficient to induce his patron to drive down and fetch the Whitechapel Countess home in state, as she insists— if the man wishes it. Depend upon it he is the key of the mystery.

Totally, the contrary, Lady Arpington declares!—the man is a learned man, formerly a Professor of English Literature in a German University, and no connection of the Whitechapel countess whatever, a chance acquaintance at the most. He operates on Lord Fleetwood with doses of German philosophy; otherwise, a harmless creature; and has consented to wash and dress. It is my lord who has had the chief influence. And the Countess Livia now backs him in maintaining that there
... the stamp of the Fleetwood dragon-crest was on it. He has enemies, was variously said of the persecuted nobleman. But it was nothing worse than the parasite that he had. This was the parasite's gentle treason. He found it an easy road to humour; it pricked the slug fancy in him to stir and curl; gave him occasion to bundle and bustle his patron kindly. Abrane, Potts. ... (I, 254-54.)

Chapter XXIV

Dragged into the monstrous grotesque. ... (XVII, 785.)

... disposition for prophecy. Lovers abruptly tossed between wind and wave may still be lovers, she knew: but they are, or the weaker of the two is, hard upon any third person who tugs at them for subsistence or existence. The condition, if they are much beaten about, prepares true lovers, through their mutual tenderness, to be bitterly misanthropical. Livia supposed. ... (I, 263-64.)
Chapter XXVI

. . . the keeping of shaven brothers. There was a general consent. . . . (XVIII, 118.)

Chapter XXVII

. . . the further and grosser offence. He recurred to Gower Woodseer's letter. (XVIII, 120.)
... for tattlers and gapers. But the lady, though absent. . . .
(XVIII, 123.)

... each step he now took wakened peals. His child-like unconsciousness. . . .
(XVIII, 124.)

... for tattlers and gapers. It rattled upon the world's acquired decorum: Society's irrepressible original and its powerfully resisting second nature. All the rogues of the fine sphere ran about with it, male and female; and there was the narrative that suggestively skipped, and that which trod the minuet measure, dropping a curtsy to ravenous curiosity; the apology surrendering its defensible cause in supplications to benevolence; and the benevolence damnatory in a too eloquent urgency; followed by the devout objection to a breath of the subject, so blackening it as to call forth the profanely circumstantial exposition. Smirks, blushes, dead silences, and in the lower regions roars, hung round it.

But the lady, though absent. . . .
(II, 38.)

... each step he now took wakened peals. For such is the fate of a man who has come to be dogged by the humorist for the provision he furnishes; and, as it happens, he is the more laughable if not in himself a laughable object. The earl's handsome figure, fine style, and contrasting sobriety heightened the burlesque of his call to admiration of a shop where Whitechapel would sit in state—according to the fiction so closely under the lee of fact that they were not strictly divisible. Moreover, Sarah Winch, whom Chumley Potts drew into conversation, said, he vowed, she came up West from Whitechapel. She said it a little nervously, but without blushing. Always on the side of the joke, he could ask: 'Who can doubt?' Indeed, scepticism poisoned the sport.

The Old Bucaneer has written: Friends may laugh; I am not roused. My enemy's laugh is a bugle blown in the night. Our enemy's laugh at us rouses to wariness, he would say. He can barely mean, that a condition of drowsihead is other than providently warned by laughter
of friends. An old warrior's tough fibre would, perhaps, be insensible to that small crackle. In civil life, however, the friend's laugh at us is the loudest of the danger signals to stop our course: and the very wealthy nobleman, who is known for not a fool, is kept from hearing it. Unless he does hear it, he can have no suspicion of its being about him: he cannot imagine such lese-majeste in the subservient courtiers too prudent to betray a sign. So Fleetwood was unwarned; and his child-like unconsciousness. . . . (II, 42.)

... a scene, wild beyond any conceivable 'for pathos and humour'—her pet pair of the dissimilar twins, both banging at us for tear-drops by different roads, through a common aperture:--and the earl has the Whitechapel baby-boy. . . . (XVIII, 125.)

... a weapon, it may be. Quick she tucks up her skirts, she is after him. Dame Gossip speaks amusingly enough of the chase, and many eyewitnesses to the earl's flight at top speed down the right side of the way along by the Green Park; and of a Prince of the Blood, a portly Royal Duke on foot, bumped by one or the other of them, she cannot precisely say which, but 'thinks it to have been Carinthia Jane,' because the exalted personage, his shock of surprise abating, turned and watched the chase, in much merriment. And it was called, we are informed, 'The Picadilly Hare and Hound' from that day.

Some tradition of an extenuated nobleman pursued by a light-footed lady amid great excitement, there is; the Dame attaches importance also to verses of one of the ballads beginning to gain currency at the time (issuing ostensibly from London's poetic centre, the Seven Dials, which had, we are to conjecture, got the story by discolouring filtration through footmen retailing in publichouses
She really would seem to fancy that the story is not an impossible one.
(XVIII, 125.)

The stock of anecdotes they gathered when stationed behind Rose Mackrell's chair, or Captain Abrane's, or Chumley Potts's), and would have the whole of it quoted:

'Tho fair I be as a powdered peruke,
And once was a gaping silly,
Your Whitechapel Countess will prove,
Lord Duke,
She's a regular tiger-lily.
She'll fight you with cold steel, or she'll run you off your legs
Down the length of Piccadilly!'

That will satisfy; and perhaps indicate the hand.

'Popular sympathy, of course, was all on the side of the Fair, as ever in those days when women had not forfeited it by stepping from their sanctuary seclusion.'
The Dame shall expose her confusions.
(II, 42-43.)

She really would seem to fancy that the ballad verifies the main lines of the story, which is an impossible one.
(II, 44.)

. . . luxuries he deemed befitting.
Still the Dame leans to her opinion that 'Carinthia Jane' may have been seen about London: for 'where we have much smoke there must be fire.' And the countess never denying an imputation not brought against her in her hearing, the ballad was unchallenged and London's wags had it their own way. Among the reasons why they so persistently hunted the earl, his air of a smart correctness shadowed by this new absurdity invited them, as when a spot of mud on the trimmest of countenances arrests observation. Humour plucked at him the more for the good faith of his handsome look under the prolific little disfigurement. Besides, a wealthy despot, with no conception of any hum around him, will have the wages
in his track as surely as the flexibles in front: they avenge his exactions.
Fleetwood was honestly unaware. . . .
(II, 44.)

Chapter XXXIII

... "we do need our courage now."

Seeing that her mistress had not a tear or a tremor, the girl blinked and schooled her quailing heart, still under the wicked hope that the mother would not consent; in a wonderment at this lady, who was womanly, and who could hold the red iron at living flesh, to save the poor infant from a dreadful end. Her flow of love to this dear lady felt the slicing of a cut; was half revulsion, half worship; uttermost worship in estrangement, with the further throbbing of her pulses.

The cottage door was pushed open. . . .
(II, 99.)

... 'we do need our courage now.'

That would be a reversal of things.

Are not things reversed when the name Carinthia sounds in the thought of him who laughed at the name not less angelically martial than Feltre's adored silver trumpets of his papal procession; sweeter of the new morning for the husband of the woman, if he will but consent to the worshipper's posture? Yes, and when Gower Woodseer's 'Malady of the Wealthy,' as he terms the pivoting of the whole marshing and wheeling world upon the favoured of Fortune's habits and tastes, promises to quit its fell clutch on him?

Another voice in the young nobleman cried: Pooh, dolt and dupe! and surrounded her for half a league with reek of burnt flesh and shrieks of a tortured child, giving her the aspect of a sister of the Parcae. But it was not the ascendant voice. It growled underneath, much like the deadly beast at Carinthia's gown while she stood:—an image of her to dominate the princeliest of men!

The princeliest. . . . (II, 105.)
. . . indeed hardly depended on whispers. Enthusiasm sufficient to troop forth four and twenty and more hundreds of Cambrian gentlemen, and still more of the common folk, as far as they could journey afoot, was over the two halves of the Principality, to give the countess a reputable and gallant body-guard. London had intimations of kindling circumstances concerning her, and magnified them in the interests of the national humour: which is the English way of exalting to criticize, criticizing to depreciate, and depreciating to restore, ultimately to cherish, in reward for the amusement furnished by an eccentric person, not devoid of merit.

These little tales of her, pricking cool blood to some activity, were furze-fires among the Welsh. But where the latter heard Bardic strings inviting a chorus, the former as unanimously obeyed the stroke of their humorous conductor's baton for an outburst from the ribs or below. And it was really funny to hear of Whitechapel's titled heroine roaming Taffyland at her old pranks. Catching a maddened bull by the horns in the market-place, and hanging to the infuriate beast, a wild whirl of clouts, till he is reduced to be a subject for steaks, --that is no common feat.

Her performances down mines were things of the underworld. England clapped hands, merely objecting to her not having changed her garb for the picador's or matador's before she seized the bull. Wales adopted and was proud of her in any costume. Welshmen North and South, united for the nonce, now propose her gallantry as a theme to the rival Bards at the next Eisteddfod. She is to sit throned in full assembly, oak leaves and mistletoe interwoven on her head, a white robe and green sash to clothe her, and the vanquished beast's horns on a gilded pole behind the dais; hearing the eulogies respectively interpreted to her by Colonel Fluellen Wythan.
at one ear, and Captain Agincourt Gower at the other. A splendid scene; she might well insist to be present.

There, however, we are at the pitch of burlesque beyond her illustrious lord's capacity to stand. Peremptory orders from England arrive, commanding her to return. She temporizes, postpones, and supplicates to have the period extended up to the close of the Eisteddfod. My lord's orders are imperatively repeated, and very blunt. He will not have her 'continue playing the fool down there.' She hold her ground from August into February, and then sets forth to undergo the further process of her taming at Esselmont in England; with Llewellyn and Vaughan and Cadwallader, and Watkyn and Shenkyn and the remains of the race of Owen Tudor, attending her; vowed to extract a receipt from the earl her lord's responsible servitors for the safe delivery of their heroine's person at the gates of Esselmont; _ich dien_ their trumpeted motto.

Counting the number at four and twenty. . . . (II, 109-111.)

. . . 'the Mackrell fry.'

Her notion of a ballad is, that it grows like mushrooms from a scuffle of feet on grass overnight, and is a sort of forest mother of the pied infant reared and trimmed by historians to show the world its fatherly antecedent steps. The hand of Rose Mackrell is at least suggested in more than one of the ballads. Here the Welsh irruption is a Chevy Chase; next we have the countess for a disputed Helen.

The lady's lord is not a shining figure. How can an undecided one be a dispenser of light? Poetry could never allow him to say with her:—

'Where'er I go I make a name,
And leave a song to follow.'
Yet he was the master of her fortunes at the time; all the material power was his. Even doggerel verse (it is worth while to brood on the fact) denies a surviving pre-eminence to the potent moody, reverses the position between the driven and the driver. Poetry, however erratic, is less a servant of the bully Present, or pompous Past, than History. The Muse of History has neither the same divination of the intrinsic nor the devotion to it, thought truly, she has possession of all the positive matter and holds us faster by the crediting senses.

Nine English cavaliers. . . . (II, 112.)
entering into the knightly burlesque of the procession, and assisting to swell the same, he not only drew the venom from it, he stood forth as England's deputed representative, equal to her invasive, challenging guests at all points, comic, tragic, or cordial. He saw that it had to be treated as a national affair; and he parried the imputation which would have injured his country's name for courtly breeding, had they been ill-received, while he rescued his own good name from derision by joining the extravagance.

He was well inspired. It was popularly felt to be the supreme of clever—nay, noble—fencing. Really noble, though the cleverness was conspicuous. A defensive stroke, protecting him against his fair one's violent charge of horse, warded off an implied attack upon Old England, in Old England's best-humoured, easy manner.

Supposing the earl to have acted otherwise, his countess would virtually have ridden over him, and wild Wales have cast a shadow on the chivalry of magisterial England. He and his country stood to meet the issue together the moment the Countess of Fleetwood and her escort crossed the Welsh border; when it became a question between the hot-hearted, at their impetuous gallop, and the sedately minded, in an unfortified camp of arm-chairs. The earl's adroitness, averting a collision fatal or discomforting to both, disengaged him from an incumbent odium, of which, it need hardly be stated, neither the lady nor her attendant cavaliers had any notion at the hour of the assembly for the start for England on the bridge of Pont-y-pridd. The hungry mother had the safety of her babe in thought. The hot-headed Welshmen were sworn to guard their heroine.

That is the case presented by the Dame's papers, when the incredible is excised. She claims the being a good
friend to fiction in feeding popular voracity with all her stores. But the Old Buccaneer, no professed friend to it, is a sounder guide in the maxim, where he says: Deliver yourself by per-
mit of your cheque on the Bank of Reason, and your account is increased instead of lessened.

Our account with credulity, he would signify.
The Dame does not like the shaking for a sifting. Romance, however, is not a mountain made of gold, but a vein running some what through; and it must be engineered, else either we are filled with wind from swallowing indigestible substance, or we consent to a debasing of the currency, which means her tomo-
row's bankruptcy; and the spectacle of Romance in the bankruptcy court degrades us (who believe we are allied to her) as cruelly as it appals. It gives the cynic licence [sic] to bark day and night for an entire generation.

Surely the Countess of Fleetwood's drive. . . . (II, 117-120.)

. . . the veracity of everything described; to the extent that, at the mention of a vile smell, it shall be blown into the reader's nostrils, and corking-pins attack the comfortable seat of him simulta-
neously with a development of surprises. 'Thither your conscientiousness leads.'

It is not perfectly visible. And she would gain information of the singular nature of the young of the male sex in listening to the wrangle between Lord Fleetwood and Gower Woodseer on the sub-
ject of pocket-money for the needs of the Countess Carinthia. For it was a long and an angry one, and it brought out both of them, exposing, of course, the more complex creature the most. They were near a rupture, so scathing was Gower's tone of irate professor to shirky
Serial scholar—or it might be put, German professor to English scuffle-shoe.

She is for the scene of. . . . (II, 128.)

Chapter XXVI

. . . and his heart thumped.
"Pleasant to see you. . . ."
(XVIII, 444.)

. . . and his heart thumped.

London's Whitechapel Countess glided before him like a candle in the fog.

He had accused her as the creature destroying Romance. Was it gold in place of gilding, absolute upper human life that the ridiculous object at his heels over London proposed instead of delirious brilliances, drunken gallops, poison-syrups,—puffs of a young man's vapours?

There was Madge and the donkey basket-trap ahead on the road to the house, bearing proof of the veiled had-been: signification of a might-have-been. Why not a possible might-be? Still the might-be might be. Looking on this shaven earth and sky of March with the wrathful wind at work, we know that it is not the end: a day follows for the world. But looking on those blown black funeral sprays, and the wrinkled chill waters, and the stare of the Esslemont house-windows, it has an appearance of the last lines of our written volume: dead Finis. Not death; fouler, the man alive seeing himself stretched helpless for the altering of his deeds; a coffin carrying him; the fatal white-headed sacerdotal official intoning his aims on the march to front, the drear craped files on the liveried, salaried mourners over his failure trooping at his heels.

Frontward was the small like's grey water, rearward an avenue of limes.

But the man alive, if but an inch alive, can so take his life in his clutch, that he does alter, cleanse, recast his deeds:—it is known; priests proclaim it, philosophers admit it.

Can he lay his clutch on another's life, and wring out the tears shed, the stains of the bruises, recollection of the wrongs?
Serial

First Edition

Contemplate the wounded creature as a woman. Then, what sort of woman is she? She was once under a fascination—ludicrously, painfully, intensely like a sort of tipsy poor puss, the trapped hare tossed to her serpent; and thoroughly reassured for a few caresses, quite at home, caged and at home; and all abloom with pretty ways, modest pranks, innocent fondlings. Gobbled, my dear!

It is the doom of the innocents, a natural fate. Smother the creature with kindness again, show we are a point in the scale above that old coiler snake—which broke no bones, bit not so very deep;—she will be, she ought to be, the woman she was. That is, if she was then sincere, a dose of kindness should operate happily to restore the honeymoony fancies, hopes, trusts, dreams, all back, as before the honeymoon showed the silver crook and shadowy hag's back of a decaying crescent. And true enough, the poor girl's young crescent of a honeymoon went down sickly-yellow rather early. It can be renewed. She really was at that time rather romantic. She became absurd. Romance is in her, nevertheless. She is a woman of mettle: she is probably expecting to be wooed. One makes a hash of yesterday's left dish, but she may know no better. 'Add a pickle,' as Chummy Potts used to say. The dish is rendered savoury by a slight expenditure of attentions, just a dab of intimated soft stuff.

'Pleasant to see you... .' (II, 144-46.)

"... we have a day to remember." Madge and the miracle infant. . . . (XVIII, 445.)

'. . . we have a day to remember.'

'We're to be "the artist of the day," Gower Woodseer says, and we get an attachment to the dreariest; we are to study "small variations of the commonplace"—dear me! But he may be right. The "sky of lead and scraped lead" over those limes, he points out; and it's not a bad trick for reconciling us to gloomy English weather. You take lessons from him?"
'I can always learn from him,' said Carinthia.
Fleetwood depicted his plodding Gower at the tussle with account-books. She was earnest in sympathy; not awake to the comical; dull as the clouds, dull as the discourse. Yet he throbbed for being near her: took impression of her figure, the play of her features, the carriage of her body.
He was shut from her eyes. The clear brown eyes gave exchange of looks; less of admission than her honest maid's.
Madge and the miracle infant.... (II, 148.)

. . . out of sight, rather insolently. She returned him without comment the spell he had cast on her, and he was left to estimate the value of a dinted piece of metal not in the currency, stamped false coin. An odd sense of impoverishment chilled him. Chilly weather was afflicting the whole country, he was reminded, and he paced about hurriedly until his horses were in the shafts. After all, his driving away would be much more expected of him than a stay at the house where the Whitechapel Countess resided, chill, dry, talking the language of early Exercises in English, suitable to her Welshmen. Did she 'Owain' them every one?
As he whipped along the drive.... (II, 151.)

[Chapters XXXVIII and XXXIX of the first edition are combined in the serial copy. From this point on, there will be a disparity in chapter numberings between the serial and the first edition.]

. . . to punt against a Thames waterman this time. Odd how it should come about that the giving of his word forced him now to drive away from the woman once causing him to curse his luck as the
Serial

had to grant a
defered audience
at home. . . .
(XVIII, 447.)

First Edition

prisoner of his word! However, there was
to be an end of it soon—a change; change
as remarkable as Harry Monmouth's at the
touching of his crown. Though in these
days, in our jog-trot Old England, half
a step on the road to greatness is the
utmost we can hop; and all England jeers
at the man attempting it. He caps him-
self with this or that one of their
titles. For it is not the popular thing
among Englishmen. Their hero, when they
have done their fighting, is the wealthy
patron of Sport. What sort of creatures
are his comrades? But he cannot have
comrades unless he is on the level of
them. Yet let him be never so high above
them, they charge him and point him as
a piece of cannon; assenting to the
flatteries they puff into him, he is
their engine. 'The idol of the hour is
the mob's wooden puppet, and the doing of
the popular thing seed of no harvest,'
Gower Woodseer says, moderately well,
snuffing incense of his happy delivery.
Not to be the idol, to have an aim of
our own, there lies the truer pride, if
we intend respect of ourselves.

The Mr. Pulpit young men have in them,
until their habits have fitted him out,
was directing Lord Fleetwood's medita-
tions upon the errors of the general man,
as a cover for lateral references to his
hitherto erratic career: not much worse
than a swerving from the right line,
which now seemed the desirable road for
him, and had previously seemed so stale,
so repulsive. He was, of course, only
half-conscious of his pulpitizing; he
fancied the serious vein of his thoughts
attributable to a tumbled night. Never-
theless, he had the question whether that
woman—poor girl!—was influencing his
thoughts. For in a moment, the very
word 'respect' pitched him upon her
character; to see it a character that
emerged beneath obstacles, and overcame
ridicule, won suffrages, won a reluctant
husband's admiration, pricked him from
distaste to what might really be taste
for her companionship, or something more
First Edition

alarming to contemplate in the possibilities,—thirst for it. He was driving away, and he longed to turn back. He did respect her character: a character angular as her features were, and similarly harmonious, splendid in action.

Respect seems a coolish form of tribute from a man who admires. He had to say that he did not vastly respect beautiful women. Have they all the poetry? Know them well, and where is it?

The pupil of Gower Woodseer asked himself to specify the poetry of woman. She is weak and inferior, but she has it; civilized men acknowledge it; and it is independent, or may be beside her gift of beauty. She has more of it than we have. Then name it.

Well, the flowers of the field are frail things. Pluck one, and you have in your hand the frailest of things. But reach through the charm of colour and the tale of its beneficence in frailty to the poetry of the flower. Lord Feltre, at the heels of St. Francis, agrees in that.

Well, then, much so with the flowers of the two hands and feet. We do homage to those ungathered, and reserve our supremacy; the gathered, no longer courted, are the test of men. When the embraced woman breathes respect into us, she wings a beast. We have from her the poetry of the tasted life; excelling any gardengate or threshold lyrics called forth by purest early bloom. Respect for her person, for her bearing, for her character: that is in the sum a beauty plastic to the civilized young man's needs and cravings, as queenly physical loveliness has never so fully been to him along the walks of life, and as ideal worships cannot be for our nerving contentment. She brings us to the union of body and soul as good as to say, earth and heaven. Secret of all human aspirations, the ripeness of the creeds, is there; and the passion for the woman desired has no poetry equalling that or the embraced respected woman.
Something of this went reeling through Fleetwood; positively to this end; ac­companied the while with flashes of Carinthia, her figure across the varied scenes. Ridicule vanished. Could it ever have existed? If London had wit­nessed the scene down in Wales, London never again would laugh at the Whitechapel countess.

He laughed amicably at himself for the citizen sobriety of these views, on the part of a nobleman whose airy pleasure it had been to flout your sober citizens, with their toad-at-the-hop notions, their walled conceptions, their drab propriety; and felt a petted familiar within him dub all pulpitizing, poetizing drivellers with one of those detested titles, in­vented by the English as a corrective of their maladies or the excesses of their higher moods. But, reflection telling him that he had done injury to Carinthia --had inflicted the sorest of the wounds a young woman a new bride can endure, he nodded acquiescence to the charge of mis­behaviour, and muzzled the cynic.

As a consequence, the truisms flooded him and he lost his guard against our native prosiness. Must we be prosy if we are profoundly, uncynically sincere? Do but listen to the stuff we are maunder­ing! Extracts of poetry, if one could hit upon the right, would serve for a relief and a lift when we are in this ditch of the serious vein. Gower Wood­seer would have any number handy to spout. Or Feltre:--your convinced and fervent Catholic has quotations of images and Latin hymns to his Madonna or one of his Catherines, by the dozen, to suit an enthusiastic fit of the worship of some fair woman, and elude the prosy in com­mending her. Feltre is enviable there. As he ways, it is natural to worship, and only the Catholics can prostrate them­selves with dignity. That is matter for thought. Stir us to the depths, it will be found that we are poor soupy stuff. For estimable language, and the preserva­tion of self-respect in prostration, we
want ritual, ceremonial elevation of the visible object for the soul's adoring through the eye. So may we escape our foul or empty selves.

Lord Feltre seemed to Fleetwood at the moment a more serviceable friend than Gower Woodseer preaching 'Nature'—an abstraction, not inspiring to the devout poetic or giving us the tongue above our native prosy. He was raised and refreshed by recollected lines of a Gregorian chant he and Feltre had heard together under the roof of the Alpine monastery.

--The Dame collapses. There is little doubt of her having the world to back her in protest against all find, filmy work of the exploration of a young man's intricacies or cavities. Let her not forget the fact she has frequently impressed upon us, that he was 'the very wealthiest nobleman of his time,' instructive to touch inside as well as out. He had his share of brains, too. And also she should be mindful of an alteration of English taste likely of occurrence in the remote posterity she vows she is for addressing after she has exhausted our present hungry generation. The posterity signified will, it is calculable, it is next to certain, have studied a developed human nature so far as to know the composition of it a not unequal mixture of the philosophic and the romantic, and that credible realism is to be produced solely by an involvement of those two elements. Or else, she may be sure, her story once out, of the mouth, goes off dead as the spirits of a vapour that has performed the stroke of energy. She holds a surprising event in the history of 'the wealthiest nobleman of his time,' and she would launch it upon readers unprepared, with the reference to our mysterious and unfathomable nature for an explanation of the stunning crack on the skull. This may do now. It will not do ten centuries hence. For the English, too, are a changeable people in the sight of ulterior Time.
One of the good pieces of work Lord Fleetwood could suppose he had performed was recalled to him near the turning to his mews by the handsome Piccadilly fruit-shop. He jumped to the pavement, merely to gratify Sarah Winch with a word of Madge; and being emotional just then, he spoke of Lady Fleetwood's attachment to Madge; and he looked at Sarah straight, he dropped his voice: 'She said, you remember, you were sisters to her.'

Sarah remembered that he had spoken of it before. Two brilliant drops from the deepest of woman's ready well stood in her eyes.

He carried the light of them away. They were such pure jewels of tribute to the Carinthia now seen by him as worshipping souls of devotees offer to their Madonna for her most glorious adornment. (II, 155-170.)

In fact, his emancipation from sentiment inspired the genial mood to tease. Women, having to encounter a male adept at the weapon for the purpose, must be either voluble or supportingly proud to keep the skin from shrinking: which is a commencement of the retrogression; and that has frequently been the beginning of a rout. Now the Countess Livia was a lady of queenly pose and the servitorial conventional speech likely at a push to prove beggarly. When once on a common platform with a man of agile tongue instigated by his intellectual demon to pursue inquiries into her moral resources, after a ruthless exposure of the wrecked material, she would have to be, after the various fashions, defiant, if she was to hold her own against pressure; and seen, as she must, the road of prudence point to conciliation, it was calculable, should one care to give imagination headway. Gower looked signally Captain Abrane's 'fiddler' while he waited at Livia's house door. A studious in-
timacy with such a lady was rather like the exposure of the silver moon to the astronomer's telescope. The Dame will have nought...
(II, 176-77.)

 anything to get to that girl of his! Whatever the earl's inferiors did, their inferior station was not suffered to discolour it for his judgment. But an increasing antagonism to Woodseer's philosophy—which the fellow carried through with perpetual scorings of satisfaction—caused him to set a hard eye on the damsel under the grisly spotting shadow of the sottish bruiser, of whom, after once touching the beast, he could not rub his hands clean; and he chose to consider the winning of the prize-fighter's lass the final triumph or flag on the apex of the now despised philosophy. Vain to ask how he had come to be mixed up with the lot, or why the stolidly conceited, pretentious fellow had seat here, as by right, beside him! We sow and we reap; 'plant for sugar and taste the cane,' some one says—this Woodseer, probably; he can, when it suits him, tickle the ears of the worldlings. And there is worthier stuff to remember; stuff to nourish: Feltre's 'wisdom of our fathers,' rightly named Religion.
More in the country, when he traversed sweep and rise of open land, Carinthia's image began to shine, and she threw some of her light on Madge, who made Woodseer appear tolerable, sagacious, absurdly enviable, as when we have to fit to wish we were some fourfoot. The fellow's philosophy wore a look of practical craft. He was going to the girl he liked, and she was, one could swear, an honest girl; and she was a comely girl, a girl to stick to a man. Her throwing over a sot was creditable. Her mistress loved her. That said much for any mortal creature. Man or woman loved by Carinthia could not be cowardly, could not be vile, must have high qualities. Next to Religion, she stood for a test of us. Had she any strong sense of Religion, in addition to the formal trooping to one of their pallid Protestant churches? Lord Feltre might prove useful to her. For merely the comprehension of the signification of Religion steadies us. It had done that for him, the earl owned.

He broke a prolonged silence. . . .

". . . and when I'm driving, I'm putting together."
"Ideas in gestation. . . ."
(XVIII, 631.)

'. . . and when I'm driving I'm putting together."

Gower was rallied on the pursuit of the personal object in both cases. He pointed at sheep, shepherd, farmer, over the hedge, all similarly occupied; and admitted shamelessly, that he had not a thought for company, scarce a word to fling. 'Ideas in gestation. . . .' (II, 195.)

. . . like a cessation of English stormweather bequeathed him gloom. Ashamed of the mood, he was nevertheless directed by its final shadows to see the ruminating tramp in Gower, and in Madge the prize-fighter's jilt; and round about Esslemont a world eyeing an Earl of Fleetwood, who painted himself the man he was, or was held to be, by getting together such a collection, from the daughter of
... he had not gained a step.

They passed out of Esslemont gates...

(XVIII, 633.)

Chapter XLII

... he had not gained a step.

The rule is, that when we have yielded initiative to a woman, we are unable to recover it without uncivil bluster. So, therefore, women dealing with gentlemen are allowed unreasonable advantages. He had never granted it in colloquy or act to any woman but this one. Consequently, he was to see, that if the gentleman in him was not put aside, the lady would continue moving on lines of the independence he had likewise yielded, or rather flung, to her. Unless, as a result, he besieged and wooed his wife, his wife would hold on a course inclining constantly farther from the union he desired. Yet how could he begin to woo her if he saw no spark of womanly tenderness? He asked himself, because the beginning of the wooing might be checked by the call on him for words of repentance only just possible to conceive. Imagine them uttered, and she has the initiative for life.

She would not have it, certainly, with a downright brute. But he was not that. In an extremity of bitterness, he fished up a drowned old thought, of all his torments being due to the impulsive half-brute he was. And between the good and the bad in him, the sole point of strength was a pride likely, as the smooth simplicity of her indifference shoed him, soon to be going down prostrate beneath her feet. Wholly a brute—well? He had to say, that playing the perfect brute with any other woman he would have his mastery. The summoning of an idea of personal power to match this woman in a contest was an effort exhausting the idea.

They passed out of Esslemont gates.

(II, 201-02.)
Serial

Chapter XLII

. . . in the offspring of most men.
Along the heights. . . .
(XVIII, 636.)

First Edition

Chapter XLIII

. . . in the offspring of most men.
He embraced the respected woman's character, with the usual effect: to see with her sight; and she beheld a speckled creature of the intermittent whims and moods and spites; the universal Patron, whose ambition to be leader of his world made him handle foul brutes—corrupt and cause their damnation, they retort, with curses, in their pangs. She was expected to pardon the husband, who had not abstained from his revenge on her for keeping him to the pledge of his word. And what a revenge!—he had flung the world at her. She is consequently to be the young bride she was on the memorable morning of the drive of these heights of Croridge down to thirty-acre meadow! It must be a saint to forgive such offences; and she is not one, she is deliciously not one, neither a Genevieve nor a Griselda. He handed her the rod to chastise him. Her exchange of Christian names with the Welshman would not do it; she was too transparently sisterly, provincially simple; she was, in fact, respected. Any whipping from her was child's play to him, on whom, if he was to be made to suffer, the vision of the intense felicity of austerest asceticism brought the sensation as bracingly as the Boreal morning animates men of high blood in ice regions. She could but gently sting, even if vindictive.

'You solve our puzzle, my lord.'
She renewed the thanks she persisted in offering for the military music now just ceasing: vexatiously, considering that it was bad policy for him to be unmasking Brailstone to her. At the same time, the blindness which rendered her unconscious of Brailstone's hand in sending members of a military band to play selections from the favourite opera (they had jointly drunk of to ecstasy, was creditable; touching when one thought of
the pursuer's many devices, not omitting some treason on the part of her present friend.
'Tell me--I solve?' (II, 217.)

For if we are human creatures with consciences, nothing is more certain than that we make our task-masters of those to whom we have done a wrong, the philosopher says. Between Lord Feltre and Gower Woodseer, influenced pretty equally by each of them, this young nobleman was wakening to the claims of others—Youth's infant conscience.
Fleetwood now conceived the verbal supplication for his wife's forgiveness involved in the act of penance; and verbal meant abject; with him, going so far, it would mean naked, precise, no slurring. That he knew, and a tremor went over him. Women, then, are really the half of the world in power as much as in their number, if men pretend to a step above the savage. Or, well, his wife has a power.
He had forgotten the puzzle. . . .
(II, 218-19.)

Wildest of enterprises! But a criminal saw himself guilty of a large part in the disaster the two heroical souls were striving desperately to repair.
If her Chillon went, Carinthia would go—which as the flame is drawn to air. The exceeding splendour in the character of a young woman, injured as she had been, soft to love, as he knew her, and giving her husband no other rival than a beloved brother, no ground of complaint save her devotion to her brother, pervaded him, without illuminating or lifting; rather with an indication of a foul contrast, that prostrated him.
Half of our funny heathen lives. . . .
(II, 220.)
"... by speaking three together, my lord."

Why had she primed her brother... (XVIII, 64-.)

He was led into the long room of the workshop, where various patterns of muskets, rifles, pistols, and swords were stars, crosses, wedges, over the walls, and a varnished wooden model of a piece of cannon occupied the middle place, on a block.

Contempt of military weapons and ridicule of the art of war were common in those days among a people beginning to sit with habitual snugness at the festive board provided for them by the valour of their fathers. Fleetwood had not been on the side of the banqueting citizens, though his country's journals and her feasted popular wits made a powerful current to whelm opposition. But the appearance of the woman, his wife, here, her head surrounded by destructive engines in the form of trophy, and the knowledge that this woman bearing his name designed to be out at the heels of a foreign army or tag-rag of uniformed rascals, inspired him to reporbate men's bad old game as heartily as good sense does in the abstract, and as derisively as it is the way with comfortable islanders before the midnight trumpet-notes of panic have tumbled them to their legs. He took his chair, sickened.

He was the next moment taking Carinthia's impression of Chillon, compelled to it by an admiration that men and woman have alike for shapes of strength in the mould of grace, over whose firm build a flicker of agility seems to run. For the young soldier's figure was visibly in its repose prompt to action as the mind's movement. This was her brother; her enthusiasm for her brother was explained to him. No sooner did he have the conception of it than it plucked at him painfully; and, feeling himself physically eclipsed by the object of Carinthia's enthusiasm, his 'pride of the rival counselled him to preserve the mask on what was going on within, lest it should be seen that he was also morally
beaten at the outset. A trained observation told him, moreover, that her Chillon's correctly handsome features, despite their conventional urbanity, could knit to smite, and held less of the reserves of mercy behind them than Carinthia's glorious barbaric ruggedness. Her eyes, each time she looked at her brother, had, without doting, the light as of the rise of happy tears to the underlids: as they had on a certain day at the altar, when 'my lord' was 'my husband,'—more shyly then. He would have said, as beautifully, but for envy of the frank, pellucid worship in that look on her proved hero. It was the jewel of all the earth to win back to himself; and it subjected him, through his desire for it, to a measurement with her idol, in character, quality, strength, hardness. He heard the couple pronouncing sentence of his loss by anticipation. Why had she prised her brother. . . . (II, 223-24.)

As you and the world have reflected in your sager moods, an ordinary pebble may roll where it likes, for individualism of the multitudinously obscure little affects us. Not so the costly jewel, which is a congregation of ourselves, in our envies and longings and genuflexions thick about its lustres. The lapses of precious things must needs carry us, both by weight and example, and it will ceaselessly be, that we are possessed by the treasure we possess, we hang on it. A still, small voice of England's mind under panic sent up these truisms containing admonitions to the governing Ladies. They, the most conservative of earthly bodies, clamoured in return, like cloud-scud witches that have caught fire at their sirts from the torches of marsh-fire radicals. They cited for his arrest the titled millionaire who made a slide
for the idiots of the kingdom; they stigmatized our liberty as a sophistry, unless we have in it the sustaining element of justice;—and where is the justice that punishes his country for any fatal course a made young Croesus may take! They shackled the hands of testators, who endangered the salvation of coroneted boys by having sanction to bequeath vast wealth in bulk. They said, in truth, that it was the liberty to be un-Christian. Finally, they screeched a petitioning of Parliament to devote a night to a sitting, and empower the Lord Chancellor to lay an embargo on the personal as well as the real estate of wealthy perverts; in common prudence depriving Rome of the coveted means to turn our religious weapons against us.

The three guardian ladies. . . . (II, 240-41.)

She may yet be the means of leading back the latter to our fold.

Carinthia meanwhile had a study of the

... (XVIII, 647.)

A notation of the cries in air at a time of surgent public excitement can hardly yield us music; and the wording of them, by the aid of compounds and transplants, metaphors and similes only just within range of the arrows of Phoebus's bow (i.e. the farthest flight known), would, while it might imitate the latent poetry, expose venturesome writers to the wrath of a people commendably believing their language a perfected instrument when they prefer the request for a plateful, and commissioning their literary police to brain audacious experimenters who enlarge or wing it beyond the downright aim at that mark. The gossip of the time must therefore appear commonplace, in resemblance to the panting ventre a terre of the toad, instead of the fiery steed's; although we have documentary evidence that our country's heart was moved;—'in no common degree,' Dr. Glossop's lucid English has it, at the head of a broadsheet ballad
discovered by him; wherein the connubially inclined young earl and the nation in turn beseech the countess to resume her place at Esslemont, and so save both from a terrific dragon's jaw, scarlet as the infernal flames; described as fascinating—

'The classes with the crests,
And the lining to their vests,
Till down they jump, and empty leave
A headless trunk that rests.'

These ballads, burlesque to present reading, mainly intended for burlesque by the wits who dogged without much enlivening an anxious period of our history, when corner-stones were falling the way the young lord of the millions threatened to go, did, there is little doubt, according to another part of their design (Rose Mackrell boasts it indirectly in his Memoirs), interpret public opinion, that is, the English humour of it—the half laugh in their passing and simulated shudder.'

Carinthia had a study of the... (II, 243-44.)

... was Chillon's response. But after inspection of the elegant athlete, she did fancy it possible for a young wife, even for Henrietta, to bear his name proudly in his absence—if that was worth a moment's consideration beside the serious issues involved in her appeal to the countess; especially when the suggestion regarding young wives left unprotected, delicately conveyed to the husband, had failed of its purpose. The handsome husband's brows fluttered an interrogation, as if her clear-obsure should be further lighted; and it could not be done. He weighed the wife by the measure of the sister, perhaps; or his military head had no room for either. His callousness to the danger... (II, 247-48.)
. . . bring chastisement on him. She said it, and she liked Henrietta, vowing to defeat her forecast as well as she could in a land seeming forsaken by stable principles; its nobles breaking up its national church, going over to Rome, embracing the faith of the impostor Mahomet.

Gossip fed to the starvation bone. . . . (XVIII, 649.)

Chapter XLVI

. . . the view of her career beside her brother waned. But there came a turn where she and Rebecca separated. Rebecca's insurgent wishes taking shape of prophecy, robbed her of her friend Owain, to present her an impossible object, that her mind could not compass or figure. She bade Rebecca rest and let her keep the fancy of Owain as her good ghost of a sun in the mist of a frosty morning; sweeter to her than an image of love, though it were the very love, the love of maidens' dreams, bursting the bud of romance, issuing its flower. Delusive love drove away with a credulous maiden, under an English heaven, on a coach and four, from a windly hill-top, to a crash below, and a stunned recovery in the street of small shops, mud, rain, gloom, language like musket-fire and the wailing wounded.

No regrets, her father had said; they unman the heart we want for to-morrow. She kept her look forward at the dead wall Chillon had thrown up. He did not reject her company; his prospect of it had clouded; and there were allusions to Henrietta's loneliness. 'His Carin could do her service by staying, if she decided that way.' Her enthusiasm dropped to the level of life's common ground. With her sustainment gone, she beheld herself a titled doll, and had sternly to shut her eyes on the behind scenes, bar any sternly approaches of womanly soft-
"... have your prayers," he said, and turned to Sarah Winch. She was to let him know when she also had found her 'great philosopher.' Sarah was like a fish on a bank, taking gasps at the marvel of it all; she blushed the pale pink of her complexion, and murmured of 'happiness.' Gower had gone headlong into happiness, where philosophers are smirkers and mouthers of ordinary stuff. His brightest remark was to put the question to his father: 'The three good things of the Isle of Britain?' and treble the name of Madge Woodseer for a richer triad than the Glamorgan man could summon. Pardonably foolish; but mindful of a past condition of indiscipline, Nature's philosopher said to the old minister: 'Your example saved me for this day at a turn of my road, sir.' Nature's poor wild scholar paid that tribute to the regimental sectarian. Enough for proud philosophy to have done the thing demonstrably right, Gower's look at his Madge and the world said. That 'European rose of the coal-black order,' as one of his numerous pictures of her painted the girl, was a torch in a cavern for dusky redness at her cheeks. Her responses beneath the book Mr. Woodseer held open had flashed a distant scene through Lord Fleetwood. Quaint to notice was her reverence for the husband she set on a towering monument, and her friendly, wifely, whispered jogs at the unpractical creature's forgetfulness of his wraps, his books, his writing-desk--on this tremendous occasion, his pipe. Again the earl could have sworn, that despite her antecedents, she brought her husband
Serial

[CUT]

Chapter XLVI

. . . qualities would be serviceable.

The business of the expedition absorbed her. She had an organizing head.

(XVIII, 687.)

First Edition

honest dower, as surely as she gave the lucky Pagan a whole heart; and had a remarkably fine bust to house the organ, too; and a clarionet of a voice, curiously like her mistress's. And not a bad fellow, but a heathen dog, a worshipper of Nature, walked off with the girl, whose voice had the ring of Carinthia's. The Powers do not explain their dispensations.

These two now one by united good-will for the junction Lord Fleetwood himself drove them. . . . (II, 257-58.)

Chapter XLVII

. . . qualities would be serviceable.

The man probably feared a scandal more than the loss of his wife in her going. He had never been thrashed—the sole apology Chillon discovered for him, in a flushed review of the unavenged list of injuries Carinthia had sustained. His wise old father insisted on the value of an early thrashing to trim and shape the growth of most young men. There was no proof of Lord Fleetwood's having schemed to thwart his wager, so he put that accusation by: thinking for an instant, that if the man desired to have his wife with him, and she left the country with her brother, his own act would recoil or if she stayed to hear of a villany, Carinthia's show of scorn could lash. Henrietta praised my lord's kindness. He had been one of the adorers—as what man would not be! and upon her at least (he could hardly love her husband) he had not wreaked his disappointment. A young man of huge wealth, having nothing to do but fatten his whims, is the monster a rich country breeds under the blessing of peace. His wife, if a match for him, has her work traced out:—mean work for the child of their father, Chillon thought. She might be doing braver, more suitable to the blood in her veins. But women have to be considered as women, not as possible
heroines; and supposing she held her own with this husband of hers; which meant, judging by the view of their unfolded characters at present, a certain command of the freakish beast; she, whatever her task, would not be the one set trotting. He came to his opinion through the estimate he had recently formed of Lord Fleetwood, and a study of his changed sister.

Her brows gloomed at a recurrence to that subject. Their business of the expedition absorbed her, each detail, all the remarks he quoted of his chief, hopeful or weariful; for difficulties with the Spanish Government, and with the English too, started up at every turn; and the rank and file of the contingent were mostly a rough lot, where they were rather batter than soaked weeds. A small body of trained soldiers had sprung to the call to arms; here and there an officer could wheel a regiment.

Carinthia breasted discouragement. 'Father said the English learn from blows, Chillon.'

'He might have added, they lose half their number by having to learn from blows, Carin.'

"He said, "Let me lead Britons!"'

'When the canteen's fifty leagues to the rear, yes!'

'Yes, it is a wine country,' she sighed. 'But would the Spaniards have sent for us if their experience had told them they could not trust us?'

Chillon brightened rigorously: 'Yes, yes; there's just something about our men at their best, hard to find elsewhere. We're right in thinking that. And our chief's the right man.'

'He is Owain's friend and countryman,' said Carinthia, and pleased her brother for talking like a girl, in the midst of methodical calculations of the cost of this and that, to purchase the supplies he would need. She had an organising head. (II, 267-69)
Serial  |  First Edition
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... thoughts are heavier for being formless. They signified in the sum her doom to see her brother leave England for the war, and herself crumble to pieces from the imagined figure of herself beside him on or near the field. They could not be phrased, for they accused the beloved brother of a weakness in the excessive sense of obligation to the beautiful woman who had wedded him. Driving down to Southampton ... (XVIII, 688.)

... the darker natures allowed an escape? Any street-boy could have told her of the virtue in quick wits. But her uncercised reflectiveness was on the high-road of accepted doctrines, with their chorus of the moans of gossips for supernatural intervention to give us justice. She had not learnt that those innocents. ... (II, 272.)

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APPENDIX III
A COMPARISON OF TEXTUAL CHANGES MADE BETWEEN THE SERIAL TEXT AND THE FIRST EDITION OF THE AMAZING MARRIAGE

[Due to the absence of the first eight chapters of the Morgan MS, textual variations between the serial copy and the first edition are also omitted for Chapters I-VIII.]

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<td>. . . like the tolerated old aristocracy, which may neither vote nor govern, and is but socially seductive. Her heroes and heroines prove her an estimable soul. But if their joints are stiffened by our short probings, for the common nature of them, they are a pensioner puppetry. Moreover, the deuteragonist may at times tell us more of</td>
<td>. . . like the tolerated old aristocracy, which may not govern, and is but socially seductive. The deuteragonist or secondary person can at times tell us more of them . . . and the Dame will have. . . . Hence her endless ejaculations over the mystery of Life, the inscrutability of character,—in a plain</td>
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them. . . . The Dame will have . . . hence her endless ejaculations anent the mystery of Life, the inscrutability of character: in a plaint world, in the midst of such readable people. That is the heavy sighing which follows gulps of brandy; the sighing mouth, the shaking pate, a succession of collisions has that effect on her and us. Moreover, the Romance which entreats the full-grown mature to listen with the gape of early youth again will teach an advancing young nous to despise its bloody attitude and tinsel buttons. Young nous is not cynical without the very good reason for it which it derives from the prolonged exhibition of the nursery dollies knocking their noses upon one another and queaking ventrically by contrivance. To preserve Romance . . . we must be inside the heads of our people as well as the heart. . . . (MS, 110-11; serial, XVII, 654.)

... in days... more than shaking the kaleidoscope of hurried spectacles, in days of a growing activity of the head. (I, 225.)

. . . the Countess Livia, who had come down hurriedly to see the Admiral. . . . (MS, 111; serial, XVII, 654.)

"Oh, certainly she would be here now, if I could have been sure of my letter hitting you in town. You were at the mines. . . ." (MS, 122-23; serial, XVII, 778.)

. . . more than shaking the kaleidoscope of hurried spectacles, in days of a growing activity of the head. (I, 225.)

. . . the Countess Livia, who had come down to see the admiral. . . . (I, 226.)

'You were at the mines. . . .' (I, 241.)
Morgan MS and Serial Text

... who had scattered them. So he fed the, he saw "probabilities," cogitated, and acquiesced. (MS, 132; serial, XVII, 782-83.)

Henrietta could seem to herself. ... (MS, 139; serial, XVII, 786.)

for the man ... to be wifeless in wedding her. (MS, 141; serial, XVII, 787.)

... looking up for him to look. (MS, 163; serial, XVIII, 116.)

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... who had scattered them. (I, 254.)

Henrietta could see herself. ... (I, 264.)

... for the wealthy man ... to be wifeless in wedding her, despite his wealth. (I, 266.)

... looking up for him to look down. (II, 18.)

Chapter XXVIII

They were three, under supervision of a watchful-eyed fourth; and all wore white caps of one pattern; they repaid scrutiny—punctually, as he said—with just the modest lifting of a lid to return it. Dame Gossip is for quoting his wit. (MS, 181; serial, XVIII, 124.)

Chapter XXX

"... I was the wretch. ..." (MS, 209; serial, XVIII, 255.)

... heads on deer's legs. ... (MS, 253; serial, XVIII, 340.)

... the more than magical reality. ... (MS, 307; serial, XVIII, 453.)

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APPENDIX IV

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<td>Have we run down so low?</td>
<td>Have we run it down so low?</td>
</tr>
<tr>
<td>(XVII, 366.)</td>
<td>(I, 98.)</td>
</tr>
<tr>
<td>Cresset (XVII, 370.)</td>
<td>CRessett (I, 110.)</td>
</tr>
<tr>
<td><strong>Chapter X</strong></td>
<td></td>
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<tr>
<td>The night was not clear.</td>
<td>The night was now clear.</td>
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<tr>
<td>(XVII, 370.)</td>
<td>(I, 110.)</td>
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</tbody>
</table>
Chapter XII

But why wonder so strangely?
(XVII, 380.)

... come to it and add and
add I foresee in Livia's
mind. . . . (XVII, 381.)

Chapter XIII

... there was a scene,
and, judging by the result,
it would have been. . . .
(XVII, 462.)

to all appearances (XVII,
462.)

Whether to set her down as an
enamoured idiot of a creature,
not a whit less artful than
her brother. . . . (XVII,
464.)

Now, as it is good for those
to feel. . . . (XVII, 464.)
two pounds fifteen shillings
(XVII, 465)

... rejoiced to hear the
girl's talk. . . . (XVII,
465.)

... gout, the fieriest he
had ever known. . . . (XVII,
465.)

... the pew-man. . . .
(XVII, 466.)

Chapter XV

... treasure of love to
give. . . . (XVII, 468.)

... treasures of love to
give. . . . (I, 160.)
Serial Text

besides her courage (XVII, 470)

... a voice that clave the noise. . . . (XVII, 471.)

And implacable reason. . . . (XVII, 471.)

to his twenty-third year. . . . (XVII, 472.)

His trainer. . . . (XVII, 473.)

Chapter XVI

angel dreams (XVII, 474)

"... which of us two the better man!" (XVII, 476.)

She squeezed the hand of Madge, and felt a pleasure like a scream. . . . (XVII, 477.)

Chapter XVII

As he had been little mauled. . . . (XVII, 640.)

She said not a word. Why should she? (XVII, 641.)

they did not look much like the skies opening high. . . . (XVII, 642.)

as if a great bird winging (XVII, 642.)

fun with Rufus Abrane and Mrs. Cower Quillett (XVII, 642.)

runs to the line of facts (XVII, 643.)

First Edition

beside her courage . . . (I, 165.)

... a voice that clave the noise. . . . (I, 168.)

An implacable reason. . . . (I, 169.)

... to his twenty third year. . . . (I, 172.)

His trainers. . . . (I, 172.)

angel's dreams (I, 176)

'... which of us two is the better man!' (I, 180.)

She squeezed the hand of Madge, and felt a pressure, like a scream. . . . (I, 183.)

As he had been little mauled. . . . (I, 187.)

She said not a word. Why should she? (I, 190.)

... they did but look, much like the skies opening high. . . . (I, 192.)

as if a great bird were winging (I, 192.)

fun with Rufus Abrane at Mrs. Cowper Quillett's (I, 193.)

runs in the line of facts (I, 194)
Serial Text

genius of the occasion (XVII, 643)
the pressure of her hand warm (XVII, 643)

Chapter XVIII

or Westminster Bridge (XVII, 644)
. . . he owed the life which withdrew him from contemplation of himself . . . (XVII, 647.)

Chapter XIX

like the change of the swing of a door (XVII, 650)
. . . it should not go on. . . (XVII, 650)
illuminated XVII, 651)
There was the emissary's question. . . . (XVII, 653)
Older men might have understood as he was unaware. . . . (XVII, 654)
. . . with his devoutly simple, worshipped, pearl of women. . . . (XVII, 654)

Chapter XXII

and end by roaring at the delusion (XVII, 777)
standing well out (XVII, 777)
. . . was married of that old Lord Levellier's house. (XVII, 778)

First Edition

genius of the situation (I, 194)
the pressure of her hand was warm (I, 195)

Chapter XVIII

or on Westminster Bridge (I, 197)
. . . he owed the lift which withdrew him from contemplation of himself (I, 207.)

Chapter XIX

like the change for the swing of a door (I, 213)
. . . it shouldn't go on. . . (I, 215)
illuminates (I, 219)
That was the emissary's question. . . . (I, 221)
Older men might have understood, as he was aware. . . . (I, 224)
. . . with his devoutly, simply worshipped, pearl of women. . . . (I, 227)

Chapter XXII

and end by roaring at as the delusion (I, 239)
standing well up out (I, 240)
. . . was married out of that old Lord Levellier's house. (I, 241)
Chapter XXIII

. . . the man as well as an infatuation. . . . (XVII, 781)

Chapter XXV

. . . to back him's told her. (XVIII, 111.)

He passed the remark what it was. . . . (XVIII, 111.)

He had it written. . . . (XVIII, 113.)

Mr. Wayte (XVIII, 113)

There they had a view. . . . (XVIII, 114.)

Chapter XXVI

To save the story from having its vein tied. . . . (II, 15.)

it would never be (II, 20.)

for the pleasure she flew in (II, 21)

Chapter XXVII

principal matters (XVIII, 120)

Consideration was her due. . . . (XVIII, 121.)

the title of truth (XVIII, 125)

"Columelli pleased you?" (XVIII, 126.)

whom they so hate (XVIII, 128)

principal matter (II, 28)

Consideration was due to her. . . . (II, 31.)

the title of truth (II, 42)

'Columelli pleases you?' (II, 48.)

whom they hate (II, 52)
Serial Text

Chapter XXIX

in her own arms (XVIII, 249) in her two arms (II, 55)

Chapter XXX

"... a store invested to support for hears. ..." (XVIII, 254) '. ... a store invested to support me for years. ...' (II, 68.)

Past the sense of honor. . . . Past the sense of humour. (XVIII, 255) . . . (II, 72.)

She did not look. (XVIII, 255.) She did but look. (II, 72.)

. . . formed a chain and clasped hands. (XVIII, 255.) . . . formed a chain of clasped hands. (II, 72.)

owing his influence (XVIII, 256) owning his influence (II, 74)

tried to bend (XVIII, 256) tries to bend (II, 74)

Chapter XXXI

Carrying of it farther (XVIII, 257) carrying of it further (II, 76)

a sort of a kidnapping (XVIII, 259) a sort of kidnapping (II, 82)

Chapter XXXII

that accursed dog went (XVIII, 331) that accursed went (II, 95)

Chapter XXXIV

She sent a short letter of reply, imitating the style of her lord very badly, stating. (XVIII, 335) She sent a short letter of reply, imitating the style of her lord; very baldly stating. . . . (II, 108.)

Chapter XXXV

Stembre (XVIII, 340) St. Ombre (II, 123)
was taken for a foreign example of the children, artless, imperfectly suited (XVIII, 340)

after the fell creature energy has expired (XVIII, 341)

simulated anxious admiration (XVIII, 342)

puff and spits (XVIII, 342)

has been betrayed (XVIII, 343)

impatient with moral merits (XVIII, 344)

minor circumstances (XVIII, 344)

He might pull the cover off the child's face carelessly . . . (XVIII, 344.)

in the very smile (XVIII, 444)

arms around her (XVIII, 444)

on some partial contentment (XVIII, 447)

and they're a shining polish (XVIII, 450)

' action of the lungs' (XVIII, 451)

with these poor flies of fellows (XVIII, 452)

"you call her. . . ." (XVIII, 452.)
Chapter XXXIX

"I refuse help." (XVIII, 453.)

and the tyrant who benevolently and providentially (XVIII, 453.)

a narrative (XVIII, 454)

appear as forgetfulness (XVIII, 454)

... he could considerately keep distant. (XVIII, 455.)

... unable to see it in motion. (XVIII, 455.)

Chapter XL

the crisis of life (XVIII, 629)

He was to feel her presence . . . . (XVIII, 629.)

... so little did he resolve it apprehensively. . . . (XVIII, 632.)

Chapter XLI

Syrian Baths (XVIII, 633)

bent-brow curves (XVIII, 635)

He had an answer for all perplexities. (XVIII, 635.)

Jonathan Meek dies. . . . (XVIII, 635.)

Chapter XLII

... no saying how one swears by them. (XVIII, 637.)

First Edition

Chapter XXXIX

'I refuse to help.' (II, 174.)

and the tyrant, who benevolently and providentially (II, 175)

a narration (II, 177)

appear a forgetfulness (II, 177)

... he would considerately keep distant. (II, 180.)

... unable to set it in motion. (II, 180.)

Chapter XL

the crises of life (II, 188)

He was here to feel her presence. . . . (II, 189.)

... so little did he resolve it apprehensively. . . . (II, 196.)

Chapter XLI

Syrian Baths (II, 203)

bent-brow curve (II, 206)

It had an answer for all perplexities. (II, 207.)

Jonathan Meek died. . . . (II, 208.)

Chapter XLII

... no saying how; one swears by them. (II, 212.)
Serial Text

of opposite sayings. (XVIII, 640)

Chapter XLIV

at her home in London (XVIII, 649)

Chapter XLV

As well did healthy children lie abed. . . . (XVIII, 683.) Lord Fleetwood himself drove them through London. . . . (XVIII, 683-84.) Her look was a gold sky. . . . (XVIII, 685.)

Chapter XLVI

Rietta's (XVIII, 689) . . . a perpetual whipping of the reader's mind. . . . (XVIII, 692) succeeds the best (XVIII, 692)

First Edition

of apposite sayings (II, 220)

Chapter XLV

at her house in London (II, 247)

Chapter XLVI

As well bid healthy children lie abed. . . . (II, 254.) Lord Fleetwood himself drove through London. . . . (II, 258.) Her look was a cold sky. . . . (II, 263.)

Chapter XLVII

Riette's (II, 275) . . . a perpetual whipping of the tender part of the reader's mind. . . . (II, 282.) succeeds best (II, 282)
APPENDIX V

A detailed listing of each of the textual corrections follows. Minor corrections in punctuation which do not affect the meaning of the passage have not been included, but all other changes are enumerated. All italics are my own.

First Edition

Chapter III

. . . but a gentleman who was an established patient of Dr. Cawthorne's and had frequent opportunities of judging the portrait. . . . (I, 28.)

[Memorial Edition, 26.]

Chapter V

'It would be a very small sum, and I'm my father's son, I will have justice.' (I, 50.)

Chapter VI

He felt them personally in this case because of their seeming to stretch grotesquely. . . . (I, 68.)

[Memorial Edition, 63.]

Chapter IX

The Black Goddess of the golden fringes--men believe in her forever after. . . . (I, 96.)

[Memorial Edition, 90.]

Fourth Edition

... but a gentleman who was an established patient of Dr. Cawthorne's and had excellent opportunities of judging the portrait. . . . (28)

Chapter V

'It would be a very small sum, and I'm father's son, I will have justice.' (28)

[Memorial Edition, 47.]

Chapter VI

He felt them personally in this case because of their seeming stretched grotesquely. . . . (68)

Chapter IX

The Black Goddess of the golden fringes--men believe in her forever after. . . . (96)

[Memorial Edition, 94.]
Chapter X

We repeat them, and the act of repeating them makes her close on ours. ... (I, 122.)

Chapter XI

Now she had lost Chillon, no one was near to do so much. (I, 127.)

Chapter XV

She had a voice of her own beside her courage. (I, 165.)

The creature was dead flesh to goads. (I, 165.)

Chapter XVII

Before he mounted the coach, Lord Fleetwood talked to Kit Ines. (I, 195.)

Chapter XVIII

... and ought she to be discouraged? Fleetwood's wrath. ... (I, 198.) [Memorial Edition, 184.]
First Edition

. . . if traversed backward at a whipping pace on a moonless night. . . .

He did not phrase it . . . (I, 199.)

Fourth Edition

. . . if traversed backward at a whipping pace on a moonless night. The drive from Canleys to the Royal Sovereign can be done by good pacers in an hour and a half, little more—with Ines & the stables ready, & some astonishment in a certain chamber. Fleetwood chuckled at a vision of romantic devilry—perfectly legitimate too. Something, more to inflict than enjoy, was due to him. He did not phrase it.

. . . (199) [Memorial Edition, 185.]

All the better if the substance is indigestible.

(I, 200.)

All the better when the substance is indigestible.

(200) [Memorial Edition, 186.]

They had worn to resemble the half-dozen thin-edged layers of still upper cloud. . . . (I, 201.)

They had worn to resemble the thin-edged layers of still upper cloud. . . . (201)


Chapter IX

. . . their bill was paid any extent, they said. She walked. . . . (I, 214.)

. . . their bill was paid any extent, they said. And he might do as he liked in it—enter it like a thief, if it pleased him, & off like one, & they no wiser. She walked.

. . . (214) [Memorial Edition, 199.]

Chapter XXI

For Nature is the truth. (I, 231.)

For Nature is the Truth. (231)


Chapter XXIII

. . . he, on the evening of the date of the wedding day, was at a ball, seen by her at the supper-table; and the

. . . he, on the evening of the date of the wedding day, was at a Ball, seen by her at the supper-table; though it
next day he sat among the Peers and voted against the Government. . . . (I, 249.)

proved that, as he said, 'a dried fish . . .' (I, 255.)

there had been a manifestation of the notorious Whitechapel countess. (I, 260-61.)

Nevertheless, Lord Fleetwood mounted to his house. . . . (II, 12.)

. . . he would not love the boy. They were burdens. . . . (II, 53-54.)

Protecting may be his attention. . . . (II, 60.)

. . . in her brief words between the gasps or heaved on them, with perspiciuous . . . . (II, 108.)

is admitted he left the Ballroom at night. But the next day he certainly was in his among the Peers and voted against the Government. . . . (249) [Memorial Edition, 232.]

proved, as he said, 'that a dried fish. . . .' (255) [Memorial Edition, 237.]

there might have been a manifestation of the notorious Whitechapel countess. (261) [Memorial Edition, 242.]

Nevertheless, Lord Fleetwood mounted the steps to his house. . . . (281) [Memorial Edition, 261.]

. . . he would not love the boy. He was her boy, & strangely bestowed, not beautifully to be remembered rapturously or gratefully, & with deep love of the father. She felt the wound recollection dealt her. But the boy was her one treasure, & no treasure to her husband. They were burdens. . . . (323) [Memorial Edition, 299.]

Protecting may be his intention. . . . (329) [Memorial Edition, 305.]

. . . in her brief words between the gasps, with perspiciuous . . . . (377) [Memorial Edition, 349.]
First Edition

. . . and the remains of the race of Owen Tudor. . . . (II, 111.)

[Memorial Edition, 351.]

'You've seen my lady in danger, my lord?' (II, 138.)

Chapter XXXIX

. . . but the real children of nature. . . . (II, 166.)

Chapter XL

. . . a partial nod for nature's worshipper. . . . (II, 175.)

. . . like an instrument of dazzling day. . . . (II, 177.)

Chapter XLVII

. . . as on the road to the deepening Western hues. (II, 278.)

. . . but for the sad fact--Dr. Glossop has the dates--that the Earl of Fleetwood had two months and some days previously abjured his rank, his remaining property, his freedom and his title to become the Brother Russett. . . . (II, 280.)

. . . once with his betraying friend, Lord Feltre. For he was never. . . . (II, 281.)

Fourth Edition

. . . and the remainder of the race of Owen Tudor. . . . (380)

'You've seen my lady in danger, my lord.' (407)

[Memorial Edition, 377.]

Chapter XXXIX

. . . but the real children of Nature. . . . (435)

[Memorial Edition, 403.]

Chapter XL

. . . a partial nod for Nature's worshipper. . . . (444)

[Memorial Edition, 411.]

. . . like an intrusion of dazzling day. . . . (446)

[Memorial Edition, 413.]

Chapter XLVII

. . . as on the road to the deepening colours of the West. (547) [Memorial Edition, 507.]

. . . but for the sad fact that the Earl of Fleetwood had two months and some days previously abjured his rank, his remaining property, and his title, to become, there is one report, the Brother Russett. . . . (549) [Memorial Edition, 509.]

. . . once with his betraying friend, Lord Feltre. Or some say, and so it may truly be, it was an amateur monastery established by him down among his Welsh mountains, in which he served as a simple brother,
First Edition

... I rejoice to think, though I pray their patience here. . . .

(II, 282.)

Fourth Edition

without any authority over the priests or what not he paid to act as his superiors. Monk of some sort he would be. He was never. . . . (550)

[Memorial Edition, 509.]

... I rejoice to think, thought I have to pray their patience here. . . . (551)

[Memorial Edition, 511.]
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