

# **Auden's Revisions**

**By**

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*for*  
**Marilyn**

*and*

*in memoriam*  
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## General Introduction

There is probably no better introduction to the revisions in W. H. Auden's poetry than to take a look at what Auden himself had to say on the subject. In his preface to *The Collected Poetry of W. H. Auden* (1945) he wrote

In the eyes of every author, I fancy, his past work falls into four classes. First, the pure rubbish which he regrets ever having conceived; second—for him the most painful—the good ideas which his incompetence or impatience prevented from coming to much (*The Orators* seems to me such a case of the fair notion fatally injured); third, the pieces he had nothing against except their lack of importance; these must inevitably form the bulk of any collection since, were he to limit it to the fourth class alone, to those poems for which he is honestly grateful, his volume would be too depressingly slim.

Twenty years later in the forward to *Collected Shorter Poems, 1927-1957* (1966), he noted that “I agree with Valery: ‘A poem is never finished, it is only abandoned.’”

Unfortunately, this doesn't get us very far. Is a poem with virtually no revisions an “abandoned” poem, or is a poem that has been heavily revised finally become an “abandoned” poem? Surely, there is some middle ground between “never finished” and “abandoned.”

As we shall see, Auden, throughout his career, could (1) abandon whole poems or parts of poems with ruthless finality, (2) tinker endlessly with others, while (3) leaving some poems virtually untouched. What he abandons tells us as much about Auden as does his tinkering and hands off policy.

If there is any broad generalization we can make about Auden's revisions, it is simply that the number and the impact of them decrease throughout his poetic career. For example, none of the poems he wrote as an undergraduate appear in *Collected Poems* (1976) while virtually every

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poem he wrote after 1958 appears in the 1976 collection.

The obvious explanations apply: as he found his true poetic voice there was less need for revision and, as he drew near the end of his career, there was less opportunity, or occasion, for revision. There is, I think, a fairly clear demarcation line for this change: it can be tied to his return to his own particular set of beliefs within the framework of Anglican Christianity as well as his adoption of a more casual, more relaxed style following the end of World War II

And both of these things begin to happen about the time he completes and publishes *The Sea and the Mirror* (1944) and *The Age of Anxiety* (1946).

This study is limited to *Collected Poems* (1976) rather than the edition of 'complete poems' published by Princeton University Press for three reasons: (1) simply because *Collected Poems* includes all the poetry Auden wished to preserve, (2) because this edition is the one most likely to be used by Auden critics and (3) because, having seen the additional poems in the complete edition, it seems to me that nothing of importance is to be gained by its use. Auden's judgment in not wishing to preserve those works strikes me as sound, with a few notable exception which are discussed as we come to them.

What also strikes me as sound is avoiding too much analysis. This work is far more descriptive than it is analytical. I have made a few guesses along the way as to Auden's reasons for one thing and another, but mostly I have tried to avoid temptation. Besides, there are very nearly as many "correct" analyses as there are critics.

Auden's homosexuality and his personal slovenliness have received less than equal-handed treatment: biographers tend to gossip about them; literary critics tend to ignore them. A frank assessment of their impact on the poems seems unlikely, but would be nonetheless welcome.



One other point has been noted but not sufficiently emphasized is Auden's heavy reliance on dictionaries. He used them extensively in writing his poems—he even traveled with them—and there are few among us who can read his poems without referring to them.

In working on this study, I have used throughout the codes and abbreviations supplied by Edward Mendelson and B. C. Bloomfield in their *W. H. Auden: A Bibliography, 1924-1969*, especially sections A, B, and C. For purposes of quick reference--as may be needed throughout this work--an abbreviated list of works from Section A follows. After 1969, I have simply used title abbreviations.

## Reference Numbers, Abbreviations and Short Titles

(From Bloomfield and Mendelson, *W. H. Auden: A Bibliography, 1924-1969*)

A1	P (1928)	Poems
A2	P	Poems, Faber, 1930
A2b	P2	Poems, Faber, 1933
A3	O	The Orators, Faber, 1932
A3b	O	The Orators, Faber, 1934
A3c	O	The Orators, Faber,
A3d	O	The Orators, Random House, 1967
A4	DD	<i>The Dance of Death</i> , Faber, 1933
A5		<i>The Witnesses</i> , privately printed, 1933
A6		<i>Poem</i> , privately printed, 1933
A7	AP	<i>Poems</i> , Random House, 1934
A8		<i>Two Poems</i> , privately printed, 1934
A9	DBS	<i>The Dog Beneath the Skin</i> , Faber, 1935
A9b	DBS	<i>The Dog Beneath the Skin</i> , Random House, 1935
A9c	DBS	<i>The Dog Beneath the Skin</i> , Modern Library (pb), 1958
A9d	DBS	<i>The Dog Beneath the Skin</i> , Vintage Books (pb), 1964
A9e	DBS	<i>The Dog Beneath the Skin</i> , Faber (pb), 1968
A10		<i>Our Hunting Fathers</i> , privately printed, 1935
A11		<i>Sonnet</i> , privately printed, 1935
A12	AF6	<i>The Ascent of F6</i> , Faber, 1936
A12b	AF6	<i>The Ascent of F6</i> , Random House, 1937
A12c	AF6	<i>The Ascent of F6</i> , Faber, 1937
A12d	AF6	<i>The Ascent of F6 and On the Frontier</i> , Faber (pb), 1958
A13	LS	<i>Look Stranger</i> , Faber, 1936
A13b	OTI	<i>On This Island</i> , Random House, 1937
A14		<i>Spain</i> , Faber, 1937
A14b		<i>Spain</i> , Hours Press, 1937

A15	LFI	<i>Letters from Iceland</i> , Faber, 1937
A15b	LFI	<i>Letters from Iceland</i> , Random House, 1937
A15c	LFI	Faber, 1967
A15d	LFI	Random House, 1969
A16		<i>Night Mail</i> , privately printed, 1938 ?
A17	SP	<i>Selected Poems</i> , Faber, 1938
A18	OTF	<i>On the Frontier</i> , Faber, 1938
A18b	OTF	<i>On the Frontier</i> , Random House, 1939
A18c	OTF	<i>The Ascent of F6 and On the Frontier</i> , (see A12d), 1958
A19		<i>Education Today and Tomorrow</i> , Hogarth Press, 1939
A20	JTW	<i>Journey to a War</i> , Faber, 1939
A20b	JTW	<i>Journey to a War</i> , Random House, 1939
A21		<i>Epithalamion</i> , privately printed, 1939
A22	AT	<i>Another Time</i> , Random House, 1940
A22b	AT	<i>Another Time</i> , Faber, 1940
A23	SoP	<i>Some Poems</i> , Faber, 1940
A24	DM	<i>The Double Man</i> , Random House, 1941
A24b	NYL	<i>New Year Letter</i> , Faber, 1941
A25		<i>Three Songs for St. Cecilia's Day</i> , privately printer, 1941
A26	FTB	<i>For the Time Being</i> , Random House, 1944
A26b	FTB	<i>For the Time Being</i> , Faber, 1945
A27	CP	<i>The Collected Poetry of W. H. Auden</i> , Random House, 1945
A28		<i>Litany and Anthem for S. Matthew's Day</i> , Stanton and Son, 1946
A29	AA	<i>The Age of Anxiety</i> , Random House, 1947
A29b	AA	<i>The Age of Anxiety</i> , Faber, 1948
A30	CSP	<i>Collected Shorter Poems, 1930-1944</i> , Faber, 1950
A31	EF	<i>The Enchafed Flood</i> , Random House, 1950
A31b	EF	<i>The Enchafed Flood</i> , Faber, 1951

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A31c	EF	Vintage Books, 1967
A32	N	<i>Nones</i> , Random House, 1951
A32b	N	<i>Nones</i> , Faber, 1962
A33 b, c, d, e, f		<i>The Rake's Progress</i> , Boosey and Hawkes, 1951
A34		<i>Mountains</i> , Faber, 1954
A35	SA	<i>The Shield of Achilles</i> , Random House, 1955
A35	SA	<i>The Shield of Achilles</i> , Faber, 1955
A36	OMR	<i>The Old Man's Road</i> , Voyages Press, signed edition, 1956
A36b	OMR	<i>The Old Man's Road</i> , Voyages Press, regular edition, 1956
A37		<i>The Magic Flute</i> , Random House, 1956
A37b		<i>The Magic Flute</i> , Faber, 1956
A38		<i>Making, Knowing and Judging</i> , The Clarendon Press, 1956
A39		<i>Reflections in a Forest</i> , DePauw University, 1957
A40	PA	<i>W. H. Auden: a selection by the author</i> , Penguin, 1958
A40b	PA	<i>The Selected Poetry of W. H. Auden</i> , Modern Library, 1959
A41		<i>Good-bye to the Mezzogiorno</i> , Milano, 1958
A42	HTC	<i>Homage to Clio</i> , Random House, 1960
A42b	HTC	<i>Homage to Clio</i> , Faber, 1960
A45	DH	<i>The Dyer's Hand</i> , Random House, 1962
A45b	DH	<i>The Dyer's Hand</i> , Faber, 1963
A48		<i>The Common Life</i> , Verlag Darmstadt, 1964
A49	ATH	<i>About the House</i> , Random House, 1965
A49b	ATH	<i>About the House</i> , Faber, 1966
A50		<i>The Cave of Making</i> , Verlag Darmstadt, 1965
A51		<i>Half-way</i> , Lowell-Adams House, 1965
A52		<i>But I Can't</i> , 1966
A53		<i>Portraits</i> , 1966
A55		<i>Marginalia</i> , Ibex Press, 1966

A56	CSP2	<i>Collected Shorter Poems, 1927-1957</i> , Faber, 1966
A56b	CSP2	<i>Collected Shorter Poems, 1927-1957</i> , Random House, 1967
A57		<i>River Profile</i> , Laurence Scott, 1967
A58		<i>Two Songs</i> , Phoenix Bookshop, 1968
A59	SelP	<i>Selected Poems</i> , Faber, 1968
A61	CLP	<i>Collected Longer Poems</i> , Faber, 1968
A61b	CLP	<i>Collected Longer Poems</i> , Random House, 1969
A62	SW	<i>Secondary Worlds</i> , Faber, 1968
A62b	SW	<i>Secondary Worlds</i> , Random House, 1969
A63	CWW	<i>City Without Walls</i> , Faber, 1969
A63b	CWW	<i>City Without Walls</i> , Random House, 1969
A64	NYG	<i>A New Year Greeting</i> , privately printed, 1969
	AG	<i>Academic Graffiti</i> , Faber, 1972
	AGb	<i>Academic Graffiti</i> , Random House, 1972
	EG	<i>Epistle to a Godson</i> , Faber, 1972
	EGb	<i>Epistle to a Godson</i> , Random House, 1972
	TYF	<i>Thank You, Fog</i> , 1974
	TYFb	<i>Thank You, Fog</i> , 1974
	CP2	<i>Collected Poems</i> , Random House, 1976
	CP2b	<i>Collected Poems</i> , Faber, 1976

## Using the Appendices

These are differences from one version of the poem to another which I have *not* noted in this study, however, the number of them in each poem is noted with each poem.

1. Differences between English and American spelling, e. g. “colour” and “color.
2. Differences between English and American publishing conventions, e. g. “today” and “to-day.”
3. Differences in punctuation and resultant differences in capitalization, except where they make a significant difference in meaning. Throughout Auden’s early years, he was notoriously unaware of grammatical punctuation and tended to use only commas for short pauses and periods for long pauses. In other words, he punctuated the way he heard the poem in his head. This tendency never completely disappeared.
4. The use of italics, quotation marks, or dashes to denote foreign words and phrases and “dialogue.” These are used arbitrarily in almost all cases and no significance should be attached to the differences. In many cases, it is not even clear that the choice was Auden’s.

The single most compelling reason for not including these differences, however, is to eliminate clutter. The first draft of this work *did include all differences*, but to have included them here would have obscured the meaningful variants and the appendices would have been at least four times as long as they are now. Including every difference, no matter how slight, would have meant that one could not see the trees for the forest.

In addition, often there is no way to tell whether these inconsequential differences are the

work of Auden or the work of an editor. I do not want to be in the position of assigning changes to Auden that are the work of others.

All of the changes that I have *not* included here I refer to as inconsequential differences—that is, they have no impact on either the poem’s meaning or its meter. There is a second class of changes that we may call “minor changes.” In general, these are changes of one word i.e., “the city” for “our city,” “his belief” for “his conviction.” These minor changes are always the work of Auden and, consequently, they are included. The vast majority of them have no impact on the sense of the poem, but they usually make a difference in the meter. Anyone who ever saw Auden read his poems remembers his beating out the rhythm with his right hand as he read.

6. There are a few citations which I personally have not been able to inspect. These are marked at the beginning of their lines with an asterisk (\*).

7. In some cases, the same text appears in all versions of the poem up to a certain point. Rather than repeat the abbreviation for each version of the text, I have used the short hand AV TO (all versions to) this versions. For example, AV TO CP would indicate the same version until a change is made in *Collected Poetry* (1945).

8. There are no differences between the English and American texts of many of Auden’s published works.. They are, in fact, “set from the same plates.” Listed here are the titles of the publications—in chronological order—where no variations exist. Nonetheless, the titles are listed separately preceding each poem for the benefit of readers who may not have access to every book of Auden’s poetry.





## PART I. PAID ON BOTH SIDES (1928)

In *Poems*, (1928) Auden published six comparatively short poems which, he told Monroe K. Spears, “. . . seemed to be part of something” (Spears, p. 20). That “something” became *Paid on Both Sides, A Charade*, first published in *Criterion*, January, 1930. Since then it has been reprinted in its entirety, virtually unchanged, a dozen times. When the selected parts of *Paid to* appears independently, they have been reprinted without any important changes.

Selections from *Paid on Both Sides* have appeared in A23, A27 and A40. The following chart shows which poems have appeared in which collections.

	A1	A23	A27	A40
Tonight the many come to mind (Tonight when a full storm)	X	X	X	
Tough he believe it no man is strong (Night strives with darkness)	X	X	X	
The spring will come	X	X		
The summer quickens grass (The summer quickens all)	X	X	X	
Some say that handsome raider still	X	X		
To thrown away the key and walk away	X		X	X
Can speak of trouble, pressure on men		X	X	
The spring unsettles sleeping partnerships		X	X	
Not from this life, not from this		X	X	

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The only revisions that might be regarded as significant are those Auden made in adapting three of the individual poems from A1 to fit the context of *Paid*. We can account for all other variants as either differences in English and American editorial convention, changes in punctuation or printer's (proofreader's) errors.

In "A Note on the Text" appended to A61, Auden indicates that text is based upon the fourth printing of A2b. The pattern of variant readings suggests that the versions in A23 and A27 are also based on the text in A2b and that all other versions are derived from A1.

One thing worth noting is that this longer poem has such a low percentage of revisions despite the early date of its composition. Yet, we should also note that the other long poems in this final collection also have a relatively low percentage of changes. Auden, obviously, does not want to disturb the architectural structure or poetic fabric of these long poems.

**Appendix I, PAID ON BOTH SIDES (1928)**

A1	P 1928, pp. 28, 28, 33, 34, 35, 36	[six poems]
C11	<i>Criterion</i> , IX, 35 (January 1930), 268-290	Paid on Both Sides
A2	P, pp. 5-34	Paid on Both Sides, A Charade
A2b	P, pp. 11-40	As above
A7	AP, pp. 57-85	As above
A17	SP, pp. 7-40	As above
A23	SoP, pp. 8-18	Paid on Both Sides
A27	CP, pp. 24, 83, 131, 140, 144, 145, 230	[seven poems]
A 30	CSP, pp. 197-223	Paid on Both Sides
A40	PA, p. 11	The Journey
A40a	PA, p. 4	The Journey
A61	CLP, pp. 9-34	Paid on Both Sides, A Charade
A61b	CLP, pp. 9-34	As above
	CP2, pp 19- 35	As above
p. 21, l. 1-p. 22, l. 5	These lines omitted from A20.	
p. 21, l. 16; 16	FOR fight no more.	
	READ fight to more IN C8, A2b, A6, A15, A30.	
p. 23, l. 6 thru p. 24, l. 51	These lines omitted from A20	
p. 22, l. 38	FOR I as boys fished READ I fished IN C8	
p. 22, l. 41	FOR We'll start READ Well start IN C11, A2b, A30	
p. 25, l.6	No stanza division follows this line in A2b, A6, A17, A27, A30	
p, 25, l. 9	No stanza division follows this line in A17	



p. 33, l 49                   FOR for one employer   READ for an employer   IN A1

p. 33, l. 53                   Stanza division follows this line in C11.

p. 34, l. 6-7                 These lines omitted from A1.

p. 34, l. 6 thru p. 35, l. 30    These lines omitted from A23.

p. 35, l. 39                 FOR Though he believe it, no man is strong.

                                  READ Night strives with darkness, right with wrong   IN A1

p. 35, l. 39                 A printer's lead is inserted following this line in C11, A30.

p. 35, l. 40764             FOR He thinks   READ Man thinks   IN A1

and two hundred seven (207) inconsequential differences.



## PART II. 1927-1932

Part Two of *Collected Poems*, 1976, parallels Part One of *Collected Shorter Poems, 1927-57* and seems to comprise those poems which Auden had already written—as opposed to those he had published—before he began to turn his primary attention to the “poetic” dramas on which he and Christopher Isherwood collaborated. The shift of interest and attention is most conveniently, and probably most accurately, marked by the publication of *The Dance of Death* (1933),

Based upon *date of publication*. however, there are several exceptions to a strict chronological arrangement, but Auden did not commit to strict chronological order on the basis of either publication or composition. In the Foreword to *CSP, 1927-57*, he writes, “. . . though I have sometimes shuffled poems so as to bring together those related by theme or genre, in the main their order is chronological” (p, 15). Accordingly, these several exceptions can scarcely be regarded as important

Of greater interest than chronological discrepancies is the almost completely consistent selection of the same poems for inclusion in the four major collections: *Collected Poetry* (1945), *Collected Shorter Poems* (1950), *Collected Shorter Poems, 1927-57* (1966) and *Collected Poems* (1976). The table below provides a numerical summary of Auden’s selections. I have not included *Selected Poetry* (1958) in this or any other of the following tables because, as the title tells us, the number of poems from any given period is much less than the number from that same period in the larger, more inclusive collections.

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	<b>New Poems Published</b>	<b>CP 1945</b>	<b>CSP 1950</b>	<b>CSP2 1966</b>	<b>CP2 1976</b>
1927-1928	12	0	0	0	0
<i>Poems</i> (1928)	26	4	4	4	4
1928-1929	4	0	0	0	0
<i>Poems</i> (1930)	22	18	18	16	16
1930-1932	10	5	5	4	4
Totals	74	27	27	24	24

Auden also included in CSP (1966) and CP (1976) three poems which he did not include in CP (1945) and CSP (1950) and which had not been reprinted since the early 1930's. Two of these are short, four-line dedicatory poems from *Poems* (1930) and *The Orators* (1932); the third, "Having abdicated with comparative ease," had appeared only twice before, both time in serials. We can get a fuller picture of Auden's selection process by examining smaller groups of poems using the divisions shown in the table above.

### **1927-1928**

Twelve of Auden's poems were published—primarily in Oxford University publications—before Stephen Spender hand-printed *Poems* (1928). None of these early poems survived in any edition which Auden himself prepared and only the two latest poems ever re-appeared at all. One was reprinted in another Oxford University publication; the second, "Consider if you will how lovers stand," was included in *Poems* (1928) and was later resurrected by Isherwood as part of an essay on Auden's poetry that appeared in *New Verse* (1937).

But all the poems are apprentice-work: Auden putting himself to school to a wide variety of forms and meters. There is no reason, *qua* poems, for preserving any of them, as Auden



recognized. They do include some good lines and several excellent examples of the irony Auden so frequently achieves through a juxtaposition of the concrete and abstract, but nothing is lost; all of the themes and almost all of the images reappear in later poems. I cannot agree with Spears that “Consider if you will . . .” is a serious loss (p.28), but it is unquestionably the most nearly successful of these twelve early poems.

### **Poems, 1928**

*Poems* (1928) comprises 27 poems, of which 26 appear here for the first time. Fifteen of these reappear in *Poems* (1930), but Auden cuts that number to 10 for *Poems* (1933). He reprints the same 10 poems in *CSP* (1950). *CP* (1945) includes eight of the ten and *CSP2* (1966) includes four of these eight.

Again, we find considerable experimentation with form and meter and style. Monroe Spears, in *The Poetry of W. H. Auden*, distinguished four characteristics and five types of style in these 27 poems (pp. 22-31). He defines the five different styles as: (1) the Nordic mask, (2) the clipped lyric, (3) the colloquial, (4) the florid, and (5) the Rilkean sonnet. This perceptive analysis is particularly useful in evaluating Auden’s selection of poems from *Poems* (1928) to *Poems* (1930). Auden includes all of the Nordic mask poems, which later became part of *Paid on Both Sides*, and adds to these at least one example of each of the other types. For *Poems* (1933), however, he eliminates all examples of the clipped lyric i. e., poems in which grammatical, logical, and imagistic ellipses obscure the meaning; he also eliminates all examples of the florid style. We are left, then, with the six *Paid* poems, two excellent examples of Auden’s early colloquial style and two Rilkean sonnets—essentially Freudian poems which use Rilke’s device “of putting unidentified persons . . . in usually symbolic land scapes (Spears, p. 25).

**1928-1930**

After the publication of *Poems* (1928) and before the publication of *Poems* (1930), two new works by Auden appeared in print: a poem, "Thomas Prologizes," and the charade *Paid*. The poem clearly belongs to Auden's undergraduate days and consequently enjoyed no further publication. The history of *Paid* is discussed elsewhere; here we are concerned only with those passages which have appeared as independent poems. Six poems from *Poems* (1928) are incorporated into *Paid*. They are

XIII Tonight the many come to mind

XIV Though he believe it, no man is strong

XVII The spring will come

XVIII The summer quickens all

XIX Some say that handsome raider still at large

XX To throw away the key and walk away

The first, second, fourth and sixth of these also appear later as independent poems in *CP* (1945). Auden also extracted three other passages from *Paid* and reprinted these in *CP* (1945), presumably to compensate for *Paid's* not appearing in that collection. They are

Can speak of trouble, pressure on men

The spring unsettles sleeping partnerships

Not for this life, not from this life is any

***Poems* (1930)**

Twenty-two new poems make their first appearance in *Poems* (1930). Of these, 20 are reprinted in *Poems* (1933) and *Poems* (1934); 18 are carried forward to *CP* (1945) and *CSP* (1950); 15 are included in *CSP* (1966) and *CP2* (1976), plus the dedicatory poem which had been

dropped from *CP* (1945) and *CSP* (1950). Auden establishes early on the poems he will stick with throughout the collections of his work and, again, we must ask why he dropped the particular poems he did.

The two poems Auden omitted from *Poems* (1933) and *Poems* (1934) are “Which of you waking early and watching daybreak,” and “To have found a place for nowhere,” Spears correctly observes

“Which of you waking . . . “ was eliminated perhaps because it was somewhat diffuse and imitative, though it served the useful function of making the social theme of the volume explicit. The poem that replaced it, however, is the magnificent “Doom is dark and deeper than any sea-dingle,” which is worth any slight delay in the reader’s apprehension of the pattern of the volume. The other poem discarded from 1930 is “To have found a place for nowhere,” a clipped lyric in a rather Skeltonic rhythm, hopelessly obscure; it was replaced by another in the same mode, but better, “Between attention and attention.”

(p. 33)

Other than the dedicatory poem, all but one of the 1933 and 1934 poems from *Poems* (1934) are carried over to *CP* (1945) and *CSP* (1950). That poem, “Get there if you can and see the land you once were proud to own” is painfully obvious. Intended as parody, it is more nearly sermon than poem and has little claim to a place among less didactic poems in the same mode.

For *CSP* (1966) and *CP* (1976) Auden revived the dedicatory poem, but he dropped three others:

Sentries against inner and outer

Under boughs between or tentative endearments

Sir, no man’s enemy, forgiving all.

In each case, Auden has produced poetically superior versions of the same ideas. “Sir, no man’s enemy, forgiving all” is the best of three, but functions primarily as a summary for *Poems*

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(1930) and so seems superfluous outside that context—unless Auden were to include it in order to exclude all others.

### 1930-1932

Between the publication of *Poems* (1930) and *The Orators* (1932) Auden published 10 new poems. Four of these, slight four-line verses, never re-appeared, and four were incorporated into *The Orators*. One replaced a much weaker poem in *Poems* (1933) and *Poems* (1934); one was not collected again until the publication of *CP* (1945). So, five poems from the period appear in *CP* (1945) and *CSP* (1950). The first, second, and third of the following poems also appeared in *The Orators*.

These ordered light (Time had stopped seeking)  
Watching in three planes from a room overlooking  
Though aware of our rank and alert to obey orders  
Doom is dark and deeper than any sea-dingle  
For what as easy

All except the second of these are included in *CSP* (1966) and *CP* (1976). This poem, entitled “January 1, 1931,” in *CP* (1945) and *CSP* (1950) must have seemed by 1966 to topical, too firmly rooted in its time, to justify inclusion in *CSP* (1966) and *CP* (1976)

### The Orators (1932)

*The Orators* produced 18 new poems or prose pieces, but of this total half are too well-integrated to be lifted from the context and stand as independent poems. Indeed, it is difficult to even think of them as independent poems. Further, Auden judged two of them to be of questionable value even in the context and dropped them from the 1934 and 1966 collections. The remaining poems have been collected, or not, as follows.

	<b>CP</b>	<b>CSP</b>	<b>CSP2</b>	<b>CP2</b>
Private faces in public places			X	X
By landscape reminded once of his	X	X	X	X
We have brought you, they said, a map	X	X	X	X
There are some birds in these valleys	X	X	X	X
Walk on air do we? And how				
What siren zooming is sounding our	X	X	X	X
Roar, Gloucestershire, do yourself proud				
Not, Father, further do prolong	X	X		
'O where are you going?' said reader	X	X	X	X

The two poems which might have been collected independently of *The Orators* are essentially private poems. The first is a parody of Gerard Manley Hopkins, no doubt amusing to a young poet, but of questionable taste to a mature poet well aware of his debt to Hopkins. Auden also eliminated this poem from the 1966 edition of *The Orators*. The second, "Roar, Gloucestershire," satirizes public figures and abounds in private references. Far too many of its allusions are obscure; one could hardly argue for the inclusion of a poem that would have meaning for only a handful of readers. The one poem which appears in *CP* (1945) and *CSP* (1950) that does not appear in *CSP* (1966) or in *CP* (1976), is, as Spears points out, "primarily a parody of the hymns sung in school" (p. 57). The pattern of selection, then, for this group of poems is essentially Auden's eliminating the satires and parodies, although it seems likely that Auden is not so much eliminating satire and parody as he is eliminating poems that depend almost completely on

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external reference for their meaning.

## Appendix II, 1930-1932

### From the very first coming down

A1	P (1928), p. 25	XI [untitled]
A2	P, p. 44	V [untitled]
A2b	P2, p. 47	V [untitled]
A7	AP, p. 13	V [untitled]
A27	CP, p. 44	The Love Letter
A30	CSP, p. 60	As above
A40	PA, p. 9	The Letter
A40b	PA, p. 3	As above
A56	CSP2, p. 19	As above
A56b	CSP2, p. 19	As above
	CP2, p. 39	As above

There are fifteen (15) inconsequential difference

### Taller to-day, we remember similar evenings

A1	P(1928), p 32	XVI [untitled]
A2	P, p. 73	XXVI [untitled]
A2b	P2, p. 82	XXVI [untitled]
A7	AP, p. 48	XXVI [intitled]
A27	CP, p.113	As Well As Can Be Expected
A30	CSP, p. 122	Taller To-day

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A40	PA, p. 10	As above
A40b	PA, p. 4	As above
A56	CSP2, p. 20	As above
A56b	CSP2, p. 20	As above
	CP2, p. 39	As above

The following seven lines appear in A1 (with minor variations}, A2, A7, A27. and A30 (11).

- 3a Again in the room with the sofa hiding the grate  
3b Look down to the river when the rain is over,  
3c See him turn to the window, hearing our last  
3d Of Captain Ferguson.
- 3e It is easy to see how excellent hands have turned to commnness.  
3f On staring too long, went blind in a tower,  
3g One sold all his manors to fight, broke through, and faltered.
- 8 FOR But happy now, READ But happy we, IN A1
- 9 FOR We see farms lighted all along the valley;  
READ See the farms lighted up the valley, IN A1
- 14 FOR contradict: passing but here, sufficient  
READ contradict, passing but is sufficient IN A1

and fourteen (14) inconsequential differences.

### **From scars where kestrels hover,**

A2	P, p. 71	XXIV [untitled]
A2b	P2, p.78	XXIV [untitled]
A7	AP, p. 44	XXIV [untitled]
A27	CP, p. 43	Missing



A30	CSP, p. 58	As above
A56	CSP2, p.20	As above
A56b	CSP2, p. 20	As above
	CP2, p. 40	As above
34	Stanza division follows this line in A2, A7, A27, A30 and five (5) inconsequential differences	

**Control of the passes was, he saw, the key**

A1	P (1928), p.33	XV [untitled]
A2	P, p.54	XV [untitled]
A2b	P2, p 60	XV [untitled]
A7	AP, p.26	XV [untitled]
A27	CP, p. 20	The Secret Agent
A30	CSP, p. 44	As above
A56	CSP2, p. 22	As above
A56b	CSP2b, p. 22	As above
A59	SelP, p. 7	As above
	CP2, p 41	As above

14 FOR Parting easily two that were  
 READ Parting easily who were IN A!, A2, A7, A27, A30  
 and five (5) inconsequential differences.

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#### **Who stands, the crux left of the watershed,**

A1	P{1928} p. 16	VI [untitled]
A2	P, p. 51	XI [untitled]
A2b	P, p. 56	XI [untitled]
A7	AP, p.22	XI [untitled]
A27	CP, p. 175	Watershed
A30	CSP, p. 183	As above
A56	CSP2, p. 22	As above
A56b	CSP2, p. 22	As above
A59	SelP, p. 9	As above
	CP2, p. 41	As above

18 No stanza division follows this line in A59  
and eleven {11}.inconsequential differences..

#### **Who will endure**

A2b	P, p.80	XXV [untitled]
A7	AP, p. 46	XXV [untitled]
A27	CP, p.176	Better Not
A30	CSP, p. 184	Better Not
A40	PA, p. 12	No Change of Place
A40b	PA, p. 5	As above
A56	CSP2, p. 23	As above
A56b	CSP2, p. 23	As above

CP2, p. 42

As above

8 FOR chained-up READ chain-up IN A30

19 No stanza division follows this line in A2b, A7, A27, A30

22 FOR Declining with a secret smile

READ Declining with a small mad smile IN A2b, A7, A27, A30

24 FOR Conjectures on our maps grow stronger

READ Conjectures on the maps that lie IN A2b, A7, A27, A30

The following line appears in A2b, A7, A27, A30

24a About in ships long high and dry

25 FOR And threaten danger

READ Grow stranger and stranger IN A2b, A7, A27, A30

The following three lines appear in A2b, A7, A27. A30

26a But shifting of the head

26b To keep off glare of lamp from face,

26c Or climbing over to wall-side of bed;

and eight (8) inconsequential differences.

**We made all possible preparations,**

A2 P, p 52

XII [untitled]

A2b P, p 57

XII [untitled]

A7 AP, p. 23

XII [untitled]

A27 CP, p. 156

Let History Be My Judge

A30 CSP, p. 165

As above

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A56 CSP2, p. 24 As above

A56b CSP2b, p. 24 As above

CP2, p. 42 As above

There are two (2) inconsequential differences.

#### **Again in conversations**

A2 P, p. 47 VIII [untitled]

A2b P, p. 51 VIII [untitled]

A7 AP, p. 17 VIII [untitled]

A27 CP, p. 5 Two's Company

A30 CSP, p. 21 Never Stronger

A56 CSP, p. 25 As above

A56b CSP, p. 25 As above

CP2, p. 43 As above

7 FOR Than boys' imagination. READ Than peace-time occupations IN A2

7 No stanza break follows this line in A6.

and nine (9) inconsequential differences.

#### **Before this loved one**

A2 P, p. 62 XVIII [untitled]

A2b P, p. 68 XVIII [untitled]

A7 AP, p. 34 XVIII [untitled]

A27 CP, p.19 This One

A30 CSP, p. 36 As above

A40	PA, p. 16	As above
A40b	PA, p. 9	As above
A56	CSP2, p. 26	This Loved One
A56b	CSP2, p. 26	As above
	CP2, p. 44	As above

There are ten (10) inconsequential differences.

#### **Between attention and attention**

A2b	P, p. 48	VI [untitled]
A7	AP, p. 14	VI [untitled]
A27	CP, p. 22	Make Up Your Mind
A30	CSP, p. 40	Easy Knowledge
A56	CSP2, p. 27	As above
A56b	CSP2, p. 27	As above
	CP2, p. 44	As above

The following line appears in A2b, A7, A27, A30.

35 The easy knowledge

and five (5) inconsequential differences..

#### **Love by ambition**

A2	P, p. 49	X [untitled]
A2b	P, p. 54	X [untitled]
A7	AP, p. 20	X [untitled]

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A27	CP, p. 78	Too Dear, Too Vague
A30	CSP, p. 94	As above
A56	CSP2, p. 28	As above
A56b	CSP2, p. 28	As above
	CP2, p. 45	As above

9 FOR A wilful sorrow; READ A conscious sorrow: IN A2, A7. A27, A30  
30 FOR Of what stands next, READ Of who stands next IN A2, A7, A27, A30  
and seventeen (17) inconsequential differences.

#### **Upon this line between adventure**

A2	P, p. 46	VII [untitled]
A2b	P, p. 50	VII [untitled]
A7	AP, p. 16	VII [untitled]
A27	CP, p. 151	Do Be Careful
A30	CSP, p. 159	Between Adventure
A56	CSP2, p. 29	As above
	CP, p. 46	As above

There are four (4).inconsequential differences..

#### **Watch any day his nonchalant pauses, see**

A2	P, p. 43	IV [untitled]
A2b	P, p. 46	IV [untitled]
A7	AP, p. 12	IV [untitled]

A17	SP, p. 45	III (from Poems, 1930)
A23	SoP, p. 21	(From Poems) 3
A27	CP, p. 152	We All Make Mistakes
A30	CSP, p. 160	A Free One
A56	CSP2, p. 29	As above
A56b	CSP2, p. 29	As above
	CP2, p. 46	As above

12 No stanza division follows this line in A7.

and three (3) inconsequential differences.

**The strings' excitement, the applauding drum,**

A2	P, p. 64	XX [untitled]
A2b	P, p. 70	XX [untitled]
A7	AP, p. 36	XX [untitled]
A27	CP, p. 132	Family Ghosts
A30	CSP, p. 143	As above
A56	CSP2, p. 30	As above
A56a	CSP2, p. 30	As above
	CP2, p. 47	As above

There are four (4).inconsequential differences..

**Will you turn a deaf ear**

A2	P, p. 37	I [untitled]
A2b	P. p. 41	I [untitled]

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A7	AP, p. 7	I [untitled]
A27	CP, p. 177	The Questioner Who Sits So Sly
A30	CSP, p. 185	As above
A56	CSP2, p. 31	As above
A56b	CSP2, p. 31	As above
	CP2, p. 47	As above

There are fifteen (15) inconsequential differences

### **Since you are going begin to-day**

A2	P, p. 41	III [untitled]
A2b	P, p. 44	III [untitled]
A7	AP, p. 10	III [untitled]
A17	SP, p. 43	II (from Poems 1930)
A27	CP, p. 109	Venus Will Now Say a Few Words
A30	CSP, p. 118	As above
A56	CSP2, p. 33	As above
A56b	CSP2, p. 33	As above
	CP2, p. 49	As above

20 Stanza division follows this line in A2b, A7, A17, A27, A30, A56, A56b, CP2 and two (2) inconsequential differences.

### **It was Easter as I walked in the public gardens**

A2	P, p. 55	XVI [untitled]
A2b	P, p. 61	XVI [untitled]



A7 AP, p. 27 XVI [untitled]

The first section of this poem was published in *Scholastic*, XXVII (11 Jan 1936), 14.

A23 SoP, p. 22 4 [untitled]

A27 CP, p. 62 1929

A30 CSP, p. 79 As above

A65 CSP2, p. 34 As above

A65b CSP2, p. 34 As above

CP2, p. 50 As above

71 FOR He says READ He say IN A2, A23

82 FOR men READ man IN A2, A23

83 FOR A strict READ At strict IN A2, A7, A23

The following two lines appear only in A2 and A23

103a By opposite strivings for entropic peace,

103b Retreat to lost home or advance to new,

119 FOR country READ county IN A2, A7

121 FOR intermarriage create a new race,

READ by intermarriage create a new race IN A2, A7, A23, A27, A30

122 FOR A new language READ And a new language IN A2, A7, A23, A27, A30

The following ten lines appear, as a separate stanza, only in A2a.

140a This is the account of growing, of knowing;

140b First difference from first innocence

140c Is feeling cold and nothing there,

140d Continual weeping and oversleeping

140e Is mocking, nudging, and defence of fear;

140f Verbal fumbling and muscle mumbling,

140g Imagination by mispronunciation.

140h Sebaceous belly, swollen skull,

140i Exchanging hats and calling dear

140j Are rich and silly, poor and dull.

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141 FOR The falling children READ The falling leaves IN A2, A7, A23, A27

The following line appears in A2, A7, A23, A27, A30

151a With organized fear, the articulated skeleton.

The following six lines appear only in A2.

151b For this is how it ends,

151c The account of growing, the history of knowing,

151d As more comatose and always in,

151e Living together in wretched weather

151f In a doorless room in a leaking house,

151g Wrong friends at the wrong time.

and fifteen (15) inconsequential differences.

### Look there! The sunk road winding

C28 *Twentieth Century* {Promethean Society}, IV, 24 (Feb 1933), 16-17 [untitled]

A2b P, p. 77 XXIII [untitled]

A7 AP, p. 43 XXIII [untitled]

A27 CP, p. 77 The Bonfires

A30 CSP, p. 93 As above

A56 CSP2, p. 39 As above

A56b CSP2, p. 39 As above

CP2, p. 53 As above

13 FOR legend all were simple READ legend, each one simple IN C27

14 FOR And held the straitened spot

READ They hew the straightened spot, IN C27

READ They hew the straitened spot, In A2b

25 FOR Leaving no double traitor

READ It won't be us who eavesdrop IN C28, A2b. A7

25 FOR In days of luck READ That day of luck IN C27

27 FOR To time the double beat, READ Timing the double beat IN C27

and fourteen (14) inconsequential differences.

### **On Sunday walks**

A2	P, p. 65	XXI [untitled]
A2b	P, p. 73	XXI [untitled]
A7	AP, p. 37	XXI [untitled]
A27	CP, p. 92	Such Nice People
A30	CSP, p. 107	Such Nice People
A56	CSP2, p. 40	On Sunday Walks
A56b	CSP2, p. 40	As above
	CP2, p. 54	As above

16 Stanza division follows this line in A27 and A30.

and fifteen (15) inconsequential differences.

### **Pick a quarrel, go to war,**

A56	CSP2, p. 42	Shorts
A56b	CSP2, p. 42	Shorts
	CP2, p. 55	Short

There are few changes in these ten short poems. The two poems in which there are

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changes are noted below (#9 and #10).

The longest (#8) is twelve lines and its first four lines are also the dedicatory poem (To Christopher Isherwood) for A2, A2b, A7.

#### **These had stopped seeking**

C16	<i>Adelphi</i> , n.s. III, 3 (Dec 1931), 181	Cautionary Rhymes (1)
A3	O, p. 100	Odes IV
A3b	O, p. 98	Odes IV
A7	AP, p. 168	Odes IV
A27	CP, p. 123	Like Us
A30	CSP, p. 134	Like Us
A56	CSP2, p. 43	Shorts [#9]
A56b	CSP2, p. 43	Shorts [#9]
	CP2, p. 56	Shorts [#9]

The last eight lines of this poem first appeared in C16. Later, they were incorporated into Ode IV of *The Orators*, lines 83-90, "These ordered light . . ." Still later, Auden excerpted twelve lines, lines 79-90, and reprinted them as an independent poem in A27 and A30. The lines first appeared as a part of "Shorts" in A56.

11 FOR These fell asleep READ These went to sleep IN C16, A3, A3b, A27, A30 and six (6) inconsequential differences.

**Private faces in public places**

A3	O, p. [7]	To Stephen Spender [dedicatory poem]
A3b	O, p. [5]	To Stephen Spender [dedicatory poem]
A7	AP, p. [87]	To Stephen Spender [dedicatory poem]
A56	CSP2, p. 43	Shorts [#10]
A56b	CSP2, p. 43	Shorts [#10]
	CP2, p. 56	Shorts {#10}

There are no differences..

**The silly fool, the silly fool**

A2	P, p. 63	XIX [untitled]
A2b	P, p.69	XIX [untitled]
A7	AP, p. 35	XIX [untitled]
A27	CP, p. 125	Happy Ending
A30	CSP, p. 137	As above
A56	CSP2, p. 43	As above
A56b	CSP2, p. 43	As above
	CP2, p, 57	As above

There are two (2) inconsequential differences..

**This lunar beauty**

A2	P, p. 61	XVII [untitled]
A2b	P, p. 67	XVII [untitled]
A7	AP, p. 33	XVII [untitled]
A27	CP, p.134	Pur

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A30	CSP, p.145	Like A Dream
P40	PA, p. 15	This Lunar Beauty
P40b	PA, p. 8	As above
A56	CSP2, p. 44	As above
A56b	CSP2, p. 44	As above
	CP2, p. 57	As above

There are seven (7) inconsequential differences..

### **To ask the hard question is simple;**

C37	<i>Criterion</i> , XII, 49 {July 1933}, 605	Two Poems I
A2b	P, p. 83	XXVII [untitled]
A7	AP, p. 49	XXVII [untitled]
A17	SP, p. 47	V [untitled]
A27	CP, p. 141	What Do You Think?
A30	CSP, p. 151	The Hard Question
A40	PA, p. 13	The Question
A40b	PA, p. 6	As above
A56	CSP2, p. 45	As above
A56b	CSP2, p. 45	As above
	CP2, p. 58	As above

8 This line appears as the last line of the first stanza in A7, A27.

17 Stanza division follows this line in A40.

and four (4) inconsequential differences

**What's in your mind, my dove, my coney;**

* C46	<i>Twentieth Century</i> , VI, 32 (Nov 1933), 153	(Two Poems) [untitled]
A2b	P, p. 58	XIII [untitled]
A7	AP, p. 24	XIII [untitled]
A17	SP, p. 46	(From Poems, 1930} IV
A27	CP, p. 239	(Songs) XXXVIII [untitled]
A30	CSP, p. 268	{Songs} XXXVII [untitled]
A56	CSP2, p. 46	(Five Songs) I [untitled]
A56b	CSP2, p. 46	(Five Songs) I [untitled]
	CP2, p. 59	{Five Songs} I [untitled]

There are no differences..

**That night when joy began**

A13	LS, p. 59	XXVI [untitled]
A13b	OTI, p 59	XXVI [untitled]
A27	CP, p.229	(Songs) XXXI [untitled]
A30	CSP, p. 259	(Songs) XXXI [untitled]
A56	CSP2, p. 46	(Five Songs) II [untitled]
A56b	CSP2, p. 46	(Five Songs) II [untitled]
	CP2, p. 59	(Five Songs) II [untitled]

7 FOR Outgrows READ Outgrew IN A13, A13b

8 FOR Grown READ Grows IN A13, A13b, A27. A30

and four (4) inconsequential differences.

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### For what as easy

B5	<i>New Signatures</i> , 1932, p. 32	Poem
A27	CP, p 42	To You Simply
A30	CSP, p. 57	To You Simply
A56	CSP2, p. 47	(Five Songs) III [untitled]
A56	CSP2b, p. 47	(Five Songs) III [untitled]
	CP2, p. 59	(Five Songs) III [untitled]

The following line appears only in B5.

13a Nor the ghost houseless

The following line appears only in B5.

14a Not the tongue listless

15 FOR Nor one word forgotten. READ Nor the word forgotten IN B5

and fourteen (14) inconsequential differences.

### Seen when nights are silent,

* C73	<i>Lysistrata</i> , II, 1 (May 1935), 51	Song
A9	DBS, p. 65	[untitled]
A9b	DBS, p. 58	[untitled]
A27	CP, p. 228	(Songs) XXIX [untitled]
A30	CSP, p 258	(Songs) XXIX [untitled]
A56	CSP2, p. 47	(Five Songs) IV [untitled]
A56b	CSP2, p. 47	(Five Songs) IV [untitled]
	CP2, p. 60	(Five Songs) IV [untitled]



1 FOR Seen when nights are silent,  
 READ Seen when night was silent IN C73  
 READ Seen when night is silent IN A9, A27, A30  
 4 No stanza division follows this line in A9.  
 and five (5) inconsequential differences.

**‘O where are you going?’ said reader to rider,**

A3	O, p. 116	Epilogue
A3b	O, p. 112	Epilogue
A7	AP, p. 181	Epilogue
A17	SP, p. 62	(from The Orators) IV Epilogue
A23	SoP, p. 30	(From The Orators) 6 [untitled]
A27	CP, p 223	(Songs) XXV [untitled]
A30	CSP, p 253	(Songs) XXV [untitled]
A40	PA, p 24	Three Companions
A40b	PA, p. 17	The Three Companions
A56	CSP2, p. 48	(Five Songs) V [untitled]
A56b	CSP2, p. 48	(Five Songs) V [untitled]
A59	SelP, p. 9	O Where Are You Going
	CP2, p. 60	(Five Songs) V [untitled]

There are four (4) inconsequential differences.

**When the Flyin’ Scot**

A56	CSP2, p. 48	Uncle Henry
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A56b CSP2, p. 48 As above

CP2, p. 60 As above

There are no differences.

### **Consider this and in our time**

A2 P, p. 76 XXIX [untitled]

A2b P. p. 87 XXIX [untitled]

A7 AP, 53 XXIX [untitled]

A27 CP, p. 26 Consider

A30 CSP, p. 43 As above

A56 CSP, p. 49 As above

CP2, p. 61 As above

The following eight lines (part of stanza three) appear only in A2 , A2b, A7.

- 41a Financier, leaving your little room
- 41b Where the money is made but not spent,
- 41c You'll see your typist and your boy no more;
- 41d The Game is up for you and for the others,
- 41e Who, thinking, pace in slippers on the lawns
- 41f Of College Quad or Cathedral Close,
- 41g Who are both nurses, who live in shorts
- 41h Sleeping with people and playing fives.

and four (4) inconsequential differences

### **Doom is dark and deeper than any sea-dingle.**

B5 *New Signatures*, 1932, p. 30 Chorus from a Play

A2b P, p. 43 II [untitled]

A7 P, p. 9 II [untitled]

A17	SP, p. 41	I [untitled]
A23	SoP, p. 19	From Poems: 2
A27	CP, p. 34	Something Is Bound to Happen
A30	CSP, p. 49	The Wanderer
A40	PA, p. 17	Chorus
A40b	PA, p. 10	Chorus
A56	CSP2, p. 51	The Wanderer
A56b	CSP2, p. 51	As above
A59	SeIP, p. 10	As above
	CP2, p. 62	As above

8 FOR Through place-keepers, through forest trees,

READ By place-keepers, by forest trees, IN B5

22 FOR tiger's leap at READ tiger's spring at IN AV TO A56

and eight (8) inconsequential differences.

**Now from my window-sill I watch the night**

B7 *New Country*, p. 205 A Happy Year To Gerald Heard, part II

Long version begins on p. (192?) with the following first line: "The third week in December the frost came at last. . ."

A13	LS, p. 28	X [untitled]
A13b	OTI, p. 28	[untitled]
A27	CP, p. 83	Not All the Candidates Pass

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A30	CSP, p 99	Not All the Candidates Pass
A40	PA, p 18	The Watchers
A40b	PA, p. 11	As above
A56	CSP2, p. 52	As above
A56b	CSP2, p. 52	As above
	CP2, p. 62	As above

5 FOR The lights of near-by families are out,

READ The jets in both the dormitories are out. IN B7, A13, A13b. A27, A30

The following ten lines (two stanzas) appear in B7, A13, A13b, A27, A30.

- 10a But deaf to prophecy or China's drum
- 10b The blood moves strangely in its moving home,
- 10c Diverges, loops, to travel further
- 10d Than the ong still shadow of the father,
- 10e Through to the valley of regret it came.
  
- 10f Now in this season when the ice is loosened,
- 10g In scrubbed laboratories research is hastened
- 10h And camera at the growing wood
- 10i Are pointed; for the long-lost good
- 10j Desire like a police-dog is unfastened.

The following five lines (one stanza) appear in B7, A13, A13b, A27, A30

- 15a Oldest of masters whom the schoolboy fears,
- 15b Failing to find his pen or keep back tears
- 15c Collecting stamps or butterflies,
- 15d Hoping in some way to appease
- 15e The malice of the erratic examiners,

The following five lines (one stanza) appear in B7, A13, A13b, A27. A30.

- 25a We know you moody, silent, sensitive,
- 25b Quick to be offended, slow to forgive,
- 25c But to your discipline the heart
- 25d Submits when we have fallen apart
- 25e Into the isolated dishonest life.

25e READ isolated personal life In B7, A13, A13b

The following fifteen lines (three stanzas) appear only in B7.

- 30a Permit our town here to continue small  
 30b What city's vast emotional cartel  
 30c Could our few acres satisfy  
 30d Or rival in intensity  
 30e The field of five or six, the English cell?
- 30f Preserve our Provost, Pierrmaster, Police,  
 30g Make swimming-bath and tennis club a place  
 30h Where also any summer day  
 30i A visitor is carried away  
 30j By unexpected beauty of speech or face.
- 30k Well you have watched before, but watch again  
 30l The Lindens, Ferntower, Westoe, and this Pen,  
 30m Remember them especially please  
 30n Throughout the coming year with these  
 30o Be very very patient, gentlemen.

The following five lines (one stanza) appear in B7, A13, A13b, A27, A30.

- 30p At the end of my corridor are boys who dream  
 30q Of a new bicycle or winning team;  
 30r On their behalf guard all the more  
 30s This late- maturing Northern shore,  
 30t Who to their serious season must shortly come.

The following ten lines (two stanzas) appear in B7, A13, A13b.

- 30u Give them spontaneous skill at holding rein  
 30v At twisting dial, or making fun,  
 30w That these may never need our craft,  
 30x Who, awkward, pasty, feeling the draught,  
 30y Have health and skill and beauty on the brain.
- 30z The clocks strike ten: the tea is on the stove;  
 30aa And up the stair come voices that I love,  
 30bb Love, satisfaction, force, delight,  
 30cc To these players of Badminton to-night,  
 30dd To Favel, Holland, sprightly Alexis give.

32 FOR What if the READ And what if the In B7, A13, A13b.

and thirty-two (32) inconsequential differences

**By landscape reminded once of his mother's figure**

A3	O, p. 9	Prologue
A3b	O, p. 7	Prologue
A7	AP, p. 89	Prologue
A17	SP, p. 51	Prologue
A27	CP, p. 24	Adolescence
A30	CSP, p. 41	As above
A56	CSP2, p. 53	As above
A56b	CSP2, p. 53	As above
	CP, p. 64	As above

5       FOR In a green pasture straying, he

READ Among green pastures straying he IN A3. A3b, A7, A17. A17, A30.

and one (1) inconsequential difference.

**What siren zooming is sounding our coming**

A3	O, p. 93	(Odes) III (To Edward Upward, Schoolmaster)
A3b	O, p. 89	(Odes) III (To Edward Upward, Schoolmaster)
A7	AP, p. 162	(Odes) III (To Edward Upward, Schoolmaster)
A17	SP, p. 52	(From the Orators) II (To Edward Upward, Schoolmaster)
A27	CP, p. 158	The Exiles
A30	CSP, p. 166	As above
A56	CSP2, p. 54	As above

A56b CSP2, p 54 As above

CP2, p. 64 As above

The following eighteen lines (three stanzas) appear only A3, A3a, A7. A17.

54a We are here for our health, we have not to fear  
 54b The fiend in the furze or the face at the manse;  
 54c Proofed against shock  
 54d Our hands can shake;  
 54e The flag at the gold-house flutters  
 54f And nothing matters.

54g We shall never need another new outfit;  
 54h These grounds are for good, we shall grow no more  
 54i But lose our colour  
 54j With scurf on collar  
 54k Peering through glasses  
 54l At our own glosses.

54m This life is to last, when we leave we leave all,  
 54n Though vows have no virtue, thought voice is in vain,  
 54o We live like ghouls  
 54p On post from girls  
 54q What the spirit utters  
 54r In formal letters.

The following six lines (one stanza) appear only in A3, A3b, A7.

54s We shall rest without risk, neither ruler with rod  
 54t Nor spy with signals for secret agent  
 54u Tasteless for fruit  
 54v Too nervous for feat  
 54w Spending all time  
 54x With the Doc or the Jim.

73-76 FOR Till our nerves are numb and their now is a time  
 Too late for love or for lying either,  
 Grown used at last  
 To having lost,

READ Till the town is ten and the time is London  
 And nerves grow numb between north and south  
 Hear last in corner  
 The pffwungg of burner IN A3, A3b, A17, A27, A30

and fourteen (14) inconsequential differences.

**There are some birds in these valleys**

A3	O, p. 70	[from Journal of an Airman]
A3b	O, p. 67	[from Journal of an Airman]
A7	AP, p.143	[from Journal of an Airman]
A27	CP, p. 122	The Decoys
A30	CSP, p. 134	As above
A40	PA, p. 23	As above
A40b	PA, p. 16	As above
A56	CSP2, p 56	As above
A56b	CSP2, p. 56	As above
	CP2, p. 66	As above

Lines 11-15 (one stanza) do not appear in A40 and A40b.

and twelve (12) inconsequential differences.

**'We have brought you,' they said, 'a map of the country;**

A3	O, p. 46	[from Journal of an Airman]
A3b	O, p. 44	[from Journal of an Airman]
A7	A7, p. 122	[from Journal of an Airman]
A27	CP, p. 155	Have a Good Time
A30	CSP, p. 163	As above
A56	CSP2, p. 57	As above
A56b	CSP2, p. 57	As above



CP2, p. 66 As above

There are eleven (11) inconsequential differences,.

**Having abdicated with comparative ease**

C34 *Cambridge Left*, I, 1 (Summer 1933), 5 Interview

C71 *Bozart-Westminister*, [I, 1] (Spring-Summer), 9  
Interview

A56 CSP2, p. 58 Half Way

A56b CSP2, p. 58 As above

CP2, p. 67 As above

3 FOR Escaping by submarine READ Escaped in a submarine IN C34, C71

4 FOR In a false beard, half-hoping READ With a false beard, hoping IN C34, C71

5-6 FOR You have got here, and it isn't snowing:  
How shall we celebrate your arrival

READ How shall we greet your arrival  
For it isn't snowing  
And no one will take you for a spy? IN C34, C71

10 FOR Even your winter READ Even the winter IN C34, C71

The following seven lines (one stanza) appear in C34, C71

12a Stinker is anxious to meet you;  
12b Came in the other waving the paper  
12c Asking the question that it asked, "Am I,  
12d Am I among the living or the dead?"  
12e You heard about Bog-Eyes?  
12f Got into trouble and was asked to leave;  
12g Never the same, poor chap, since the day of the explosion.

13 FOR Now look READ But now look IN C34, C71

14 FOR Red means a first-class, yellow a second-class road,

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READ Here are the first- and the second-class roads, IN C34, C71

15 FOR swords are for battlefields, gothic characters

READ swords for battles, and gothic letters IN C34, C71

17 FOR Our man will drive you as far as the Shot Tower;

READ The car will take you as far as the forge, In C34, C71

and ten (10) inconsequential differences.

**Though aware of our rank and alert to obey orders**

B5	<i>New Signatures</i> , 1932, p. 23	Ode (To my pupils)
A3	O, p. 107	(Odes) V (To My Pupils)
A3b	O, p. 103	(Odes) V (To My Pupils)
A7	AP, p. 175	(Odes) V (To My Pupils)
A17	SP, p. 56	(From The Orators) III To My Pupils
A27	CP, p. 136	Which Side Am I Supposed to Be On?
A30	CSP, p. 147	Which Side Am I Supposed to Be On?
A40	PA, p. 30	Ode
A40b	PA, p. 13	As above
A56	CSP2, p. 59	As above
A56b	CSP2, p. 59	As above
A59	SelP, p. 11	As above
	CP2, p. 68	As above

13 FOR Perfectly certain, all of us, but not

READ Certain, all of use, of what happened but not IN A40, A40b

The following six lines (one stanza) appear in all versions up to A40.

- 36a You've got their names to live up to and questions won't help.  
 36b You've a very full programme, first aid, gunnery, tactics  
 36c The technique to master of raids and hand-to-hand fighting;  
 36d Are you in training?  
 36e Are you taking care of yourself? Are you sure of passing  
 36f The endurance test?
- 49 FOR been doing to READ been up to IN B5
- 62 FOR Big simple Greed, Acedia READ Quiet Avarice, Acedia A40, A40b
- 64 FOR That skilful sapper READ With his sapper's skill IN all versions up to A56

The following twelve lines (two stanzas) appear in all versions up to A40.

- 90a Do you think because you have heard that on Christmas Eve  
 90b In a quiet sector they walked about on the skyline,  
 90c Exchanges cigarettes, both learning the words for 'I love you'  
 90d In either language  
 90e You can stroll across for a smoke and a chat any evening?  
 90f Try it and see.
- 90g That rifle-sight you're designing; is it ready yet?  
 90h You're holding us up; the office is getting impatient;  
 90i The square munition works out on the old allotments  
 90j Needs stricter watching;  
 90k If you see any loiterers there you may shoot without warning,  
 90l We must stop that leakage.

and fifty-one (51) inconsequential differences.

### Enter with him

\* C40 *Twentieth Century*, V, 30 (Aug 1933), 357 Enter With Him . . .

C63 *New Republic*, LXXX, 1037 (17 Oct 1934), 267 Poem

A9 DBS, p. 26 [untitled]

A9b DBS, p. 21 [untitled]

A27 CP, p. 39 I Shall Be Enchanted

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A30	CSP, p. 55	Legend
A40	PA, p. 25	In Legend
A40b	PA, p. 17	In Legend
A56	CSP2, p. 62	Legend
A56b	CSP2, p. 62	As above
A59	SelP, p. 15	As above
	CP2, p. 70	As above

5 FOR To legend native READ As legend diverse IN C63

READ As legend simple IN A9, A9b

27 FOR As pony rise READ As pony vise, IN C63

28 FOR And swift READ As swift IN A9, A9b

48 FOR Love as love. READ Your simplest love. IN C63, A9, A9b

READ Your finite love. IN A27, A30

READ Your human love. IN A40, A40b

and twenty-five (25) in consequential differences.

### **Young men late in the night**

#### **You dowagers with Roman noses**

#### **The summer holds; upon its glittering lake**

C39 *Listener*, X, [235] (poetry supplement, 12 July 1933), ii The Witnesses

C43 *Living Age*, CCCXLV, 4405 (October 1933), 164 The Witnesses

A9	DBS, p. 13	[untitled]
A9b	DBS, p. 9	[untitled]
A17	SP, p. 65	I [untitled]
A23	SoP, p. 31	7 Chorus
A27	CP, p. 185	The Witnesses
A30	CSP, p. 194	As above
A56	CSP2, p. 63	As above
A56b	CSP2, p. 63	As above
	CP2, p.71	As above

There has been some confusion about the evolution of this poem into the form in which it appears in A27 and later. This is what happened.

In July, 1933, “The Witnesses” (You dowagers with Roman noses) appeared in C39 in three sections totaling twenty-nine stanzas or 147 lines. In October, 1933, the poem was reprinted, without variation, in C43.

When DBS appeared in 1935, the opening chorus included four stanzas and four interrogatories which Auden presumably wrote for DBS. Following these four stanzas are eight stanzas which Auden incorporated from Part III of “The Witnesses.”

All of this opening chorus (The summer holds: upon its glittering lake) was reprinted in A17 and A23, but thereafter Auden preserved only the four stanzas and interrogatories written for DBS and eight stanzas from the original poem in A27, A 30, A56 and CP2.

Clearly, this material falls into two distinct blocks: (1) the original poem, C39 and C43, and the fragments of it used thereafter; and (2) the lines from the opening chorus of DBS. Auden

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simply cobbled together two fragments to create the poem as we have it today in CP2.

1 FOR Young men late in the night

READ The young men in Pressan to-night IN A9, A9a

14 FOR often with many READ often into many IN A9, A27, A30

40 FOR You are READ Your are IN A30

55 FOR Tell your stories READ Tell you stories IN A8

56 FOR expansive dreams of READ expansive moments of IN A9, A9b

The following six lines (one stanza) appear only in C39 and C43.

57a By all means say of the pleasant youth

57b 'That person there is in the truth'

57c we're kind

57d Tire of you little rut and look it,

57e You have to obey, but you don't have to like it.

57f we do not mind

59 FOR Or that what READ Nor that what IN A9, A9b

64 FOR We're afraid READ For I'm afraid IN C39, C43

73 FOR behind you without READ behind without IN C39, C43

76 FOR The bolt READ And the bolt IN C39, C43

80 FOR the hooded women, the hump-backed surgeons

READ the women in dark glasses, the hump-backed surgeons IN C39, C43

READ the women in dark glasses and the hump-backed surgeons IN A9, A9b, A17, A23

86 FOR Weed the garden, wind the clock;

READ Trim the garden, wind the clock, IN C39, C43, A9

and sixty-one (61) inconsequential differences.

### PART III. LETTER TO LORD BYRON (1936)

“*Letter to Lord Byron* was first published in *Letters from Iceland*, Faber and Faber and Random House, New York. The revived text in this volume [CLP (1968)] is based on *Longer Contemporary Poems* (1966), Penguin Books” (CLP, p.354). Editor David Wright also notes in his short introduction to *LCP* that “The present version [of *Letter to Lord Byron*] has been revised by the author, and a number of stanzas omitted at his request. This is the text used in *LFI* (1967), *CLP* (1968) and *CP* (1976). This revision was substantial indeed involving one cut from Part I of a single seven-line stanza, one cut from Part IV of ten stanzas and another cut involving the last stanza of Part IV and all but one stanza of Part V, sixteen additional stanzas. The stanza from Part V which he retains, replaces the final stanza of Part IV. Thus, there are four rather than five parts to the revised poem. All of these excisions are recorded in Appendix III.

There are fairly obvious reasons—different in each case—for Auden’s excision of these three passages when he returned to the poem in 1966 after having done nothing with it for almost thirty years.

In the first instance, Auden has dropped one stanza that is a gratuitous conglomerate of languages and does nothing to advance the poem.

In the second instance, Auden has eliminated ten stanzas which are primarily autobiographical. Much “autobiographical” material remains in the poem so this may have been a way of restoring balance to the poem. That is, Auden, thirty years later, may have felt that there was a disproportionate amount of attention on the poet himself, dulling the cutting edge of the poem over-all.

The third instance, Auden's elimination of Part V, seems a bit severe. It is in part a comment on the state of Europe upon Auden's return from Iceland; in part a re-statement of the Freudian position that creativity has its roots in neuroticism; in part a re-hash of the Byronic-Shavian doctrine that Hell is populated with more interesting people than is Heaven. Auden may well have thought that this material was now badly out of date and slowed the movement of the poem. On the other hand, it does have historical interest in tracing the development of the poet's mind.

There is another, perhaps over-riding, reason for Auden to have dropped the two long passages. According to Spears, "the great effort and accomplishment of the period [late 1930's] is the perfecting of the colloquial or middle style as a flexible instrument for rational discourse and statement that can be public without falsity or loss of integrity. . . . A part of the style is the ability to be unselfconsciously personal" (p. 150). Spears sees *Letter to Lord Byron* as one of Auden's finest achievements in this style.

Auden continued to cultivate this "attractive mixture of colloquialism and serious observation, of wit and moral concern—all managed with the verbal and aural skill" (Hoggart, "W. H. Auden," in *British Writers and Their Work No. 5, p. 104*) until, by the late 1950's, it had become Auden's characteristic style. Revising the poem in the mid-1960's, Auden's primary concern would have been to eliminate violations of tone and style. Looking over *Letter to Lord Byron*--a work intended as an informal, empathetic, familiar letter to a fellow poet--Auden would have been especially alert to any discordant passages.

That no parts of this poem have appeared independently indicate that Auden has always thought of it only as a whole. The nature of the major changes strongly suggests that he made these changes primarily to ensure the stylistic unity and tonal consistency of the whole.



Aside from these deletions, all other changes are insignificant and include the use of italics, changes in punctuation, capitalization, spelling, and proof-reading errors. And, as was the case in Part II, Auden tends primarily to dump passages rather than revise those passages, whatever his reasons.

Again, the comparative percentage of changes in this long poem is small. And again, this small number of changes reflects a desire not to disturb the structure or the fabric of the poem.

### Appendix III. LETTER TO LORD BYRON (1936)

A15	LFI, p. 17	Letter to Lord Byron
A15b	LFI, p. 17	Letter to Lord Byron
B99	LCP, p.15	Letter to Lord Byron
A61	CLP, p.37	Letter to Lord Byron
A61b	CLP, p. 37	Letter to Lord Byron
	CP2, p. 77	Letter to Lord Byron

#### Part I

p. 77, l. 14      FOR the rude. READ the nude. IN A61, A61b

The following seven lines (one stanza) appear only in A15, A15b

p. 77, l. 35a    The fact is, I'm in Iceland all alone  
                   b            –MacKenzie's prints are not unlike the scene–  
                   c    Ich hab' zu Haus, ein Gra, ein Gramophone.  
                   d            Les gosses anglais aiment beaucoup les machines.  
                   e            To            glubit. che . . . what this may mean  
                   f    I do not know, but rather like the sound  
                   g    Of foreign languages like Ezra Pound.

p. 77, l.36      FOR Now home    READ And home    IN A15, A15b

p. 79, l.11      FOR The Book Society had

                  READ The help of Boots had    IN A15, A15b, B99, A61, A61b

#### Part II

p. 85, l. 17      FOR know there're many    READ know they're many    IN A15, A15b

#### Part III

There are no differences.

#### Part IV

The following seventy lines (ten stanzas) appear without variation in A15, A15b

p. 89, l. 10a

My name occurs in several of the sagas,  
     Is common over Iceland still. Down under  
 Where Das Volk order sausages and lagers  
     I ought to be the prize, the living wonder  
     The really pure from any Rassenschander,  
 In fact, I am the great big white barbarian,  
 The Nordic type, the too too truly Aryan.

In games which mark for beauty out of beauty,  
     I'm doing well if my friends give me eight  
 (When played historically you still score plenty);  
     My head looks like an egg upon a plate;  
     My nose is not too bad, but isn't straight;  
 I have no proper eyebrows, and my eyes  
 Are far too close together to look nice,

Beauty, we're told, is but a painted show,  
     But still the public really likes that best  
 Beauty of soul should be enough, I know  
     The golden ingot in the plain deal chest  
     But mine's a rattle in a flannel vest;  
 I can't think what my It on It's mind,  
 To give me flat feet and a big behind.

Apart from lyrics and poetic drama,  
     Which Ervine seems more angered by than sad at,  
 While Sparrow fails to understand their grammar,  
     I have some harmless hobbies; I'm not bad at  
     Reading the slower movements, and may add that  
 Out of my hours of strumming most of them  
 Pass playing hymn tunes out of A. and M.

Read character from taste. Who seem to me  
     The great? I know that one as well as you.  
 'Why, Daunty, Gouty, Shopkeeper, the three  
     Supreme Old Masters.' You must ask me who  
     Have written just as I'd have liked to do.  
 I stop to listen and the names I hear  
 Are those of Firbank, Potter, Carroll, Lear.

Then phantasies? My anima, poor thing,  
     Must take the dreams my Alter Ego sends her,  
 And he's a marvellous diver, not a king.  
     But when I'm sickening for influenza,

I play concertos with my own cadenza;  
 And as the fever rises find it properer  
 To sing the love duet from a grand opera.

My vices? I've no wish to go to prison.  
 I am no Grouper, I wil never share  
 With any prig who thinks he'd like to listen.  
 At answering letters I am well aware  
 I'm very slack; I ought to take more care  
 Over my clothes; my promise always fails  
 To smoke much less, and not to bite my nails.

I hate pompositas and all authority;  
 Its air of injured rightness also sends  
 Me shuddering from the cultured smug minority  
 'Perpetual revolution', left-wing friends  
 Tell me, 'in counter-revolution ends  
 Your fate will be to linger on outcast  
 A selfish pink old Liberal to the last.'

'No, I am that I am, and those level  
 At my abuses reckon up their own.  
 I may be straight though they, themselves, are level.'  
 So Shakespeare said, but Shakespeare must have known.  
 I daren't say that except when I'm alone,  
 Must hear in silence till I turn my toes up,  
 'It's such a pity Wystan never grows up.'

So I sit down this fine September morning  
 To tell my story. I've another reason.  
 I've lately had a confidential warning  
 That Isherwood is publishing next season  
 A book about us all. I call that treason.  
 I must be quick if I'm to get my oar in  
 Before his revelations bring the law in.

In *LCP* (1966), *CLP* (1968) and *CP* (1976), Auden omits the last stanza of Part IV and fifteen stanzas from Part V of the original poem. He replaces the last stanza of Part IV with the last stanza of Part V to conclude the poem. The 112 omitted lines (16 stanzas) follow. There is also one variation in *LCP*, a misprint in the last line of the revised poem, "dternity" for "eternity"

I'm home again, and goodness knows to what,  
 To read the papers and to earn my bread;  
 I'm home to Europe where I may be shot;  
 'I'm home again', as William Morris said,  
 'And nobody I really care for's dead.'  
 I've got a round visits now to pay,  
 So I must finish this another day.

End of Part IV

### Part V

Autumn is here. The beech leaves strew the lawn;  
 The power stations take up heavier loads  
 The massive lorries shake from dusk till dawn  
 The houses on the residential roads;  
 The shops are full of coming winter modes.  
 Dances have started at the Baths next door  
 Stray scraps of MS strew my bedroom floor.

I read that there's a boomlet on in Birmingham,  
 But what I hear is not so reassuring;  
 Rumours of War, the B. B. C. confirming 'em  
 The prospects for the future aren't alluring;  
 No one believes Prosperity enduring,  
 Not even Wykehamists, whose gold mean  
 Maintains the All Souls' Parish Magazine.

The crack between employees and employers  
 Is obvious already as the nose on  
 John Gielgud's face; the keels of new destroyers  
 Get laid down somehow though all credit's frozen;  
 The Pope's turned protestant at last and chosen,  
 Thinking it safer in the temporal circs,  
 The Italian faith against the Russian works.

England, my England—you have been my tutrix—  
 The Mater, on occasions, of the free,  
 Or, if you'd rather, Dura Virum Nutrix,  
 Whatever happens I am born of Thee;  
 And Englishmen, all foreigners agree,  
 Taking them by and large, and as a nation,  
 All suffer from an Oedipus fixation.

With all thy faults, of course we love thee still;  
 We'd better for we have to live with you,  
 From Rhondda Valley or from Bredon Hill,

From Rotherhitle, or Regent Street, or Kew  
 We look you up and down and whistle 'Phew!  
 Mother looks odd to-day dressed up in peers,  
 Slums, aspidistras, shooting-sticks, and queers.'

Cheer up! There're several singing birds that sing.  
 There's six feet six of Spender for a start;  
 Eliot has really stretched his eagle's wings,  
 And Yeats has helped himself to Parnell's heart;  
 This book has samples of MacNeice's art;  
 There's Wyndham Lewis fuming out of sight,  
 That lonely old volcano of the Right.

I'm marking time because I cannot guess  
 The proper place to which to send this letter,  
 c/o Saint Peter or the Infernal Press?  
 I'll try the Press. World-culture is its debtor;  
 It has a list that Faber's couldn't better  
 For heaven gets all the lookers for her pains,  
 But Hell, I think gets nearly all the brains.

The congregation up there in the former  
 Are those whose early upbringing was right,  
 Who never suffered from a childish trauma;  
 As babies they were Truby King's delight;  
 They're happy, lovely, but not overbright.  
 For no one thinks unless a complex makes him,  
 Or till financial ruin overtakes him.

Complex or Poverty; in short The Trap.  
 Some set to work to understand the spring;  
 Others sham dead, pretend to take a nap;  
 'It is a motor-boat,' the madmen sing;  
 The artist's action is the queerest thing:  
 He seems to like it, couldn't do without it,  
 And only wants to tell us all about it.

While Rome is burning or he's out of sorts  
 'Causons, causons, mon bon,' he's apt to say  
 'What does it matter while I have these thoughts?'  
 Or so I've heard, but Freud's not quite O.K.  
 No artist works a twenty-four hour day.  
 In bed, asleep or dead, it's hard to tell  
 The highbrow from l'homme moyen sensuel.

'Es neiget die weisen zu schonem sich.'  
 Your lordship's brow that never wore a hat

Should thank your lordship's foot that did he trick.  
 Your mother in a temper cried, 'Lame Brat!'  
 Posterity should thank her much for that.  
 Had she been sweet she surely would have taken  
 Juan away and saved your moral bacon.

The match of Hell and Heaven was a nice  
 Idea of Blake's, but won't take place, alas.  
 You can choose either, but you can't choose twice;  
 You can't, at least in this world, change your class;  
 Neither is alpha plus though both will pass;  
 And don't imagine you can write like Dante,  
 Dive like your nephew, crochet like your auntie.

The Great Utopia, free of all complexes,  
 The Withered State is, at the moment, such  
 A dream as that of being both the sexes.  
 I like Wolf's *Goethe-lieder* very much,  
 But doubt if Ganymede's appeal will touch--  
 That marvellous cry with its ascending phrases--  
 Capitalism in its later phases.

Are poet's saved? Well, let's suppose they are,  
 And take a peep. I don't see any books.  
 Shakespeare is lounging grandly at the bar,  
 Milton is dozing, judging by his looks,  
 Shelley is playing poker with the crooks,  
 Blake's adding pince-nez to a ad. for players,  
 Chaucer is buried in the latest Sayers.

Lord Alfred rags with Arthur on the floor,  
 Housman, all scholarship forgot at last,  
 Sips up the stolen waters through a straw,  
 Browning's complaining that Keats bowls too fast,  
 And you have been composing as they passed  
 A clerihew on Wordsworth and his tie,  
 A rather dirty limerick on Pye.

and sixty-eight (68) inconsequential differences.





## PART IV. 1933-1938

The years between the publication of *The Orators* and *Poems* (1933) were initially highly productive years for Auden, but the mortality rate of the poems is high. Of the 18 new poems he wrote and published during this period only one-third survive, in whole or in part, to appear in later collections. In the following table, “X” indicates those which survive whole and “x” those which survive only in part.

	<b>LS</b>	<b>CP</b>	<b>CSP</b>	<b>CSP2</b>	<b>CP2</b>
O Love, the interest itself	X	X	X		
Brothers, who when the sirens roar	X				
I have a handsome profile					
Look there! The sunk road winding		X	X	X	X
The third week in December					
Now from my window-sill I watch	x	x	x	x	x
The chimneys are smoking	X		X		
The sun shines down on the	X				
Having abdicated with comparative				X	X
The fruit in which your parents					
To ask the hard question is easy		X	X	X	X
Hearing for harvests rotting in the	X	X	X	X	X
Young men late in the night		x	x	x	x
Sleep on beside me though I wake					
I see it often since you've been					
At the far end of the enormous					

	<b>LS</b>	<b>CP</b>	<b>CSP</b>	<b>CSP2</b>	<b>CP2</b>
The latest ferrule now has been tapped					
Love had him fast but though he	X	X	X	X	X

Let's consider first the poems Auden never reprinted. "I have a handsome profile" is undeniably a propaganda piece, but could have easily been dropped for aesthetic as well as for political reasons. As Joseph Warren Beach notes, "The sentiments here expressed are not peculiar to this poem, but were reflected in a number of those published in 1933 and 1936, and even in some that were retained in 1945" (p. 114).

"The third week in December" is the first part of a two-part poem. The second part, "Now from my window-sill," preserves, in increasingly compressed versions, the essence of the poem. The result of the compression is to turn diffuse, dramatic, private poetry into an economical, abstract, accessible poem.

The remaining five poems Auden never reprinted were all sonnets and are all badly flawed in one way or another—some are hopelessly obscure, some painfully obvious, some metrically imperfect. Auden did salvage one sonnet, "Love had him fast," generally recognized to be the best of this period.

Two other poems from this period appeared for the first time in *Look, Stranger* (1936) and its American edition *On This Island* (1937). "Brothers, who when the sirens roar is another diffuse propaganda piece. Auden tried to tidy it up for *Look* by dropping six of its sixteen stanzas, but he apparently decided the poem was beyond help. Similarly, "The sun shines down" was heavily revised from its first version for its appearance in *Look*, but, even so, it is as Spears says, "a not very successful exercise in the popular idiom" (p. 154).

Of the six poems from this period that Auden reprinted in *Look*, four were collected in either *CP* (1945) or *CSP* (1950), or both. but he also collected three poems which had not appeared in *Look*. Further, only two of the six poems collected in *CSP* (1966) appeared in *Look*. And Auden dropped one poem from *CSP* (1966) that had appeared in *Look*, *CP* (1945) and *CSP* (1950) in favor of a poem which had not appeared in any of these volumes. Five of the six poems, however, are consistent from *CP* (1945) to *CSP* (1950) to *CSP* (1966) to *CP* (1976), making clear that Auden established this part of the “canon” much later than the other groups of poems we have so far considered.

A summary of Auden’s revisions up to this point generally falls into two broad categories: changes in punctuation and (2) eliminating substantial parts of poems.

In the first case, the Auden of the early 1930's was notorious for using punctuation to indicate long (period) and short (comma) pauses, without necessarily paying much attention to grammatical necessity. The hundreds of “inconsequential differences” indicated are, far and away, changes intended to correct or improve ungrammatical punctuation.

Second, he eliminates parts of poems ranging from a few lines to dozens of stanzas. There are very few examples of Auden re-working individual lines or poems. The best examples of the sweeping deletions occur in “The Witnesses” (Young men late in the night) and “The Watchers” (Now from my window-sill I watch the night) where substantial portions of both poems are eliminated from their original versions.

Temporally, both categories of changes occur either when the poem is being collected for the first time, i. e. as it moves from periodicals to book form, or when it moves from first publication in a book to first publication in a major collection. All this should be qualified with the phrase “in general.”

Part Four of *Collected Poems* (1976) comprises primarily poems published during the years 1933-1938, or the years from Auden's early interest in poetic drama through the publication of his volume about wartime China, *Journey to a War*, in early 1939.

There are six exceptions to this chronology: two poems are included from the period of time covered by Part Two and four poems from that of Part Six. Each has been moved into more appropriate poetic company. Both of the poems from Part Two anticipated later modes. "Hearing of harvests rotting in the valleys," has been moved from Part Two where the landscape symbolism "is largely natural" so that it might be included in a group of poems in which "it [landscape symbolism] becomes more conscious and explicit" (Spears, p. 142). "Love had him fast but though he fought for breath," is placed with three other "Rilkean sonnets" on the same theme: the *persona* of the poem is "oppressed by family relationships and his psychological history. . . . who, nevertheless, has grandiose visions of love and reconciliation" (Spears, p. 148).

Of the four poems displaced from Part Six, three are lighter songs and have been placed in a sub-section titled "Twelve Songs." These poems are

Over the heather the wet wind blows  
 O the valley in the summer where I and my John  
 Some say that love's a little boy.

The fourth, "Left by his friend to breakfast alone," is a character sketch of Edward Lear. It has been included in a groups of similar poems on A.E. Housman, Rimbaud, a Novelist and a composer.

<b>New Poems Published</b>	<b>CP 1945</b>	<b>CSP 1950</b>	<b>CSP2 1966</b>	<b>CP2 1976</b>
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	<b>New Poems Published</b>	<b>CP 1945</b>	<b>CSP 1950</b>	<b>CSP2 1966</b>	<b>CP2 1976</b>
1933-36	27	23	25	18	18
<i>Look, Stranger</i> (1936)	9	7	7	5	5
1936-37	8	7	7	5	5
<i>Letters from Iceland</i> (1937)	9*	0	0	0	0
1937-39	37	27	27	30	30
<i>Journey to a War</i> (1939)	29	29	29	23	23
Totals	119	93	95	82	82

\* Counts the five parts of *Letter to Lord Byron* as five poems.

The basic pattern of selection for Part Four is essentially the same as for Part Two—a reduction of the total number of published poems for use in CP and CSP and further reduction off that number for CSP2, and CP2. But there is an interesting differences. Auden includes twice as many poems in CSP2 from 1933-38 as he does from 1927-32. The difference lies in a smaller reduction from initial publication (1927-32, 52%; 1933-18, 28%) and a greater reduction from CP and CSP to CSP2 and CP2 (1927-32, 9%; 1933-38, 13%). In other words, if Auden's evaluation of the 1927-32 poems did not change appreciably from 1945 to 1966, his attitude toward the 1933-1938 poems became slightly more critical. In any case, his including almost twice as many poems from the later period would seem to suggest that he placed a high value on these poems. Let us examine the question in more detail.

### **1933-1936**

Selections from this group of poems are the earliest poems Auden included in Part Four and probably for that reason suffer the highest attrition rates. Another factor is this period's

having included the publication of *Dog Beneath the Skin* (1935) and *The Ascent of F6* (1936).

Ten pieces from these plays appeared at one time or another as independent poems, five in CP, six in CSP and three in CSP2 and CP2. None of the ten is particularly effective out-of-context and the three that Auden has preserved on CSP2 and CP2 are lighter poems which he has included in groups of other songs: "Seen when nights are silent," in "Five Songs" (Part Two); "Stop all the clocks" and "At last the secret is out" in "Twelve Songs" (Part Four).

The other poems from this period and the major collections in which they appear are:

	<b>A13</b>	<b>A27</b>	<b>A30</b>	<b>A56</b>	<b>CP2</b>
Here on the cropped grass . . .	X	X			
Fleeing the short-haired mad . . .	X	X	X	X	X
Earth has turned over; our side . . .	X	X	X	X	X
Out on the lawn I lie in bed . . .	X	X	X	X	X
A shilling life will give you . . .	X	X	X	X	X
Love, loath to enter					
What was the weather on . . .		X			
Our hunting fathers told the story	X	X	X	X	X
Just as his dream foretold		X	X	X	X
To settle in the valley of the . . .		X	X		
On the provincial lawn I watch you					
Enter with him	X	X	X	X	
O what is that sound which so . . .	X	X	X	X	X
. . . you too are patients					
Easily you move, easily you head	X	X	X	X	X
The summer holds: upon its . . .					
May with its light behaving	X	X	X	X	X

	<b>A13</b>	<b>A27</b>	<b>A30</b>	<b>A56</b>	<b>CP2</b>
–‘O for doors to be open and . . .					
Now is the time when all our . . .	X	X	X	X	X
August for the people and their . . .	X		X		
Look, stranger, on this island now	X	X	X	X	X
Now the leaves are falling fast	X	X	X	X	X
Fish in the unruffled lakes . . .	X	X	X	X	
Dear, though the night is gone,	X	X	X	X	X
The soldier loves his rifle					
So an age ended, and its last	JTW	X	X	X	X
Time will make it utter changes	AT				

Three of these poems appeared only once, are mentioned by neither Spears nor Beach, and need not occupy us here. Auden had the option of including them in LS (1936) or AT (1940), but did not. The four other poems which seem to have appeared only once were incorporated into DBS or AF6. “Time will make its utter changes” was reprinted in AT (1940) and then dropped. Spears does not mention any of the five poems and Beach is concerned only with the first four, and then only in the context of the plays. One other selection “What was the weather on Eternity’s worst day?” appeared only in a serial, in DBS, and CP.

This leaves at issue only four poems—two appeared in CSP (1950) only and two appeared in both CP (1945) and CSP (1950)—that did not appear in CSP2 and CP2. The two poems which appeared in CSP (1950), but not in CP (1945), “Here on the cropped grass” and “August for the people,” received considerable attention from Beach (pp. 72-76, 215-218) and Spears (pp. 125-126, 150, 154, 204). The arguments for Auden’s having dropped them in one instance and included them in another are complicated and, in the light of his having dropped them a second

time, contradictory and inconsistent. My own judgment is that they are poems which one might or might not include in a collection depending on the demands of space. Perfectly satisfactory poems, their poetic technique is routine and their paraphrasable content adequately represented in other poems.

The two remaining poems require even less comment. "Earth has turned over" is another statement of the Eros-Agape theme which is more felicitously handled in other poems; "To settle in the village of the heart" is another of Auden's "moralized landscapes" (Spears, p. 148), also better represented by other poems. Beach (pp. 39-40) makes some interesting comments on the dilemma posed between revising the poem and dropping it altogether.

### **Look, Stranger, 1936**

Nine poems make their first appearance in LS and its American edition OTI (1937). Two of these never reappeared. Auden apparently thought neither "Since the external disorder," the dedicatory poem, nor "Night covers up the rigid land," one of two songs written for Benjamin Britten, worth reprinting. Beach and Spears dismiss both poem as being inconsequential. One finds it hard to disagree; the two poems are slight indeed.

Auden retains two other poems through CP and CSP, but then fails to include them in CSP2. Beach does not even mention "To lie on the back:" and Spears merely classifies it as another example of "moralized anatomy" (p. 148). "Certainly our city with its byres" has small claim for inclusion in a 1966 collection of poems because the material is so badly dated. Auden tried once to improve the poem by dropping two stanzas, but as Beach correctly points out (pp. 45-460, it is such a hodge-podge of religious, political, psychological, and social observations that it was beyond help.

Of the five surviving poems, Auden assigned on to Part One, another to Part Three and the



remaining three to Part Two of CSP2.

### **1936-1937**

The selection, or elimination, of poems that first appeared during this period is similar to the poems of LS and OTI. Of eight poems published, one never reappeared, seven are included in CP and CSP and five survive into CSP2 and CP2.

The poem which never reappeared, a cabaret song written for Hedli Anderson, “Ladies and Gentlemen, sitting here” has too great a disparity between tone and theme to be successful (Beach, p. 125). The other two poems not included in CSP should be at the center of any discussion of Auden’s “revisionist” or “apologist” methods of selection. The first of these poems, “Each traveller prays” later became the title poem for LFI. It admirably sets the tone for the implied contrast between Iceland and Europe—always to the detriment of Europe—that pervades LFI. Despite its attack on the optimism of the liberal Establishment, Beach finds it an excellent poem without apparently being aware that Auden’s including it in CP and CSP is a strong argument against Beach’s revisionist thesis. If Beach is willing to accept the poem, Spears does not take issue with him. The poem is too good to lose and Auden’s failing to include it in CSP2 seems capricious. On the other hand, he may have omitted it in anticipation of the revised edition of LFI published in 1969.

The omission of “Spain” or “Spain, 1937” (“Yesterday all the past . . .”) raises similar questions. “Spain” was first published in *Deux Poemes* by Nancy Cunard and Pablo Neruda in April, 1937, reprinted by Faber in pamphlet form in May, 1937, and by the *Saturday Review of Literature*, again, in May, 1937. The very small number of variant readings among these three versions are all printers’ errors and differences in editorial convention. The poem was revised for inclusion in AT (1940) and it is this version, with only scattered changes in punctuation, that

appears in CP and CSP. But the revisions of AT include changes in a number of individual lines as well as the omission of twelve lines, or three stanzas. Curiously, Beach does not comment on these revisions. I say “curiously” because the poem has been regarded generally as a highly successful poetic expression of Auden’s political philosophy at the time without degenerating into propaganda. We have seen that Auden, in 1966 dropped a number of poems of this type precisely because they were blatant and obvious, did, in fact, degenerate into propaganda. Given the general acceptance—almost acclaim—of this poem by critics of various political and aesthetic persuasions, Auden’s eliminating it in 1966 is at least mildly surprising. It is one of the few poems to which Auden refers specifically in his Forward to CSP.

History to the defeated

may say alas but cannot help nor pardon.

To say this is to equate goodness with success. It would have been bad enough if I had ever held this wicked doctrine, but that I should have stated it simply because it sounded to me rhetorically effective is quite inexcusable. (p. 15)

That “wicked doctrine” is not the doctrine of the poem, nor is there any reason to regard those lines as inviolate. The poem seems to me susceptible of revision and might well have been included in CSP as a successful literary expression of a generations’ search for ideal political solutions. Perhaps, after the “new politics” of 1968, Auden would have been more inclined to include it than he was in 1966.

### **Letters from Iceland, 1937**

In addition to “Letter to Lord Byron,” which appears in CLP (1968) and which comprises Part Three of this work, four other poems appeared for the first time in LFI. None of the four was reprinted in CP or CSP, but one, “Who is ever quite without his landscape,” does appear in CSP2 and CP2 with two other poems from LFI. These are two of three poems which had appeared prior

to the publication of LFI and then incorporated into LFI. All three were reprinted independently in CP and CSP. Two, “Who can ever praise enough” and “O who can ever gaze his fill,” also appeared in CSP2, and CP2.

### 1937-1939

During this highly productive period, Auden published, in addition to the play, OTF (1938), thirty-seven new poems. With one or two exceptions, the poems he wished to preserve were included in either JTW or AT and were included consistently in CP, CSP, CSP2, and CP2. Among the exceptions are four poems which appeared only once:

The smelting mill stack is crumbling  
 Sixty odd years of poaching and drink  
 Officials are always glad  
 Our rays investigate the throbbing sky.

Auden does not included these in CSP2. Instead he reprinted four poems from the G. P. O. film *Night Mail*. These poems, written in late 1937, reappeared in CSP2 for the first time since then. The trade-off seems useful. The four *Night Mail* poems, with their train rhythms and narrative style, are less characteristically Auden than the four he discarded and so bring more variety to the collection.

Another trade off involved two biographical poems; “Pascal” was included in CP and CSP, but not in CSP2, while “A. E. Housman” was included in CSP2, but not in CP nor in CSP. Auden may have earlier omitted the Housman poem as being too unkind (Beach, p. 268), and finally dropped Pascal because it was too discursive. Beach and Spears have virtually no comment on either poem.

During this period, Auden also published three ballads, or cautionary tales, “Victor,”

“Miss Gee, “ and “James Honeyman.” He reprinted all of them in AT, dropped “James Honeyman” from CP and CSP, but later used it again in CSP2.

The last poem from this period we need to account for is “Holding the distance up before his face,” which became part of JTW. All of the poetry from JTW was reprinted in CP and CSP, but Auden dropped this poem (from the London-to-Hongkong section) and six others (from the “In Time of War” from CSP2 and CP2.

### **Journey to a War, 1939**

Auden may have dropped all seven of the poems from CSP2 simply because he felt that he needed to reduce the number of poems selected from this volume without seriously affecting the structure of “In Time of War.” He might readily have regarded twenty-nine poems, one long poem and twenty-eight sonnets as a disproportionate representation from one volume. Alternatively or additionally, he may have thought the total number of sonnets in CSP2 simply too high. In any case, the six “In Time of War” poems Auden omitted from CSP2 are

They died and entered the closed life like nuns  
 As a young child the wisest could adore him  
 Yes, we are going to suffer now; the sky  
 Engines bear them through the sky: they're free  
 They carry terror with them like a purse  
 Always far from the centre of our names.

In addition to omitting these poems, Auden also transferred the poem “E. M. Forster,” originally the dedicatory poem for JTW to the terminal position in the revised sequence.

Auden's selection of poems from 1933-1938 is more understandable if we divide them two groups: (1) those published from 1933 to 1936, and (2) those first published in LS (1936) and

thereafter. The 1933-36 poems seem to have been selected by the same criteria—essentially aesthetic—applied to selection for Part Two. Accordingly, fewer of these poems survive either the initial publication or the final selection for CSP2 and CP2. The poems were, after all, written when Auden is still a comparatively inexperienced poet. In selecting poems from the highly-productive period, 1936-1939, Auden seems to be primarily concerned with balancing the entire collection. To avoid over-representing this period, he has eliminated what appear to be the least substantive of the poems.

If Auden included in CSP2 more poems from 1933-1938 than from 1927-1932, he has also subjected them to more extensive and more significant *late* revisions i.e., after CP. Much of this revision is concentrated in the poems from JTW. These poems were reprinted in CP and CSP almost as they appeared in JTW, but each of them has been thoroughly re-worked from CSP2

Seven other poems also were significantly revised after the 1930's. They are

Out on the lawn I lie in bed  
 Easily you move, easily your head  
 Now the leaves are falling fast  
 Some say that love's a little boy  
 Nature invades: old rooks in each college garden  
 Each traveller prays "Let me be far from any  
 It's farewell to the drawing-room's mannerly cry

Still, the vast majority of the changes, if we exclude the poems listed above and the JTW poems, follows the same pattern as the poems in Part Two: fairly heavy revision of a serial publication when readying it for first collection; light revision for CP and CSP; numerous but minor changes for CSP2 and CP2. For both major and minor revisions, however, even a

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superficial review of the changes effected in the seven poems listed above, or in the JTW poems, or both, makes clear that the chief impact of Auden's changes has been a tightening of the entire poem (omitted lines and stanzas) and an improvement in both meter and diction (re-written lines).

## Appendix IV 1933-1938

### Out on the lawn I lie in bed

- C51 *Listener*, XI, 269 ( 7 March 1934), 421 Summer Night
- A13 LS, p. 13 II [untitled]
- A13b OTI, p 13 II [untitled]
- A17 SP, p. 86 II [untitled]
- A23 SoP, p. 44 II [untitled]
- A27 CP, p. 96 A Summer Night 1933
- A30 CSP, p. 110 A Summer Night 1933
- \*C666 *Badger*, (Downs School, Colwall) 38 (Autumn 1965), 25 Out on the Lawn
- A56 CSP2, p. 69 A Summer Night
- A56a CSP2, p. 69 A Summer Night
- CP2, p. 103 A Summer Night
- 4 FOR As congregated leaves complete  
 READ Forests of green have done complete IN C51, A13, A13b, A17, A23
- 5 FOR Their day's READ The day's IN C51, A13, A13b, A17, A23
- 17 FOR With all its gradual dove-like pleading,  
 READ From leaves with all its dove-like pleading IN C51, A13, A13b, A17, A23
- The following six lines (one stanza) appear in C51, A13, A13b, A17, A23
- 24a Moreover, eyes in which I learn  
 24b That I am glad to look, return  
 24c My glances every day;  
 24d And when the birds and rising sun  
 4e Waken me, I shall speak with one  
 24f Who has not gone away.

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25 FOR north and south and east and west

READ North and South and East and West IN C51, A13, A13b, A17, A23

35 FOR a butcher stares READ an orphan stares IN C51, A13, A13b, A17, A23

39 FOR hunger does not move,

READ hunger cannot move, IN C51, A13, A13b, A17, A23

The following eighteen lines (three stanzas) appear in C51, A13, A13b, A17, A23

48a The creepered wall stands up to hide

48b The gathering multitudes outside

48c Whose glances hunger worsens;

48d Concealing from their wretchedness

48e Our metaphysical distress

48f Our kindness to ten persons.

48g And now no path on which we move

48h But shows already traces of

48i Intentions not our own,

48j Thoroughly able to achieve

48k What our excitement could conceive,

48l But our hands left alone.

48m For what by nature and by training

48n We loved, has little strength remaining:

48o Though we would gladly give

48p The Oxford colleges, Big Ben,

48q And all the birds in Wicken Fen,

48r It has no wish to live.

49 FOR Soon, soon through dykes

READ Soon through the dykes IN C51, A13, A13b, A17, A23

61 FOR May these delights we dread to lose,

READ May this for which we dread to lose IN C51, A13, A13b, A17, A23

62 FOR This privacy, READ Our privacy, IN C51, A13, A13b, A17, A23

65 FOR The drowned parental voices rise

READ The drowned voices of his parents rise IN C51, A13, A13b, A17, A23



68 FOR All unpredicted let them calm

READ All unpredicted may it calm IN C51, A13, A13b, A17, A23

71 FOR in their patience READ in its patience IN C51, A13, A13b, A17, A23

and thirty-seven (37) inconsequential differences.

### Hearing of harvests rotting in the valleys

C37 *Criterion*, XII, 49 (July 1933), 606

Two Poems (2) [untitled]

A6 Privately printed

Poem

A13 LS, p. 22

VII [untitled]

A13b OTI, p. 22

VII [untitled]

A17 SP, p. 92

(from *Look, Stranger*) V [untitled]

A27 CP, p. 47

Paysage Moralise

A30 CSP, p. 63

As above

A56 CSP2, p. 63

As above

A56b CSP2, p. 63

As above

CP2, p. 104

As above

12 FOR them who craved READ them that craved IN A13, A13b, A17

17 FOR the green trees READ the year trees IN C37, A6, A13, A13b, A17, A27, A30

22 FOR But hunger READ And hunger IN C37, A5

24 FOR Some waving pilgrims READ Some wavering pilgrims In C37, A5

37 FOR melt? Then water

READ melt? Ah, water IN C37, A5, A13, A13b, A27, A30

and twenty (20) inconsequential differences.

**O what is that sound which so thrills the ear**

C66	<i>New Verse</i> , 12 (December 1934), 4-5	Ballad
A13	LS, p. 20	VI [untitled]
A13b	OTI, p.20	VI [untitled]
A27	CP, p. 222	(Songs) XXIV [untitled]
A30	CSP, p. 251	(Songs) XXIV [untitled]
A40	PA, p.27	The Quarry
A40b	PA, p. 19	The Quarry
A56	CSP2, p. 72	O What is That Sound
A56b	CSP2, p. 72	As above
A59	SelP, p. 17	As above
	CP2, p 105	As above

27 FOR the farmyard already READ the farm already IN C66

30 FOR swore deceiving READ swore me deceiving IN C66, A13, A13b

35 FOR Their boots are READ Their feet are IN C66, A13. A13b

and twelve (12) inconsequential differences.

**Our hunting fathers told the story**

C56	<i>Listener</i> , XI, 281 (30 Mat 1934), 911	Poem
A10	Privately printed	Our Hunting Fathers
A13	LS, p. 17	III [untitled]
A13b	OTI, p. 17	III [untitled]
A17	SP, p 90	(from <i>Look, Stranger</i> ) III [untitled]
A27	CP, p 95	In Father's Footsteps

A30	CSP, p. 109	Our Hunting Fathers
A56	CSP2, p. 74	As above
A56b	CSP2, p. 74	As above
	CP2, p. 106	As above

15       FOR human ligaments could READ human company could IN C56, A10  
and six (6) in consequential differences.

**Earth has turned over; our side feels the cold**

C48	<i>New Verse</i> , 7 (Feb 1934), 6	Poem
A13	LS, p. 25	IX [untitled]
A13b	OTI, p 25	IX [untitled]
A17	SP, p. 95	VII [untitled]
A23	SoP, p. 50	14 [untitled]
A27	CP, p.113	Through the Looking Glass
A30	CSP, p. 126	As above
A56	CSP2, p 74	As above
A56b	CSP2, p. 74	As above
	CP2, p. 107	As above

1       FOR Earth has turned over;  
READ The earth turns over IN C48, A13, A13b, A17, A23, A27. A30

4       FOR Icing on ponds entrances village boys  
READ The icing on the pond waits for the boys IN A13, A13b, A17, A23, A27. A30

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- READ for its boys IN C48
- 7 FOR All our traditional READ All on traditional IN C48, A17, A23, A27, A30
- 13 FOR Through each blue iris greet the heaven of failures,  
READ Through the blue irises the heaven IN C48, A13, A13b, A17, A23
- 14 FOR That mirror READ The mirror IN C48, A13, A13b, A17, A23
- 15 FOR Where age READ When age IN C48
- 17 FOR There move READ Where move IN C48, A13, A13b, A17, A23
- 25 FOR Behind me roars that other world it matches,  
READ Behind me roars the other world it matches, IN A27, A30, A56, A56b
- READ False, but no falser than the world it matches, In C48, A13, A13b, A17, A23
- 27 FOR His total READ The total IN C48, A13, A13b, A17, A23
- 34 FOR affection speaks in cypher  
READ affection the one in cypher IN C48, A13, 13b, A17, A23
- 36 FOR to its homesick READ to the homesick IN C48, A13, A13b, A17, A23
- 38 FOR Unable to choose either for a home,  
READ Son of a nurse and doctor, loaned a room IN C48, A13, A13b
- READ Son of a nurse and doctor, loaned a dream IN A17, A23
- 43 FOR While time READ And time In C48, A13, A13b, A17, A20
- 45-46 FOR And pride succeeds to each succeeding state,  
Still able to buy up the life within,  
READ All things he takes and loses but conceit;  
This Alec still can buy the life within IN C48
- READ All things he takes and loses but conceit;  
The Alec who can buy the life within, IN A13, A13b, A17, A23
- 50 FOR and its waves READ and the waves IN C48, A13, A13b, A17, A23

- 55 FOR generous boy; READ generous bay IN C48
- 57 FOR Tempest and tide may blow  
 READ Gale of desire may blow IN C48, A13, A13b, A17, A23
- 60 FOR The birth of natural order and true love:  
 READ Birth of a natural order and of love; IN C48, A13, A13b, A17, A23

and thirty-one (31) inconsequential differences.

### **Fleeing from short-haired mad executives**

- C45 *New Oxford Outlook*, I, 2 (November 1933), 153  
 Poem
- A13 LS, p. 49 XX [untitled]
- A13b OTI, p 49 XX [untitled]
- A27 CP, p. 41 The Climbers
- A30 CSP, p. 56 The Climbers
- A56 CSP2, p. 76 Two Climbs
- 56b CSP2, p. 76 As above  
 CP2, p. 108 As above
- 1 FOR Fleeing from short-haired mad executives,  
 READ Fleeing the short-haired mad executives, IN C45, A13, A13b, A27  
 READ Fleeing the short-haired made executives IN A30
- 2 FOR The sad and useless faces READ The subtle useless faces IN C45, A13, A13b
- 3 FOR of my fear READ of our fear IN C45, A13, A13b
- 4 FOR Above, a breakneck  
 READ Above, the breakneck IN C45, A13, A13b, A27, A30

## 94 AUDEN'S REVISIONS

7 FOR Cooling my weariness in faults

READ Cooling my face there in the faults IN C45, A13, A13b. A27. A30  
and twelve (12) inconsequential differences.

### **Love had him fast but though he fought for breath**

C42 *New Verse*, 5 (October 1933), 16 (Five Poems) V. [untitled]

A13 LS, p. 62 XXIX [untitled]

A13b OTI, p. 62 XXIX [untitled]

A27 CP, p. 79 Meiosis

A30 CSP, p. 96 As above

A56 CSP2, p. 77 As above

A56b CSP2, p. 77 As above

CP2, p. 108 As above  
3 FOR in the little READ in his little IN C42

4 FOR Till you, READ And you, IN C37, A13, A13b

5 FOR love was free READ love were free IN C37

and eight (8) inconsequential differences.

### **Just as his dreams foretold, he met them all:**

C57 *Bryanston Saga*, 11 (Summer 1934), 40 Poem

A13 LS, p. 31 XI [untitled]

A13b OTI, p. 31 XI [untitled]

A27 CP, p. 72 Nobody Understands Me

A30 CSP, p. 88 Nobody Understands Me

A56	CSP2, p. 77	A Misunderstanding
A56b	CSP2, p. 77	As above
	CP2, p. 109	As above
7	FOR at her green READ at the green	IN C57, A13, A13b, A27, A30
8	FOR A meal READ The meal	IN C57, A13, A13b, A27, A30
9	FOR More, their talk READ More, the talk	IN C57, A13, A13b, A27, A30
10	FOR for someone to advise,	
	READ for stroking and advice	IN C57, A13, A13b, A27, A30

and eight (8) in consequential differences.

**A shilling life will give you all the facts:**

C52	<i>Rep</i> (magazine of the Croydon Repertory Theatre), I, 3 (April 1934), 5	Poem
A13	LS, p. 33	XIII [untitled]
A13b	OTI, p. 33	XIII [untitled]
A17	SP, p. 98	VIII [untitled]
A23	SoP, p. 53	15 [untitled]
A27	CP, p.17	Who's Who
A30	CSP, p. 31	As above
A56	CSP2, p. 78	As above
A56b	CSP2, p. 78	As above
	CP2, p. 109	As above

8 FOR weep his pints like you and me READ weep pints like and me A30

READ weep in pints like you and me C52

and nine (9) inconsequential differences.

**Here are all the captivities, the cells are as real,**

C116 Listener, XVIII, 445 (21 July 1937), 130 Hegel and the Schoolchildren

A22 AT, p. 8 IV. Schoolchildren

A22b AT, p. 21 IV. Schoolchildren

A27 CP, p. 52 Schoolchildren

A30 CSP, p. 68 As above

A56 CSP2, p. 78 As above

A56b CSP2, p. 78 As above

CP2, p. 109 As above

5 FOR For these dissent READ For they dissent IN C116, A22, A22b, A27, A30

6 FOR play of dogs, READ play of the dog, IN C116, A22, A22b, A27, A30

13 FOR them, set READ them, ah, set IN C116

READ them, O, set IN A22, A22b, A27, A30

14 FOR their almost neuter, their slightly

READ the almost neuter, the slightly IN C116, A22, A22b, A27, A30

16 FOR the professor's dream is READ the dream of the don is C116

17 FOR An improper READ The improper C116, A22, A22b, A27, A30

19 FOR A storm of tears wept in

READ The storm of tears shed in IN C116, A22, A22b, A27, A30

and eighteen (18) inconsequential differences.



**May with its light behaving**

C74	Listener, XIII, 331 (15 May 1935), 834	Poem
A13	LS, p. 41	XVI [untitled]
A13b	OTI, p. 41	XVI [untitled]
A17	SP, p. 99	IX [untitled]
A23	SoP, p. 54	16 [untitled]
A27	CP, p. 214	(Songs) XV [untitled]
A30	CSP, p. 244	(Songs) XV [untitled]
A56	CSP2, p. 79	May
A56b	CSP2, p. 79	As above
	CP2, p. 110	As above

5       FOR   And to each   READ   And to the   IN C74, A13, A13b, A17, A23, A27, A30

8       FOR   Our dead, remote

      READ   The dead remote   IN C74. A13, A13b, A17. A23, A27, A30

9       FOR   In hollows rest

      READ   In their enclosures rest   IN C74, A13, A13b, A17, A23, A27, A30

10      FOR   From their vague

      READ   From the vague   IN C74, A13, A13b, A17, A23. A27, A30

13      FOR   Stand now with

      READ   We stand with   IN C74, A13, A13b, A17, A23, A27, A30

16      FOR   Brave motions

      READ   Animal motions   IN C74, A13, A13b, A17, A23, A27, A30

17      FOR   Abundant wish for

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- READ The common wish for IN C74, A13,A13b, A17, A23, A27, A30
- 18 FOR The pleasing, pleased, haunted:
- READ The pleased and the haunted; IN C74, A13, A13b, A17, A23, A27, A30
- 19 FOR A dying Master
- READ The dying master IN C74, A13, A13b, A17, A23, A27, A30
- 20 FOR In his admirers'
- READ In the admirers' IN C74, A13, A13b, A17, A23, A30
- 23 FOR Tortoise and roe, that lays
- READ The tortoise and the roe, and lays IN C74, A13, A13b, A17, A23. A27, A30
- 28 FOR Touch, endearment, look.
- READ The endearment and the look. IN C74, A13, A13b, A17, A23, A27, A30

and eight (8) inconsequential differences.

**Easily you move, easily your head,**

C68	Listener, XIII, 319 (20 February 1935), 317	A Bride in the 30's
A13	LS, p. 50	XXI [untitled]
A13b	OTI, p. 50	XXI [untitled]
A17	SP, 107	XI [untitled]
A23	SoP, p. 62	18 [untitled]
A27	CP, p. 36	A Bride in the 30's
A30	CSP, p. 51	As above
A56	CSP2, p. 80	As above
A56b	CSP2, p. 80	As above

CP2, p. 111

As above

- 1 FOR Easily you move, easily your head,  
 READ Easily, my dear, you move, easily your head, IN AV TO A56
- 2 FOR And easily, as through leaves of an album,  
 READ And easily, as through leaves of a photograph album, IN A27, A30
- 4 READ And easily as through the leaves of a photograph album, IN AV TO A2  
 FOR Past tenement, river, upland, wood,  
 READ Past the tall tenements and the trees in the wood, IN AV TO A56
- 8 FOR Things of stone, of steel and of polished steel  
 READ The stones, the steels, and the polished glass IN AV TO A56
- 9 FOR Lucky to Love the strategic railway,  
 READ Lucky to love the pansy railway IN AV TO A27
- 10 FOR The run-down farms READ The sterile farms IN AV TO A56
- 11 FOR in each policed READ In the policed IN AV TO A56
- 16 FOR Along unending plains READ Along the endless plains IN AV TO A56
- 20 FOR A pool of silence or a tower of grace,  
 READ The pool of silence and the tower of grace, IN AV TO A56
- 23 FOR Horses, fountains. a side-drum, trombone,  
 READ The horses, the fountains, the side-drum, the trombone IN AV TO A56
- 24 FOR The cosmic dance  
 READ And the dance, the dance IN AV TO A56
- 26 FOR Such images to sight and audience come  
 READ Such images to audience come IN AV TO A56
- 27 FOR dispel or bless READ dispel nor bless IN AV TO A56

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28 FOR and fear in READ and love in IN AV TO A56

29 FOR watching movements of birds

READ watching the flight of the birds IN AV TO A56

31 FOR Ten desperate million marching by,

READ Ten million of the desperate marching by, IN A27, A30

READ Ten thousand of IN C68, A13, A13b, A17, A23

34 FOR voters' greeting READ voter's greeting IN C68, A13, A13b, A17, A23

35 FOR van der Lubbe laughing READ Van Lubbe laughing IN C68

43 FOR it became, while still incomplete

READ It became while we were sill incomplete IN AV TO A56

44 FOR were prizes READ were certain prizes IN AV TO A56

45 FOR by each childish READ by every childish IN AV TO A56

46 FOR Tears amid the hot-hous plants,

READ Tears among the hothouse plants, IN AV TO A27

49 FOR While every READ And every IN AV TO A56

52 FOR a life-time, sketches READ A life and sketches IN AV TO A56

56 FOR That ghosts READ These ghosts IN AV TO A56

57 FOR Beware them, look away, be deaf,

READ Are they your choices? O be deaf IN AV TO A56

58 FOR When rage would proffer her immediate pleasure

READ When hatred would proffer her immediate IN A13, A13b, A17, A23. A27, A30

READ To hatred proffering immediate pleasure IN C68

59 FOR Or glory swap her

READ And glory swap her IN A13, A13b, A17, A23, A27, A30

READ Glory to swap her IN C68

65 FOR be my good READ be very good IN C68

The following twelve lines (two stanzas) appear in AV TO A56

66a The power that corrupts, that power to excess

66b The beautiful quite naturally possess;

66c To them the fathers and the children turn,

66d And all who long for their destruction,

66e The arrogant and self-insulted, wait

66f The looked instruction.

66g Shall idleness ring then your eyes like the pest,

66h O will you, unnoticed and mildly like the rest,

66i Will you join the lost in their sneering circles,

66j Forfeit the beautiful interest and fall

66k Where the engaging face is the face of the betrayer

66l And the pang is all?

67 FOR Trees are shaken, mountains darken,

READ Wind shakes the trees; the mountains darken; IN AV TO A56

68 FOR But the heart READ And the heart IN C68

69 FOR 'Yours the READ Yours is the IN A13, A13b, A17, A23, A27, A30

72 FOR dove READ dove.' IN AV TO A56

and fifty-nine (59) inconsequential differences.

**Look, stranger, on this island now**

C79 *Listener*, XIV, 362 (18 December 1935), 1110

Seaside

C87 *Living Age*, 350 (June, 1936), 339

Seaside

A13 LS, p 19

V [untitled]

A13b OTI, p. 19

V [untitled]

A17 SP, p. 91

IV [untitled]

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- |      |             |                        |
|------|-------------|------------------------|
| A23  | SoP, p. 48  | 12 [untitled]          |
| A27  | CP, p. 214  | (Songs) XIV [untitled] |
| A30  | CSP, p. 243 | (Songs) XIV [untitled] |
| A40  | PA, p. 29   | Seascape               |
| A40b | PA, p. 20   | Seascape               |
| A56  | CSP2, p. 82 | On This Island         |
| A56b | CSP2, p. 82 | As above               |
|      | CP2, p. 112 | As above               |
- 1 FOR on this island READ at this island IN C79, C87, A13, A13b, A17, A23
- 8 FOR Here at a mall READ Here at the mall IN C79, C87
- 9 FOR When the READ Where the IN C79, C87, A13, A13b, A17, A23
- 12-14 Printed as one line in C87.
- 13-14 Printed as one line in C79, A13, A13b, A17, A23
- 18 FOR And the full view READ And this full view IN A40, A40b
- and one (1) inconsequential difference.

### **This is the Night Mail crossing the Border**

- C101 G[eneral] P[ost] O[ffice] Film Library: notes and synopses, 1937, 26-28  
Night Mail
- C129 G[eneral] P[ost] O[ffice] Film Library: notes and synopses, 1938, 22-24  
Night Mail
- |      |             |   |
|------|-------------|---|
| A30  | CSP, p. 83  | Night Mail (Commentary for a G. P. O. Film) |
| A30b | CSP, p. 83  | Night Mail (Commentary for a G. P. O. Film) |
|      | CSP2, p.113 | Night Mail (Commentary for a G. P. O. Film) |

There are no differences.

**As I walked out one evening,**

C131	New Statesman & Nation, XV, n.s. 360 (15 January 1938), 81	Song
A22	AT, p. 42	XXVI [untitled]
A22b	AT, p. 55	XXVI [untitled]
A27	CP, p.197	(Songs) I [untitled]
A30	CSP, p. 227	(Songs) I [untitled]
A40	PA, p. 33	One Evening
A40b	PA, p. 24	One Evening
A56	CSP2, p. 85	As I Walked Out One Evening
A59	SelP, p. 19	As above
	CP2, p. 114	As above

There are thirty-one (31) inconsequential differences.

**–‘O for doors to be open and an invite with gilded edges**

C75	Spectator, CLIV, 5579 (31 May 1935), 917	In the Square
A13	LS, p.56	XXIV [untitled]
A13b	OTI, p.56	XXIV [untitled]
A17	SP, p.112	XIII [untitled]
A23	SoP, p. 66	19 [untitled]
A27	CP, p. 219	(Songs) XX [untitled]
A30	CSP, p. 248	(Songs) XX [untitled]
A40	PA, p. 31	Song
A4b	PA, p. 22	Song

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A56	CSP2, p. 87	(Twelve Songs) I [untitled]
A56b	CSP2, p. 87	(Twelve Songs) I [untitled]
A59	SelP, p. 21	Song of the Beggars
	CP2, p.116	(Twelve Songs) I. Song of the Beggars

3 FOR With somersaults READ With the somersaults IN AV TO A30

4 FOR Cried the cripples

READ Cried the six cripples IN C75, A13, A13b, A17, A23

9 FOR Cried the cripples

READ Cried the six cripples IN C75, A13, A13b, A17, A23

14 FOR Cried the cripples

READ Cried the six cripples IN C75, A13, A13b, A17, A23

16 FOR –‘ And this square . . . pigeons canvas to rig,

READ This square . . . pigeons sails to rig IN C75

READ And this square . . . pigeons sails to rig IN A13, A13b, A17, A23

19 FOR Cried the cripples

READ Cried the six cripples IN C75, A13, A13b, A17, A23

22 FOR my crutch to READ my stick to IN C75, A13, A13b, A17, A23

24 FOR Cried the cripples

READ Cried the six cripples IN C75, A13, A13b, A17, A23

26 FOR –‘And a hole READ A hole IN C75

29 FOR Cried the cripples

READ Cried the six cripples IN C75, A13, A13b, A17, A23

and fourteen (14) inconsequential differences.



**O lurcher-loving collier, black as night,**

C134	New Verse, 30 (Summer 1938), 5	From the film 'Coal-Face'
A30	CSP, p. 249	(Songs) XXI [untitled]
A40	PA, p.38	Madrigal
A40b	PA, p. 29	Madrigal
A56	CSP, p. 88	(Twelve Songs) II [untitled]
A56b	CSP, p. 88	(Twelve Songs) II [untitled]
	CP2, p. 116	(Twelve Songs) II [untitled]

3 FOR out, the cages all are still;

READ out and all the cages still; IN AV TO A56

and four (4) inconsequential differences.

**Let a florid music praise,**

A13	LS, p. 18	IV. Song
A13b	OTI, p. 18	IV. Song
A27	CP, p. 213	(Songs) XIII [untitled]
A30	CSP, p. 243	(Songs) XIII [untitled]
A56	CSP2, p. 88	(Twelve Songs) III [untitled]
A56b	CSP2, p. 88	(Twelve Songs) III [untitled]
	CP2, p. 117	(Twelve Songs) III [untitled]

1 FOR Let a READ Let the IN AV TO A56

and three (3) inconsequential differences.

**Dear, though the night is gone,**

C81	New Verse, 20 (April-May 1936), 12	The Dream
A13	LS, p. 61	XXVIII [untitled]
A13b	OTI, p. 61	XXVIII [untitled]
A27	CP, p. 200	(Songs) IV [untitled]
A30	CSP, p. 230	(Songs) IV [untitled]
A40	PA, p. 30	A Dream
A40b	PA, p. 21	A Dream
A56	CSP2, p. 88	(Twelve Songs) IV [untitled]
A56b	CSP2, p. 88	(Twelve Songs) IV [untitled]
	CP2, p. 117	(Twelve Songs) IV [untitled]

2 FOR Its dream READ The dream IN C81, A13, A13b

17 FOR What hidden worm READ What buried worm IN A40, A40b

READ O but what worm IN C81, A27, A30

READ Oh but what worm IN A13, A13b

and seven (7) inconsequential differences

**Fish in the unruffled lakes**

C84	Listener, XV, 379 (15 April 1936), 372	Poem
A13	LS, p. 60	XXVII [untitled]
A13b	OTI, p. 60	XXVII [untitled]
A23	SoP, p. 68	20 [untitled]
A27	CP, p. 201	(Songs) VI [untitled]
A30	CSP, p. 231	(Songs) VI [untitled]

A56	CSP2, p. 89	(Twelve Songs) V [untitled]
A56b	CSP2, p. 89	(Twelve Songs) V [untitled]
	CP2, p. 118	(Twelve Songs) V [untitled]

19 FOR folly done and said

READ folly said and done IN C84, A13, A13b. A23, A27, A30

and eight (8) inconsequential differences.

**Now the leaves are falling fast,**

C80 New Statesman and Nation, XI, n.s. 264 (14 March 1936), 392  
Poem

A13	LS, p. 24	VIII [untitled]
A13b	OTI, p. 24	VIII [untitled]
A17	SP, p. 94	VI [untitled]
A23	SoP, p. 49	14 [untitled]
A27	CP, p. 217	(Songs) XVIII [untitled]
A30	CSP, p. 247	(Songs) XVIII [untitled]
A40	PA, p. 32	Autumn Song
A40b	PA, p. 23	Autumn Song
A56	CSP2, p. 90	(Twelve Songs) VI [untitled]
A56b	CSP2, p. 90	(Twelve Songs) VI [untitled]
A59	SelP, p.	Autumn Song
	CP2, p. 118	(Twelve Songs) VI. Autumn Song

3 FOR to their graves READ to the graves IN C80, A13, A13b, A23, A27, A30

**108** AUDEN'S REVISIONS

- 6       FOR Daunt us from our true delight,  
      READ Pluck us from our real delight; IN A40, A40b  
      READ Pluck us from the real delight; IN C80, A13, A13b, A17, A23, A27, A30
- 7       FOR Able hands are forced to freeze  
      READ Able hands are left to freeze IN A56, A56b  
      READ And our active hands must freeze IN A40, A49b  
      READ And the active hands must freeze IN C80, A13, A13b, A17, A23, A27, A30
- 8       FOR Derelict on lonely knees.  
      READ Lonely on our separate knees IN A40, A40b  
      READ Lonely on the separate knees IN C80, A13, A13b, A17, A23, A27, A30
- 9       FOR Close behind us on our track,  
      READ Dead in hundreds at the back IN AV TO A56
- 10       FOR Dead in hundreds cry Alack  
      READ Follow wooden in our track IN AV TO A56
- 13       FOR Scrawny through a plundered wood,  
      READ Starving through the leafless wood, IN AV TO A56
- 15       FOR Owl and nightingale are dumb,  
      READ And the nightingale is dumb, IN AV TO A56
- 17       FOR Clear, unscaleable, ahead  
      READ Cold, impossible, ahead IN AV TO A56
- 18       FOR Rise the Mountains of Instead  
      READ Lifts the mountain's lovely head IN AV TO A56
- 19       FOR From whose cold cascading streams

READ Whose white waterfall could bless IN AV TO A56

20 FOR None may drink except in dreams

READ Travellers in their last distress IN AV TO A56

and six (6) inconsequential differences.

**Underneath an abject willow,**

A13	LS, p 54	XXII. Two Songs (For Benjamin Britten) 2
A13b	OTI, p. 54	XXII. Two Songs (For Benjamin Britten) 2
A17	SP, p. 111	XII For Benjamin Britten
A27	CP, p. 232	(Songs) XXXV [untitled]
A30	CSP, p. 261	(Songs) XXXV [untitled]
A40	PA, p. 37	Underneath the Abject Willow
A40b	PA, p. 28	Underneath the Abject Willow
A56	CSP2, p. 91	(Twelve Songs) VII [untitled]
A56b	CSP2, p. 91	(Twelve Songs) VII [untitled]
	CP2, p. 119	(Twelve Songs) VII [untitled]

1 FOR Underneath an abject willow

READ Underneath the abject willow IN AV TO A56

11 FOR for these unloving READ for those unloving IN A15

19 FOR Icy brooks beneath you flowing,

READ Brooks beneath the thin ice flowing IN AV TO A56

21 FOR Dark and dull is your distraction:

READ Coldest love will warm to action IN A13, A13b, A17

and nine (9) inconsequential differences.

**At last the secret is out, as it always must come in the end,**

A12	AF6, p 116	[untitled]
A12b	AF6, p. 116	[untitled]
A12c	AF6, p. 120	[untitled]
A12d	AF6, p. 94	[untitled]
A27	CP, p.199	(Songs) II [untitled]
A30	CSP, p. 229	(Songs) II [untitled]
A56	CSP2, p. 91	(Twelve Songs) VIII [untitled]
A56b	CSP2, p 91	(Twelve Songs) VIII [untitled]
	CP2, p. 119	(Twelve Songs) VIII [untitled]

There are three (3) inconsequential differences.

**Stop all the clocks, cut off the telephone,**

A12	AF6, p. 112	[untitled]
A12b	AF6, p. 112	[untitled]
A12c	AF6, p. 116	[untitled]
A12d	AF6, p. 92	[untitled]
A22	AT, p.78	(Four Cabaret Songs for Miss Hedli Anderson) 3 Funeral Blues
A22b	AT, p. 91	(Four Cabaret Songs for Miss Hedli Anderson) 3 Funeral Blues
A27	CP, p. 228	(Songs) XXX [untitled]
A30	CSP, p. 258	(Songs) XXX [untitled]

A40	PA, p. 41	Two Songs for Hedli Anderson I [untitled]
A40b	PA, p. 31	Two Songs for Hedli Anderson I [untitled]
A56	CSP2, p. 92	(Twelve Songs) IX [untitled]
A56b	CSP2, p. 92	(Twelve Songs) IX [untitled]
	CP2, p. 120	(Twelve Songs) IX [untitled]

In all printings of AF6, only the first eight lines are used and have no stanza break.

There are nine (9) inconsequential differences.

**O the valley in the summer where I and my John**

A22	AT, p. 74	(Four Cabaret Songs for Miss Hedli Anderson) 1 Johnny
A22b	AT, p. 88	(Four Cabaret Songs for Miss Hedli Anderson) 1 Johnny
C243	<i>Harper's Bazaar</i> , LXXV, 5 (April 1941), 138	Johnny
A27	CP, p. 220	(Songs) XXII [untitled]
A30	CSP, p. 250	(Songs) XXII [untitled]
A40	PA, 41	Two Songs for Hedli Anderson II [untitled]
A40b	PA, 32	Two Songs for Hedli Anderson II [untitled]
A56	CSP2, p. 92	(Twelve Songs) X [untitled]
A56b	CSP2, p. 92	(Twelve Songs) X [untitled]
	CP2, p. 120	(Twelve Songs) X [untitled]

5 FOR And I leaned on READ I leant on IN C243

7 FOR O that Friday near Christmas READ And that evening at Christmas IN C243

## 112 AUDEN'S REVISIONS

15 FOR dazzling down READ dazzling all down IN C243

16 FOR each silver or golden silk READ each gold and silver silk IN C243

and five (5) inconsequential differences.

### **Over the heather the wet wind blows**

A22 AT, p. 81 (Lighter Poems) V Roman Wall Blues

A22b AT, p. 94 (Lighter Poems) V. Roman Wall Blues

C231 *Harper's Bazaar*, LXXV, 2 (Feb 1941), 117  
Roman Wall Blues

A27 CP, p. 221 (Songs) XXIII [untitled]

A30 CSP, p. 251 (Songs XXIII [untitled])

A40 PA, p. 46 Roman Wall Blues

A40b PA, p. 36 Roman Wall Blues

A56 CSP2, p. 93 (Twelve Songs) XI [untitled]

A56b CSP2, p. 93 (Twelve Songs) XI [untitled]

A59 SelP, p. Roman Wall Blues

CP2, p. 121 (Twelve Songs) XI. Roman Wall Blues

3-4 These lines omitted from C231

5 FOR mist creeps over READ mist blows over IN C231

14 FOR but look at READ but gaze at IN C231

and four (4) inconsequential differences.

### **Some say that love's a little boy,**

C204 *Harper's Bazaar*, LXXIV, 5 (April 1940), 75



		Oh tell me truth about love
A22	AT, p. 76	(Lighter Poems) III Four Cabaret Songs for Miss Hedli Anderson 2 <i>O Tell Me the Truth About Love</i>
A22b	AT, p. 89	as above
A56	CSP2, p. 94	(Twelve Songs) III [untitled]
A56b	CSP2, p. 94	(Twelve Songs) III [untitled]
	CP2, p. 121	(Twelve Songs) XII [untitled]

- 2 FOR say it's a bird READ say he's a bird IN A22, A22b
- 3 FOR say it makes READ say he makes IN A22, A22b
- 5 FOR And when READ But when IN C204, A22, A22b
- 7 FOR wife got very READ wife was very IN C204, A22, A22b
- 16 This line is italicized in C204
- 17 FOR Our history READ The history IN C204, A22, A22b
- 19 FOR It's quite a READ And it's a IN C204, A22, A22b
- 32 This line is italicizes in C204
- 34 FOR wasn't ever there READ wasn't over there IN C204
- 38 FOR the tulip said READ the roses said IN C204, A19, A19a
- 48 This line is italicized in C204

The following eight lines (one stanza) appear only in C204, A22 and A22b without variation.

- 48a Your feeling when you meet it, I  
 48b Am told you can't forget,  
 48c I've sought it since I was a child  
 48d But haven't found it yet;  
 48e I'm getting on for thirty-five  
 48f And still I do not know  
 48g What kind of creature it can be  
 48h That bothers people so.

**114 AUDEN'S REVISIONS**

54 FOR courteous or rough? READ courteous or bluff, IN C204, A22, A22b

56 This line is capitalized in C204

and forty-five (45) inconsequential differences.

**As it is, plenty;**

A13	LS, p. 32	XII [untitled]
A13b	OTI, p. 32	XII [untitled]
A27	CP, p. 17	His Excellency
A30	CSP, p. 31	As above
A56	CSP2, p. 96	As above
A56b	CSP2, p. 96	As above
	CP2, p. 122	As above

23 FOR Then, his lordly days  
READ Then, his spacious days; IN A13, A13b. A27, A30

28 FOR And the sin venial, READ And the sins venal, IN A13, A13b  
and seven (7) inconsequential differences.

**Only their hands are living, to the wheel attracted,**

A13	LS, p. 58	XXV. Casino
A13b	OTI, p. 58	XXV. Casino
A27	CP, p. 91	Casino
A30	CSP, p. 106	As above
A56	CSP2, p. 97	As above

A56b	CSP2, p 97	As above
	CP2, p. 123	As above
1	FOR Only their hands	READ Only the hands
		IN A13, A13b, A27, A30
3	FOR of a desert	READ of the desert
		IN A13, A13b, A27, A30
5	FOR and, as night	READ And, as the night
		IN A13, A13b, A27, A30
9	FOR To a last feast	READ To the last feast
		IN A13, A13b, A27, A30
10	FOR in a rite	READ in the rite
		IN A13, A13a, A27, A30
11	FOR the worldly, the	READ the world, the
		A13, A13b, A27, A30
13	FOR Without, calm rivers	READ Without, the rivers
		IN A13, A13b, A27, A30
14	FOR and mountains part them, an birds,	
	READ and the mountains part them, and the bird	IN A13. A13b, A27, A30

and seventeen (17) inconsequential differences

**Nature invades: old rooks in each college garden**

C133	<i>Listener</i> , XIX, 474 (9 Feb 1938), 323	Oxford
A22	AT, p. 9	V Oxford
A22b	AT, p. 2	V. Oxford
A27	CP, p. 80	Oxford
A30	CSP, p. 96	As above
A56	CSP2, p. 98	As above
A56b	CSP2, p. 98	As above
	CP2, p. 124	As above

1 FOR Nature invades: old rooks in each college

116 AUDEN'S REVISIONS

- READ Nature is so near: the rooks in the college IN C133, A22, A22b, A27, A30
- 2 FOR Still talk, like agile babies, the
- READ Like agile babies still speak the IN C133, A22, A22b, A27, A30
- 3 FOR By towers a river still runs coastward and will run,
- READ By towers the river still runs to the sea and will run IN A22, A22b, A27, A30
- READ and will do IN C133
- 4 FOR Stones in those towers
- READ And the stones in that tower IN A22, A22b, A27, A30
- READ The stones in that tower IN C133
- 6 FOR Mineral and creature, . . . with themselves
- READ And the mineral and creatures, . . . with their lives IN AV TO A56
- 8 FOR Challenge our high-strung students
- READ Challenge the nervous students IN C133, A22, A22b, A27, A30

The following twenty lines (four stanzas) appear in C133, A22, A22b, A27, A30

- 10a O in these quadrangles where Wisdom honours herself  
10b Does the original stone merely echo that praise  
10c Shallowly, or utter a bland hymn of comfort,  
10d The founder's equivocal blessing  
10e On all who worship Success?
- 10f Promising to the sharp sword all the glittering prizes,  
10g The cars, the hotels, the service, the boisterous bed,  
10h Then power to silence outrage with a testament  
10i The widow's tears forgotten,  
10j The fatherless unheard.
- 10k Whispering to chauffeurs and litle girls, to tourists and dons,  
10l That Knowledge is conceived in the hot womb of Violence  
10m Who in a late hour of apprehension and exhaustion  
10n Strains to her weeping breast  
10o That blue-eyed darling head.



118 AUDEN'S REVISIONS

A27 CP, p. 111 Dover 1937

A30 CSP, p. 121 Dover 1937

A56 CSP2, p. 98 Dover

A56b CSP2, p. 98 As above

CP2, p. 124 As above

1 FOR through chalk downs

READ through the downs IN C123, A22, A22b, A27, A30

4 FOR inland somewhere READ somewhere inland IN C123, A22, A22b, A27, A30

6 FOR A Norman castle, dominant, flood-lit at night

READ But the dominant Norman castle floodlit at night IN A22, A22b, A27, A30

READ No, the dominant IN C123

7 FOR Trains which fume in a station

READ And the trains that fume in the station IN C123, A22, A22b, A27, A30

9 FOR Here dwell READ Here live IN C123, A22, A22b, A27, A30

11 FOR Whom ships carry in or out

READ Whom the ships carry in and out IN C123, A22, A22b, A27, A30

12 FOR Which guard READ That guard IN C123, A22, A22b, A27, A30

14 FOR English is properly spoken

READ English is spoken; without IN C123, A22, A22b, A27, A30

15 FOR Outside an atlas of tongues.

READ Is the immense improbable atlas. IN C123, A22, A22b, A27, A30

17 FOR Conjuring destinies out of

READ To conjure their special fates from the IN C123, A22, A22b, A27, A30

- 21 FOR Red after years of failure or bright  
 READ And filled with the tears of the beaten or calm IN C123, A22, A22b, A27, A30
- 22 FOR The eyes of homecomers thank these historical  
 READ The eyes of the returning thank the historical IN C123, A22, A22b, A27, A30
- 23 FOR ‘The mirror can no longer lie nor the clock reproach;  
 READ ‘The heart has at last ceased to lie and the clock to accuse; IN AV TO A56
- 25 FOR Everything must be  
 READ Everything will be IN C123, A22, A22b, A27, A30
- 26 FOR The Old Town with its Keep and Georgian  
 READ And the old town with its keep and its Georgian IN AV TO A56
- 27 FOR upon such unusual  
 READ upon these unusual IN C123, A22, A22b, A27, A30
- 28 FOR Vows, tears, emotional farewell gestures,  
 READ The vows, the tears, the slight emotional signals IN AV TO A56
- 29 FOR Are common here, unremarkable actions  
 READ Are here eternal and unremarkable gestures IN C123, A22, A22b, A27, A30
- 30 FOR or a tipsy song. READ or a soldiers’ song IN C123, A22, A23b, A27, A30
- 31 FOR Soldiers crowd into  
 READ Soldiers who swarm in the IN A22, A22b, A27, A30  
 READ The soldiers swarm in C123
- 32 FOR As pink and READ As fresh and IN C123, A22, A22b, A27, A30
- 33 FOR The Lion, The Rose, The Crown  
 READ The Lion, the Rose, or the Crown IN C123, A22, A22b, A27, A30

**120** AUDEN'S REVISIONS

- 34 FOR Not here, not now: all READ Not now, not here. All IN C123
- 35 FOR A pauper READ Their pauper IN C123, A22, A23b, A27, A30
- 36 FOR expensive, shiny as rich boy's bike,  
READ expensive and lovely as a rich child's toy, IN C123, A22, A22b, A27, A30
- 37 FOR Aeroplanes drone through the new  
READ The areoplanes fly in the new IN C123, A22, A22b, A27, A30
- 38 FOR edge of a sky . . . of minor importance  
READ edge of that air . . . of minor importance IN A22, A22b, A27, A30  
READ edge of that air . . . of little importance In 123
- 39 FOR And tides READ And the tides IN C123, A22, A22b, A27, A30
- 41 FOR France, a full READ France, the full IN C123, A22, A22b, A27, A30
- 42 FOR we meet and love  
READ one meets and loves IN C123, A22, A22b, A27, A30
- 43 FOR When we are utterly wretched, returns our stare:  
43 READ When on is very unhappy, return the human stare: IN AV TO A56
- 44 FOR The night has found many recruits; to  
READ The night has many recruits; for IN C123, A22, A22b, A27, A30
- 46 FOR The cries of . . . dawn are sad  
READ And the cry of . . . dawn is sad IN C123, A22, A22b. A27, A30
- 47 FOR Each prays in a similar way for himself, but neither  
READ Each one prays in the dusk for himself and neither IN A22, A22b, A27, A30  
READ Each one prays for himself in the dusk, and neither IN C123
- 49 FOR the years or the weather. Some may be heroes:  
READ the years. Some are temporary heroes: IN C123. A22, A22b, A27, A30



50 FOR Not all of us are unhappy.

READ Some of these people are happy. IN C123, A22, A23b, A27, A30  
and thirty-seven (37) inconsequential differences.

**Each traveller prays *Let be far from any***

C95	<i>Listener</i> , XVI, 404 (7 October 1936), 670	Journey to Iceland
C103	<i>Poetry</i> , XLIX, 4 (January 1937), 179	As above
C125	<i>Poetry</i> , LI, 2 (November 1937), 93	As above
A15	LFI, p. 25	Journey to Iceland A letter to Christopher Isherwood, Esq.
A15b	LFI, p. 25	As above.
A17	SP, p. 123	As above.
A23	SoP, p. 74	As above.
A27	CP, p.7	Journey to Iceland
A30	CSP, p. 23	As above
C644	<i>Iceland Review</i> , II, 3 ([Autumn] 1964), 21	As above
A56	CSP2, p. 100	As above
A56b	CSP2, p. 100	As above
	CP2, p. 126	As above

Throughout A56. A56b and CP2, Auden uses only sentence capitalization. In all other versions, in addition to sentence capitalization, he uses capitals to begin each line. These variants are not recorded.

1 FOR Each traveller prays *Let* READ And each traveller hopes: let IN C95, C644

122 AUDEN'S REVISIONS

- 2 FOR *physician*, every port has its name for  
READ Physician.” And each port has a name for IN C644  
READ Physician’; and the ports have names for IN AV TO A56
- 5 FOR These plains are for ever where cold creatures are hunted  
READ And the great plains are forever where the cold fish is hunted IN AV TO A56
- 6 FOR and all sides: white wings flicker and flaunt;  
READ And everywhere. The light birds flicker IN AV TO A56
- 7 FOR under a scolding READ Under the scolding IN AV TO C644
- 9 FOR in outline, his limited hope, as he nears a glitter  
READ Faintly, his limited hope, as he nears the glitter IN A27, A30, C644  
READ hope, and he nears IN C95, C103, C125, A15, A15b, A17
- 10 FOR of glacier, sterile immature mountains intense  
READ Of glaciers, the sterile IN C95  
READ Of glaciers, the outlies of sterile IN C644
- 11 FOR abnormal northern day, and  
READ abnormal day of this world, and IN AV TO A56
- 13 FOR Here let the citizen, then, find natural marvels,  
READ Then let the good citizen find natural marvels:  
IN C103, C125, A15, A15b, A17, A23, A27, A30  
READ Then let the good citizen find here natural marvels IN C644  
READ Then let the god citizen find marvels of nature IN C95
- 14 FOR a horse-shoe ravine, an issue  
READ The horse-shoe ravine, the issue IN C95, C103, A15, A15b, A17, A23, C644
- 15-16 FOR brushing / the rocks READ brushing the / Rocks IN AV TO A56

- 17 FOR the student READ And the student  
IN C95, C103, A15, A15b, A17, A23, A27, A30
- 17 FOR conduct places READ conduct find places IN C644
- 18 FOR in a bag, READ in a bog, IN C95
- 19-20 FOR the fort where / an outlaw READ the rock where / An outlaw  
IN C95, A15, A15b, A17, A23, C644  
READ the rock where an / Outlaw IN C103
- 22 FOR *Beautiful is the hillside. I will not go,*  
READ 'Beautiful is the hillside, I will not go,'  
IN C95, A15, A15b, A17, A23, A27, A30, C644
- 23 FOR confessing *He that I loved the*  
READ confessing, 'He that I loved the IN AV TO A56
- 24 FOR *best, to him I was worst*  
READ Best, to him I was worst'. IN AV TO A56
- 25 FOR Europe is absent: this is an island and should be  
READ For Europe is absent: this is an island and therefore IN AV TO C644
- 25-32 FOR Europe is absent: this is an island and should be  
a refuge, where the affections of its dead can be bought  
by those whose dreams accuse them of being  
spitefully alive, and the pale  
  
from too much passion of kissing feel pure in its deserts.  
But is it, can they, as the world is an can lie?  
A narrow bridge over a torrent,  
a small farm under a crag  
  
READ Islands are places apart where Europe is absent.  
Are they? The world still is, the present, the lie,  
And the narrow bridge over a torrent  
Or the small farm under a crag IN C644
- 26 FOR a refuge, where the affections of its dead can be

124 AUDEN'S REVISIONS

- READ A refuge, where the fastb affections of its dead may be IN A27, A30
- READ Unreal. And the steadfast affections of its dead may be IN AV TO AV TO A27
- 30 FOR But is it, can they, as the world is and can lie?
- READ Can they? For the world is, and the present, and the lie IN AV TO C644
- 31 FOR A narrow bridge over a torrent,
- READ The narrow bridge over the torrent.  
IN C103, C125, A15, A15b, A17, A23, A27, A30
- READ The narrow bridge over the torrent, and the IN C95
- 32 FOR a small farm under a crag
- READ And the small farm under the crag  
IN C103, C125, A15, A15b, A17, A23, A27, A30
- READ Small farm under the crag IN C95
- 33 FOR are natural settings
- READ Are the natural setting IN AV TO C644
- 34 FOR a weak vow of fidelity is made at a cairn,
- READ And the weak vow of fidelity is formed by the cairn; IN AV TO C644
- READ a weak vow of fidelity is sworn at the cairn IN C644
- 35 FOR within the
- READ And within the IN AV TO A56
- 37 FOR his blood moves also by furtive and crooked inches,
- READ The blood moves also by crooked and furtive inches. IN AV TO A56
- 38 FOR all our questions
- READ all your questions IN AV TO A27
- 38-40 The material italicized here appears in italics only in A56, A56b, CP2. In all other versions, the italicized material appears in single quotation marks, except C644 which has double quotation marks.

39 FOR *done? Who*

READ *done? O who* IN AV TO C644

The following four lines (one stanza) appear in C95, C103, C125, A15, A15b, A23

40a Present then the world to the world with its mendicant shadow;

40b Let the suits be flash, the Minister of Commerce insane

40c Let jazz be bestowed on the huts, and the beauty's

40d Set cosmopolitan smile.

40b FOR Minister of Commerce READ minister of commerce IN C95

41 FOR Our time has no

READ No, our time has no IN A27, A30

READ For our time has no IN C95, C103, C125, A15, A15b, A17, A23, C644

43 FOR its promise

READ The promise IN AV TO A56

45 FOR rivers: again some driver

READ rivers. Again the driver IN C95, C103, C125, A15, A15b, A23, A27, A30

READ rivers. Again a driver IN C644

47 FOR upon a fatal journey, again some writer

READ Upon his fatal journey, and again the writer IN C103, C125, A27, A30

READ Upon his deadly journey: again some writer IN C64  
and thirty-six (36) inconsequential differences.

**Who is ever quite without his landscape,**

A15 LFI, p. 122 Detective Story

A15b LFI, p. 122 Detective Story

A56 CSP2, p. 102 Detective Story

A56b CSP2, p. 102 Detective Story

CP2, p. 127

Detective Story

- 1 FOR Who is ever READ For who is ever IN A15, A15b
- 6 FOR home, a centre READ home, the centre IN A15, A15b
- 7 FOR happen? READ happen? Yes IN A15, A15b
- 9 FOR The country station READ The little station IN A15, A15b
- 10 FOR continually, mark READ continually, and mark IN A15, A15b
- 12 FOR A magnate? An READ A rich man? An IN A15, A15b,
- 13 FOR With a well-buried past: and when the  
 READ And with a buried past—but when the IN A15, A15b
- 16 FOR What follows is habitual. READ The rest's traditional IN A15, A15
- 18 FOR And intuition, that exasperating amateur  
 READ And that exasperating brilliant intuition IN A15, A15b
- 19 FOR Who's always READ That's always IN A15, A15b
- 22 FOR Yet, on the last page, a lingering doubt:  
 READ Yet on the last page just a lingering doubt
- 26 FOR is always guilty READ is always killed In A15, A15b
- and five (5) inconsequential differences..

**'O who can ever gaze his fill,'**

C106 *New Statesman & Nation*, XIII, n. s. 308 (16 January 1937), 81  
 Song

- A15 LFI, p. 227 Letter to William Coldstream, Esq. \*
- A15b LFI, p. 227 Letter to William Coldstream, Esq. \*

A17	SP, p. 126	II [untitled]
A27	CP, p. 224	(Songs) XXVI [untitled]
A30	CSP, p. 253	(Songs) XXVI [untitled]
A40	PA, p. 52	The Dead Echo
A40b	PA, p.42	The Dead Echo
A56	CSP2, p. 103	Death's Echo
A56	CSP2, P.103	As above
	<i>Poetry</i> , CXXI, 1 (Oct 1972), 1	Poem
	CP2, p. 128	Death's Echo

\* The poem reprinted from A17 and thereafter is only the last part of a longer poem that begins on p. 220 in A15.

1	FOR	ever gaze his	READ	ever look his	IN C106
3	FOR	'on native	READ	At native	IN C106
5	FOR	Father, grandfather			
	READ	Fathers, grandfathers	IN	C106, A14, A14b, A17, A27, A30, A40, A40b	
6	FOR	the pilgrims from our	READ	the issue of our	IN C106
9	FOR	Death's low answer			
	READ	Death's soft answer	IN	C106, A15, A15b, A17, A27, A30, A40, A40b	
26	FOR	In that moment starts.			
	READ	In the silence starts	IN	C106, A15, A15b, A17, A27, A30, A40, A40b	
30	FOR	<i>Change your partner, dance while</i>			
	READ	<i>Change your partner and dance while</i>	IN	C106	
45	FOR	<i>embraces, dance</i>	READ	<i>embrace and dance</i>	IN 106
49	FOR	The laurel springing			

READ The laurels springing IN A15, A15b, A17, A27, A30, A40, A40b

53 FOR day their sobriety READ day a sobriety IN C106

and forty-five (45) inconsequential differences.

**Who can ever praise enough**

C104	<i>Poetry</i> , XLIX, 4 (January 1937), 182	Poem
A15	LFI, p. 143	[untitled]
A15b	LFI, p. 143	[untitled]
A27	CP, p. 226	(Songs) XXVII [untitled]
A30	CSP, p. 255	(Songs) XXVII [untitled]
A56	CSP2, p. 105	The Price
A56b	CSP2, p. 105	As above
	<i>Poetry</i> , LXXXIV, 1 (Oct 1972), 1	Poem
	CP2, p. 129	The Price

In C104 and *Poetry* lines 2, 10, 12, and 20 are indented.

1 FOR Who can READ O who can IN C104, A15, A15b, A27, A30, *Poetry*

9 FOR Who can READ O who can IN C104, A15, A15b, A27, A30, *Poetry*

17 FOR Then upon READ But upon IN C104, A15, A15b, *Poetry*

and five (5) inconsequential differences.

**It's farewell to the drawing-room's mannerly cry,**

C108 *Listener*, XVII, 423 (17 February 1937) 304  
Song for the New Year

A22 AT, p. 13 VIII [untitled]



A22b	AT, p. 26	VIII [untitled]
A27	CP, p. 59	Danse Macabre
A30	CSP, p. 77	As above
A56	CSP2, p. 105	As above
A56b	CSP2, p. 105	As above
	CP2, p. 129	As above

1 FOR mannerly cry READ civilised cry IN C108, A22, A22b, A27, A30

2 FOR professor's logical whereto

READ professor's sensible whereto IN C108, A22, A22b, A27, A30

3 FOR diplomat's polished aplomb

READ diplomat's social aplomb IN C108, A22, A22b, A27, A30

The following eight lines (two stanzas) appear in C108, A22, A22b.

16a Assuming such shapes as may best disguise

16b The hate that burns in his big blue eyes

16c He may be a baby that croons in his pram

16d Or a dear old grannie boarding a tram;

16e A plumber, a doctor, for he has skill

16f To adopt a serious profession at will;

16g Superb at ice-hockey, a prince at the dance,

16h He's fierce as the tigers, secretive as plants.

20 FOR your beautiful hair. READ your marvellous hair. IN C108

41 FOR ride the parade in READ ride on the front in IN C108

45 FOR So Little John, Long John, Peter and Paul,

READ So Little John, Long John, Polly and Peg, IN C108

46 FOR only one ball, READ only one leg IN C108

47 FOR You shall leave READ You must leave IN C108

**130 AUDEN'S REVISIONS**

51 FOR graves will fly open and let you

READ graves shall fly open and let you IN A22, A22b, A27, A30

READ graves shall fly open and suck you IN C108

52 FOR earth be emptied

READ earth shall be emptied IN C108, A22, A22b, A27, A30

and thirty-one inconsequential differences.

**Lay your sleeping head, my love,**

C109 *New Writing*, 3 (Spring 1937), 122

Poem

A22 AT, p. 30

XVIII [untitled]

A22b AT, p. 43

XVIII [untitled]

C230 *Penguin New Writing*, 3 (Feb 1941), 26

Lay your Sleeping Head

A27 CP, p. 208

(Songs) XI [untitled]

A30 CSP, p. 238

(Songs) XI [untitled]

A40 PA, p. 35

Lullaby

A40b PA, p. 27

As above

A56 CSP2, p. 107

As above

A56b CSP2, p. 107

As above

A59 SelP, p. 24

As above

CP2, p. 131

As above

20 FOR hermit's carnal ecstasy. READ hermit's sensual ecstasy. IN AV TO A56

34 FOR day of welcome show READ day of sweetness show IN AV TO A56

36 FOR Find out mortal

READ Find the mortal IN C109, A22, A22b, A27, A30, A40, A40b

and one (1) inconsequential difference.

**What does the song hope for? And his moved hands**

C114 *London Mercury*, XXXVI, 212 (June 1937), 118

Orpheus

A22 AT, p. 32

XIX Orpheus

A22b AT, p. 45

XIX. Orpheus

A27 CP, p. 158

Orpheus

A30 CSP, p. 166

As above

A56 CSP2, p. 109

As above

A56b CSP2, p. 109

As above

CP2, p. 132

As above

1 FOR And his moved READ And the moved IN C114, A22, A22b, A27

READ And he moved IN A30

4 This line not indented in C114

8 This line not indented in C114

and one (1) inconsequential difference.

**Let me tell you a little story**

C119 *New Writing*, 4 (Autumn 1937), 161

Two Ballads Miss Gee (Tune, St. James Infirmary)

A22, AT, p. 60

II Three Ballads I Miss Gee

A22b AT, p. 73

II. Three ballads I Miss Gee

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A27	CP, p. 209	(Songs) XII (Tune: St. James' Infirmary)
A30	CSP, p. 239	(Songs) XII (Tune: St. James's Infirmary)
A40	PA, p. 43	Miss Gee. A Ballad
A40b	PA, p. 33	Miss Gee: A Ballad
A56	CSP2, p. 109	Miss Gee
A56b	CSP2, p. 109	As above
	CP2, p. 132	As above

15 FOR She'd a bicycle READ And a bicycle IN C119

24 FOR On one hundred READ On a hundred IN C119

39 FOR bicycled to READ bicycled down to IN C119

40 FOR With her clothes READ With the clothes C119

The following four lines (one stanza) appear only in C119

48a The Vicar stood up in the pulpit,

48b He took away her breath,

48c He took as a text for his sermon;

48d "The Wages of Sin is Death."

56 FOR With her clothes READ With the clothes IN C119

64 FOR Said, 'Why didn't you READ Said: "Why haven't you IN A22b

65-68 READ in C119: Doctor Thomas looked her over,  
He shook his well-groomed head,  
'You've a cancer on your liver,  
Miss Gee, you'll soon be dead.'

69-76 These lines do not appear in C119, A40, A40b

77-80 READ in C119: Doctor Thomas sat down to dinner,  
Said to his wife: 'My dear,  
I've just seen Miss Gee this evening  
And she's a gonner, I fear.'

81 FOR to the hospital READ to hospital IN C119

85 FOR They laid her READ They put her IN C119

and thirty-nine (39) inconsequential differences.

**James Honeyman was a silent child;**

C126 *Ploughshare*, 20 (November-December 1937), 10

James Honeyman

A22 AT, p. 63

II Three Ballads 2 James Honeyman

A22b AT, p.76 ??

II. Three Ballads 2 James Honeyman

CP2, p. 134

James Honeyman

11 FOR Sat there dissolving READ Sat dissolving sugar IN C126, A22, A22b

31 FOR Walked upon the READ Walked on the IN C126, A22, A22b

82 FOR roses all were read READ roses were all read IN C126, A22, A22b

124 FOR his Mum and READ his mother and C126, A22, A22b

125 FOR Suddenly out of the READ Suddenly from the IN C126, A22, A22b

137 FOR you, Jim, where READ you, James, where IN C126, A22, A22b

138 FOR O READ Oh IN C126, A22, A22b

Also in lines 145, 146, 149, 153, 154

151 FOR in a dungeon READ in the dungeon IN C126, A22, A22b

and twenty-seven (27) in consequential differences.

**Victor was a little baby,**

C119 *New Writing*, 4 (Autumn 1937), 161

Two Ballads Victor (Tune, Frankie and Johnny)

A22 AT, p. 69

II Three Ballads 3 Victor

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A22b	AT, p. 82	II. Three Ballads 3 Victor
C276	<i>Penguin New Writing</i> , 19 (1944),116	Victor (Tune: Frankie and Johnny)
A27	CP, p. 233	(Songs) XXXVI (Tune: Frankie and Johnny)
A30	CSP, p. 262	(Songs) XXXV (Tune: Frankie and Johnny)
A40	PA, p.47	Victor. A Ballad
A40b	PA, p. 37	Victor. A Ballad
A56	CSP2, p. 112	Victor
A56b	CSP2, p. 112	As above
	CP2, p. 138	As above

Throughout the versions in C119 and C276, each stanza has a fifth refrain line. The line is "Have mercy, Lord, save our souls from Hell."

- 3 FOR his knee and READ his knees and IN C119, C276
- 6 FOR with big round READ with his big round IN C119, C276
- 7 FOR His father said; READ Father said: IN C119, C276
- 11 FOR His father took a Bible READ Father took the Bible IN C119, C276
- 13-20 These eight lines (two stanzas) do not appear in A40, A40b.
- 15 FOR His father fell dead READ Father dropped dead IN C119, C276
- 23 FOR But his figures were neat and his margins straight  
 READ But his margins were straight and his figures neat IN C119, C276
- 38 FOR Set the alarum READ Set his alarum IN C119, C276
- 45 FOR She looked as pure as a schoolgirl  
 READ Her skin was like cream from the dairy IN C119, C276
- 46 FOR On her First Communion Day  
 READ Her scent was like new-mown hay IN C119, C276

- 51 FOR Victor met her upon the stairs  
 READ Victor passed Anna upon the stairs, IN C119, C276
- 54 FOR She laughed, said, 'I'll never wed':  
 READ She laughed: 'I shall never wed.' IN C276  
 READ She laugh: ' I shall IN C119
- 58 FOR and gave a frown READ and made a frown IN C119, C276
- 59 FOR as dull as READ as slow as IN C119, C276
- 62 FOR As they walked by the Reservoir;  
 READ They were walking by the Big Reservoir, IN C119, C276
- 70 FOR the office one day READ the Bank one day IN C119, C276
- 83 FOR rubbish heap; READ rubbish heaps IN A22, A22b, C276, A27, A30
- 87 FOR Cried: 'Are you in Heaven, Father?'  
 READ Said: "Father are you in Heaven?" IN C119, C276
- 88 FOR But the sky said 'Address READ And the sky said: 'Address IN C119, C276
- 91 FOR Cried: 'Are READ Said: ' Are IN C199, C276
- 94 FOR Cried: Father READ Said: 'Father IN C119, C276
- 95 FOR And the oaks READ But the oaks IN C119, C276
- 99 FOR Cried: 'O READ Said: O, IN C119, C276
- 102 FOR and so still: READ and still IN C119, C276
- 103 FOR Cried; 'O READ Crying; 'O IN A27, A30, A40, A40b  
 READ Said: 'O, IN C119, C276
- 105 FOR Anna was sitting at a table  
 READ Anna was sitting at table IN A22, A22b, A27, A40, A40b

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READ Anna sat down at a table IN C119, C276

114 FOR He didn't utter READ Didn't utter IN C119, C276

115 FOR She said: READ Anna said: IN C119, C276

121 FOR up a carving-knife READ up the carving knife IN C119, C276

128a FOR save your soul READ save her soul IN C119, C276

The following five lines (one stanza) appear only in C119, C276

128b She blundered into chairs and tables

128c Like a June bug in a room,

128d But Victor came slowly after her,

128e In his face she read her doom.

128f Have mercy, Lord, save her soul from Hell.

130 FOR down a curtain READ down the curtain IN C119, C276

132 FOR meet thy God..' READ meet your God.' IN C119, C276

143 FOR as quiet as READ as still as IN C119, C276

147 FOR Saying: 'I am READ Said: 'I'm IN C119, C276

148a Have mercy, Lord, save their souls from Hell IN C119, C276

and thirty-one (31) inconsequential differences.

**Wrapped in a yielding air, beside**

C118 *New Writing*, 4 (Autumn 1937), 107 Poem

A22 AT, p. 3 I [untitled]

A22b AT, p. 15 I [untitled]

A27 CP, p. 179 As He Is

A30 CSP, p. 187 As He Is

A40 PA, p. 39 Able at Times to Cry



A40b	PA, p. 29	Able at Times to Cry
A56	CSP2, p. 117	As He Is
A56b	CSP2, p. 117	As above
A59	SelP, p. 26	As above
	CP2, p. 142	As above

- 1       FOR    Wrapped in a yielding air, beside  
        READ   Under the fronds of life, beside   IN C118
- 9       FOR    hot unasking sun,   READ   Hot incurious sun,   IN AV TO A56
- 13      FOR    enquirer,   READ   inquirer   IN C118
- 19      FOR    The Brothered-One,   READ   The Bothered-One   IN A40, A40b
- 20      FOR    brothered   READ   bothered   IN A40, A40b
- 31      FOR    The tall imposing tower,  
        READ   The tall impressive tower   IN A40, A40b  
        READ   The tall and gorgeous tower   IN C118, A22, A22b, A27, A30
- 32      FOR    Imposing, yes, but locked  
        READ   Impressive, yes, but locked   IN A40, A40b  
        READ   Gorgeous, but locked, but locked   IN C118, A22, A22b, A27, A30
- 35      FOR    stool of mania set   READ   stool of madness set   IN AV TO A56
- 41      FOR    Time's truthful shield   READ   Time's honest shield   IN AV TO A56

and fourteen (14) inconsequential differences.

**Where does this journey look which the watcher upon the quay,**

A20	JTW p, 17	The Voyage
A20b	JTW, p. 17	As above
A27	CP, p. 168	As above
A30	CSP, p. 176	As above
A56	CSP2, p. 119	(A Voyage) I. Whither?
A56b	CSP2, p. 119	As above
	CP2, p. 143	As above

- 1       FOR does this journey   READ does the journey   IN A20, A20b, A24, A27
- 3-4     FOR As the mountains . . . calm strokes  
           And the gulls . . . promise a juster life?  
       READ When the mountains . . . calm strokes,  
           and the gulls  
           Abandon their . . . promise the Juster Life?   IN A20, A20b, A27, A30
- 5       FOR Alone with . . . the fortunate traveller  
       READ And, alone with . . . the traveller   IN A20, A20b, A27, A30
- 6       FOR of a breeze, the fickle flash of a wave,  
       READ of the wind and the fickle flash of the sea   IN A20, A22b, A27, A30
- 7       FOR somewhere exists   READ somewhere there exists   IN A20, A20b, A27, A30
- 8       FOR Convincing as those that children  
       READ As certain as those the children   IN A20, A20b, A27, A30
- 10      FOR His journey is false, his unreal excitement really  
       READ The journey is false; the false journey really   IN A20, A20b, A27, A30

- 11 FOR On a false READ On the false IN A20, A20b, A27, A30
- 12 FOR condones his fever; READ condones the fever: IN A20, A20b, A27, A30
- 13 FOR when real dolphins with leap and panache  
 READ when the real dolphins with leap and abandon IN A20, A20b, A27, A30
- 15 FOR eye, his trance READ eye, the trance IN A20, A20b, A27, A30
- 16 FOR Times and places where  
 READ The hours, the places where IN A20, A20b, A27, A30
- 17 FOR That, maybe, his fever shall find a  
 READ And maybe the fever shall have a IN A20, A20b, A27, A30
- 18 FOR true, and crossed this ocean, that parts  
 READ true: and away this sea that parts IN A20, A20b, A27, A30
- 19 FOR Hearts which alter but is the same always, that goes  
 READ The hearts that alter, but is the same, always; and goes IN AV TO A56
- 20 FOR Everywhere, as truth and falsehood go, but  
 READ Everywhere, joining the false and the true, but IN AV TO A56

and two (2) inconsequential differences.

**All streets are brightly lit; our city is kept clean;**

- C138 *Listener*, XX, 501 (18 Aug 1938), 343 The Ship
- C152 *New Republic*, LXXXXVII, 1253 (7 Dec 1938), 130  
 As above
- A20 JTW, p. 20 As above
- A20b JTW, p. 20 As above
- A27 CP, p. 132 As above

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- A30 CSP, p. 142 As above
- A56 CSP2, p. 119 (A Voyage) II. The Ship
- A56b CSP2, p. 119 As above
- CP, p. p. 143 As above
- 1 FOR All streets are brightly lit;  
READ The streets are brightly lit; IN C152, , A20, A20b, A27, A30  
READ The streets are brilliantly lit; IN C138
- 2 FOR Her Third-Class deal from greasy packs, her First bed high;  
READ The third class have the greasiest cards, the first play high; IN AV TO A56
- 3 FOR Her beggars banished to the bows  
READ The beggars sleeping in the bows IN AV TO A56  
FOR What can be done in state-rooms: no  
READ The stateroom where they drink champagne; no IN C138, C152
- 5 FOR letters, athletes playing  
READ letters, sportsmen playing IN AV TO A56
- 6 FOR the virtue, one READ the honour, one IN AV to A56
- 7 FOR boy's ambitious: perhaps READ boy's ambition: perhaps IN AV TO A56
- 8 FOR leading a civilised READ leading the civilized IN Av TO A56
- 9 FOR Slowly our Western culture in full pomp  
READ it is our culture that with such calls IN AV TO A56
- 11 FOR A septic East, odd fowl and flowers, adder dresses:  
READ The septic East, a war, new flowers and new dresses. IN AV TP A56
- 12 FOR Planning a test

READ Planning the test IN AV TO A56

and thirteen (13) inconsequential differences.

**Did it once issue from the carver's hand**

A20	JTW, p. 19	The Sphinx
A20b	JTW, p. 19	The Sphinx
A23	SoP, p. 77	(Three Sonnets) 1 The Sphinx
A27	CP, p. 33	The Sphinx
A30	CSP, p. 49	As above
A40	PA, p. 58	As above
A40b	PA, p. 47	As above
A56	CSP2, p. 120	(A Voyage) III. The Sphinx
A56a	CSP2, p. 120	As above
	CP2, p. 144	As above

4 FOR An ailing lion crouched on dirty sand.

READ A Presence in the hot invaded land. IN AV TO A56

5 FOR We gape, then go uneasily away:

READ The lion of a tortured stubborn star, IN AV TO A56

11 FOR What counsel it might offer it refuses

READ The answer that it utters have no uses IN AV TO A56

and eight (8) inconsequential differences.

The last six lines of this poem are not divided into stanzas in A30 and are divided into two stanzas of three lines each in all other versions except A56 and A56b.

**Its leading characters are wise and witty,**

A20	JTW, p. 23	Hongkong
A20b.	JTW, p. 23	Hongkong
A27	CP, p. 62	Hongkong 1938
A30	CSP, p. 79	Hongkong 1938
A56	CSP2, p. 120	(A Voyage) IV. Hongkong
A56b	CSP2, p. 120	As above
	CP2, p. 144	As above

1 FOR Its leading READ The leading IN A20, A20b

2-4 FOR Their suits well-tailored, and they wear them well  
Have many a polished parable to tell  
About the *mores* of a trading city.

READ Substantial men of bith and education  
With wide experience of administration,  
They know the manners of a trading city IN A20, A20b, A27, A30

6 FOR Their silent movements make dramatic news;

READ Their silence has a fresh dramatic use:

7 FOR East our bankers READ East the bankers IN A20, A20b, A27, A30

10 FOR on this late READ on the late IN A20, A20b, A24, A27

13 FOR Each has his comic role in life to fill,

READ We cannot postulate a General Will; IN A20, A20b, A27, A30

14 FOR Though Life be neither comic nor a game.

READ For what we are, we have ourselves to blame. InA20, A20b, A24, A30

and three (3) inconsequential differences.

**A weed from Catholic Europe, it took root**

- |      |              |                     |
|------|--------------|---------------------|
| A20  | JTW, p. 22   | Macao               |
| A20b | JTW, p 22    | As above            |
| A27  | CP, p. 18    | As above            |
| A30  | CSP, p. 35   | As above            |
| A40  | PA, p. 59    | As above            |
| A40b | PA, p. 49    | As above            |
| A56  | CSP2, p. 121 | (A Voyage) V. Macao |
| A56b | CSP2, p. 121 | As above            |
|      | CP2, p. 145  | As above            |
- 
- |    |      |  |
|----|------|--|
| 2  | FOR  | Between some yellow mountains and a sea,                   |
|    | READ | Between the yellow mountains and the sea, IN AV TO A56     |
| 3  | FOR  | Its gay stone houses an exotic fruit,                      |
|    | READ | And bore these gay stone houses like a fruit, IN AV TO A56 |
| 4  | FOR  | A Portugal-cum-China oddity                                |
|    | READ | And grew on China imperceptibly IN AV TO A56               |
| 6  | FOR  | Promise its gamblers                                       |
|    | READ | Promise her gamblers IN AV TO A56                          |
| 7  | FOR  | Churches alongside brothels                                |
|    | READ | Churches beside the brothels IN AV TO A45                  |
| 9  | FOR  | A town of such indulgence                                  |
|    | READ | This city of indulgence IN AV TO A56                       |
| 10 | FOR  | Those mortal sins by which the strong are killed           |

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READ The major since by which the heart is killed, IN AV TO A56

11 FOR And limbs and governments are

READ And governments and men are IN AV TO A56

and three (3) inconsequential differences.

**No guidance can be found in ancient lore:**

A20 JTW, p. 283 (In Time of War) XXV [untitled]

A20b JTW, p. 283 As above

A27 CP, p. 332 As above

A30 CSP, p. 284 As above

A56 CSP2, p. 121 (A Voyage) VI. A Major Port

A56b CSP2, p. 121 As above

CP2, p. 145 As above

1 FOR No guidance can be found in ancient lore:

READ Nothing is given: we must find our law IN AV TO A56

2 FOR Banks jostle READ Great buildings jostle IN AV TO A56

6 FOR No data but our bodies: we

READ Nothing is certain but the body; we IN AV TO A56

7 FOR ourselves; bleak hospitals READ ourselves; the hospitals IN AV TO A56

11 FOR Here will be no recurrence. READ And will be lost. IN AV TO A56

12 FOR Only READ And only IN AV TO A56

and four (4) inconsequential differences.



**Quarter of pleasures where the rich are always waiting.**

- |      |  |                  |
|------|--|------------------|
| C157 | <i>New Writing</i> , n.s. 2 (Spring 1939), 1 | I. The Capital   |
| A22. | AT, p. 22                                    | XIV The Capital  |
| A22b | ATb, p. 35                                   | XIV. The Capital |
| A27  | CP, p. 100                                   | The Capital      |
| A30  | CSP, p. 113                                  | As above         |
| A40  | PA, p. 64                                    | As above         |
| A40b | PA, p. 51                                    | As above         |
| A56  | CSP2, p. 122                                 | As above         |
| A56b | CSP2, p. 122                                 | As above         |
|      | CP2, p. 145                                  | As above         |
- 
- 3       FOR Dim-lighted restaurant where  
 READ O little restaurant where IN A22, A22b, A27, A30  
 READ O little restaurants where IN C157
- 6       FOR have abolished READ have abolish IN C157
- 9       FOR So with . . . glances, soon you  
 READ Yet with . . . glances, O you IN A22, A22b, A27, A30  
 READ But with . . . glances, O you IN C157
- 12      FOR to his heart's invisible furies.  
 READ to the heart's invisible furies. IN A22, A22b, A27, A30  
 READ to the heart's invisible fury IN C157
- 18      FOR enormous and frozen  
 READ the enormous, the frozen IN AV TO 56

and six (6) inconsequential differences.

**Wandering through cold streets tangled like old string,**

C157	<i>New Writing</i> , n.s. 2 (Spring 1939) 1	II. Brussels in Winter
A22	AT, p. 17	X. Brussels in Winter
A22b	AT, p. 30	X. Brussels in Winter
A27	CP, p. 151	Brussels in Winter
A30	CSP, p. 160	As above
A56	CSP2, p. 123	As above
A56b	CSP2, p. 123	As above
	CP2, p.146	As above

- 1       FOR Wandering through cold  
           READ Wandering the cold IN AV TO A56
- 2       FOR fountains rigid in   READ fountains silent in IN AV TO A56
- 3       FOR Its formula escapes  
           READ The city still escapes IN AV TO A56
- 4       FOR The certainty that constitutes a thing  
           READ The qualities that say "I am a Thing". IN AV TO A56
- 5       FOR Only the old, the hungry and the humbled  
           READ Only the homeless and the really humbled IN AV TO A56
- 6       FOR Keep at this temperature a sense of place,  
           READ Seem to be sure exactly where they are, IN AV TO A56
- 7       FOR in their misery are   READ in their suffering are C157

- 8 FOR like an Opera-House. READ like the Opera IN AV TO A56
- 9 FOR Ridges of rich apartments loom to-night  
 READ Ridges of rich apartments rise to-night IN A22. A22b, A27, A30  
 READ Like alps the rich apartments tower to-night, IN C157
- 13 FOR earn a stranger READ earn the stranger IN AV TO A56
- 14 FOR To take the shuddering city  
 READ To warm the heartless city IN AV TO A56

and four (4) inconsequential differences.

**About suffering they were never wrong,**

- |       |  |                           |
|-------|--|---------------------------|
| C157  | <i>New Writing</i> , n.s. 2 (Spring 1939), 2                 | IV. Palais des Beaux Arts |
| A22   | AT, p. 34  | XXI Musee des Beaux Arts  |
| A22b  | AT, p. 47  | XXI. Musee des Beaux Arts |
| C264  | <i>Penguin New Writing</i> , 14 (Sept 1942), 70              | Palais des Beaux Arts     |
| *C275 | <i>Choix</i> , I, 1 ([1944]), 67                             | Palais des Beux Arts      |
| A27   | CP, p. 3   | Musee des Beaux Arts      |
| A30   | CSP, p. 19   | As above                  |
| A40   | PA, p. 61  | As above                  |
| A40b  | PA, p. 49  | As above                  |
| A56   | CSP2, p. 123   | As above                  |
| A56b  | CSP2, p. 123   | As above                  |
| C673  | <i>Icarus</i> , 48 ([1966]), [28]                            | As above                  |
| A59   | SelP, p. 28  | As above                  |
| C732  | <i>Studies in the Twentieth Century</i> , I (Spring 1968), 5 |                           |

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As above

CP2, p. 146

As above

4 FOR walking dully along; READ walking along; IN C157, C264

13 No stanza break follows this line in C157 and C264

19-21 These three lines are omitted from C673.

and nine (9) inconsequential differences.

**A nondescript express in from the South,**

C157 *New Writing*, n. s. 2 (Spring 1939), 2

III. Gare du Midi

A22 AT, p. 41

XXV Gare du Midi

A22b AT, p. 54

XXV. Gare du Midi

A27 CP, p. 9

Gare du Midi

A30 CSP, p. 25

As above

A40 PA, p. 62

As above

A40b PA, p. 49

As above

A56 CSP2, p. 124

As above

A56b, CSP2, p. 124

As above

CP2, p. 147

As above

5 FOR Distracts the stray READ Disturbs the stray IN C157

6 FOR Clutching a little READ clutching his little IN C157

and three (3) inconsequential differences.

**Encased in talent like a uniform,**

C157	<i>New Writing</i> , n. s. 2 (Spring 1939), 4	VII	The Novelist
A20	AT, p. 33	XX	The Novelist
A20b	AT, p. 46	XX.	The Novelist
C260	<i>Penguin New Writing</i> , 10 (Nov 1941), 119		The Novelist
A27	CP, p. 39		As above
A30	CSP, p. 54		As above
A56	CSP2, p. 124		As above
A56b	CSP2, p. 124		As above
	CP2, p. 147		As above
7	FOR and awkward, how READ and backward, how	IN	C157, C260
14	FOR Dully put up with all		
	READ Must suffer dully all	IN	C157, C260, A22, A22b, A27, A30

and six (6) inconsequential differences.

**All the others translate: the painter sketches**

C157	<i>New Writing</i> , n. s. 2 (Spring 1939), 4	VIII	The Composer
A22	AT, p. 35	XXII	The Composer
A22b	AT, p. 48	XXII	The Composer
A27	CP, p. 5		The Composer
A30	CSP, p. 21		As above
A56	CSP2, p. 125		As above
A56b	CSP2, p. 125		As above
	CP2, p. 148		As above

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9 FOR a delight cascading

READ O delight, cascading IN AV TO A56

11 FOR Our climate of silence and doubt invading;

READ You alone can fly like the bird invading IN C157

12 FOR You alone, alone, imaginary song,

READ You alone, alone, O imaginary song, IN A22, A22b, A27, A30

READ The earth; you alone, O imaginary song, IN C157

and four (4) inconsequential differences.

**The nights, the railway-arches, the bad sky**

C157 *New Writing*, n. s. 2 (Spring 1939), 3 V. Rimbaud

A22 AT, p. 18 XI. Rimbaud

A22b AT, p. 31 XI. Rimbaud

A27 CP, p. 121 Rimbaud

A30 CSP, p. 133 As above

A40 PA, p. 63 As above

A40b PA, p. 50 As above

A56 CSP2, p. 126 As above

A56b CSP2, p. 126 As above

CP2, p. 148 As above

7 FOR all accustomed nonsense

READ all accepted nonsense IN C157

13 FOR self, a son, an engineer

READ self, the son, the engineer IN C157, A22, A22b, A27, A30  
and eight (8) inconsequential differences.

**No one, not even Cambridge, was to blame**

C157	<i>New Writing</i> , n. s. 2 (Spring 1939), 3	VI. A. E. Housman
A22	AT, p. 11	As above
A22b	AT, p. 24	As above
A56	CSP2, p. 125	A. E. Housman
A56b	CSP2, p. 125	As above
	CP, p. 148	As above

4 FOR The Latin Scholar of  
READ The leading classic of IN C157, A22, A22b

7 FOR his public love, his private lust  
READ his candid love, his secret lust IN C157

13 FOR Where only geographical  
READ Where purely geographical IN C159, A22, A22b

and five (5) inconsequential differences.

**Left by his friends to breakfast alone on the white**

C162	<i>TLS</i> , 38 <sup>th</sup> year (Spring Book Section, 25 March 1939), i	Edward Lear
A22	AT, p. 12	VII. Edward Lear
A22b	AT, p. 25	VII. Edward Lear
A27	CP, p. 76	Edward Lear

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A30 CSP, p. 93 As above

A56 CSP2, p. 127 As above

A56b CSP2, p. 127 As above

CP2, p. 149 As above

5 FOR Were so many and big like dogs:

READ Were so solid and strong, like dogs, IN C162

12 FOR Soon had him waltzing madly, let him squeeze her hand;

READ Invited him to dance and shyly squeezed his hand; IN C162

and six (6) inconsequential differences.

**Perfection, of a kind, was what he was after,**

C155 *New Statesman & Nation*, XVII, n.s. 413 (31 Jan 1939), p.81  
Epitaph on a Tyrant

A22 AT, p. 82 VI. Epitaph on a Tyrant

A22b AT, p. 95 VI. Epitaph on a Tyrant

A27 CP, p. 99 Epitaph on a Tyrant

A30 CSP, p. 112 As above

A40 PA, p. 65 As above

A40b PA, p. 51 As above

A56 CSP2, p. 127 As above

A56b CSP2, p. 127 As above

CP, p. 149 As above

There is one (1) inconsequential difference.



**So from the years their gifts were showered: each**

A20	JTW, p. 259	(In Time of War) I [untitled]
A20b	JTW, p. 259	(In Time of War) I [untitled]
A27	CP, p. 319	(In Time of War) I [untitled]
A30	CSP, p. 271	(In Time of War) I [untitled]
A56	CSP2, p. 128	(Sonnets from China) I [untitled]
A56b	CSP2, p. 128	As above
A59	SelP, p. 29	As above
	CP, p. 149	As above

1 FOR years their gifts

REaD years the gifts IN AV TO A56

2 FOR Grabbed at the one it needed to survive;

READ Ran off with his at once into his life: IN AV TO A56

3 FOR that suit a READ that make a IN AV TO A56

4 FOR Trout finned as trout, peach moulded into peach,

READ Fish swam a fish, peach settled into peach. IN AV TO A56

5 FOR at their first READ at the first IN AV TO A56

8 FOR To know their station and be right for ever.

READ And knew their station and were right for ever. IN AV TO A56

11 FOR Fake, as chance fell, a leopard

READ And fake with ease a leopard IN AV TO A56

12 FOR the gentlest wind was rudely shaken,

READ The lightest wind was changed and shaken, IN AV TO A56

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13 FOR Who looked for truth but always was mistaken,  
READ And looked for truth and was continually mistaken, IN AV TO A56  
and four (4) inconsequential differences.

### **They wondered why the fruit had been forbidden:**

A20	JTW, p. 260	(In Time of War) II [untitled]
A20b	JTW, p. 260	(In Time of War) II [untitled]
A27	CP, p. 319	(In Time of War) II [untitled]
A30	CSP, p. 271	(In Time of War) II [untitled]
A56	CSP2, p. 128	(Sonnets from China) II [untitled]
A56b	CSP2, p. 128	As above
A59	SelP, p. 29	As above
	CP2, p 150.	As above

6 FOR they'd known: they READ they'd learnt; they IN AV TO A56  
and eight (8) inconsequential differences.

### **Only a smell had feelings to make known**

A20	JTW, p. 261	(In Time of War) III [untitled]
A20b	JTW, p. 261	(In Time of War) III [untitled]
A27	CP, p. 320	(In Time of War) III [untitled]
A30	CSP, p. 272	(In Time of War) III [untitled]
A56	CSP2, p. 129	(Sonnets from China) III [untitled]
A56b	CSP2, p. 129	As above
A59	SelP, p. 30	As above

CP2, p. 150

As above

- 4 FOR He, though, by naming thought to make connections  
 READ The bird meant nothing: that was his projection IN AV TO A56
- 5 FOR Between himself as hunter and his food;  
 READ Who named it as he hunted it for food. IN AV TO A56
- 7 FOR sent a servant to chop wood  
 READ sent his servant to the wood, IN AV TO A56
- 8 FOR kiss a girl to READ kiss his bride to IN AV TO A56
- 10 FOR confused and abject, READ and he was abject, IN AV TO A56
- 11 FOR A creature to his own creation subject,  
 READ And to his own creation became subject; IN AV TO A56
- 12 FOR He shook READ And shook IN AV TO A56
- 13 FOR Pined for a love abstracted from its object  
 READ And knew of love without love's proper object, IN AV TO A56

and three (3) inconsequential differences.

**He stayed, and was imprisoned in possession:**

- A20 JTW, p. 262 (In Time of War) IV [untitled]
- A20b JTW, p. 262 (In Time of War) IV [untitled]
- A27 CP, p. 320 (In Time of War) IV [untitled]
- A30 CSP, p. 272 (In Time of War) IV [untitled]
- A56 CSP2, p. 129 (Sonnets from China) IV [untitled]
- A56b CSP2, p. 129 As above

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- A59 SelP, p. 30 As above  
CP2, p. 150 As above
- 2 FOR By turns the seasons guarded his one way,  
READ The seasons stood like guards about his ways, IN AV TO A65
- 4 FOR In lieu of READ And like a IN AV TO A56
- 8 FOR Far less afraid of strangers than of horses.  
READ And treated strangers like a favourite horse. IN AV TO A56
- 9 FOR He, though, changed little  
READ And he changed little IN AV TO A56
- 11 FOR his fowls and READ his sheep and IN AV TO A56
- 13 FOR Unhappy poets took him for the truth,  
READ The poet wept and saw in him the truth. IN AV TO A56
- 14 FOR And tyrants READ And the oppressor IN AV TO A56
- and four (4) inconsequential differences.

**His care-free swagger was a fine invention**

- A20 JTW, p. 263 (In Time of War) V [untitled]
- A20b JTW, p. 263 (In Time of War) V [untitled]
- A27 CP, p. 321 (In Time of War) V [untitled]
- A30 CSP, p. 273 (In Time of War) V [untitled]
- A56 CSP2, 130 (Sonnets from China) V [untitled]
- A56b CSP2, p. 130 As above
- A59 SelP, p. 31 As above  
CP2, p. 151 As above

- 1 FOR His care-free swagger was a new invention:  
 READ His generous bearing was a new invention: IN AV TO A56
- 2 FOR Life was too slow, too regular, too grave.  
 READ For life was slow; earth needed to be careless: IN AV TO A56
- 4 FOR A conquering hero, bountiful and brave,  
 READ He was the Rich, the Bountiful, the Fearless. IN AV TO A56
- 5 FOR To whom teen-agers looked for liberation:  
 READ And to the young he came as a salvation; IN AV TO A56
- 6 FOR At his command they left behind their  
 READ They need him to free them from their IN AV TO A56
- 7 FOR Their wits were sharpened by the  
 READ And grew sharp-witted in the IN AV TO A56
- 8 FOR His camp-fires taught them all the horde were brothers.  
 READ And round his camp fires learnt all men are brothers. IN AV TO A56
- 9 FOR Till what he came to do was done: unwanted,  
 READ But suddenly the earth was full: he was not wanted. IN AV TO A56
- 10 FOR Grown seedy, paunchy, pouchy, disappointed,  
 READ And he became the shabby and demented, IN AV TO A56
- 11 FOR He took to READ And took to IN AV TO A56
- 13 FOR Boomed at his children about Law  
 READ And spoke approvingly of Law IN AV TO A56
- 14 FOR with heart and soul. READ will all his soul. IN AV TO A56

and two (2) inconsequential differences

**He watched the stars and noted birds in flight;**

- A20 JTW, p. 264 (In Time of War) VI [untitled]
- A20b JTW, p. 264 (In Time of War) VI [untitled]
- A27 CP, p. 321 (In Time of War) VI [untitled]
- A30 CSP, p. 273 (In Time of War) VI [untitled]
- A56 CSP2, p. 130 (Sonnets from China) VI [untitled]
- A56b CSP2, p. 130 As above
- A59 SelP, p. 31 As above
- CP2, p. 151 As above
- 2 FOR a river flooded or a fortress fell:  
 READ The rivers flooded or the Empire fell: IN AV TO A56
- 3 FOR predictions that were sometimes  
 READ predictions and was sometimes IN AV TO A56
- 5 FOR Falling in love READ And fell in love IN AV TO A56
- 7 FOR By solitude READ With solitude IN AV TO A56
- 9-11 FOR Drawn as he was to magic and obliqueness,  
 In Her he honestly believed, and when  
 At last She beckoned to him he obeyed,  
 READ But her he never wanted to despise  
 But listened always for her voice; and when  
 She beckoned to him, he obeyed in meekness, IN AV TO A56
- 11 FOR She beckoned to READ She beckoned to In A59
- 12 FOR Looked in Her eyes: awe-struck but unafraid,  
 READ And followed her and looked into her eyes; IN AV TO A56
- 14 FOR And knew himself READ And saw himself IN AV TO A56

and two (2) inconsequential differences.

**He was their servant (some say he was blind),**

A20	JTW, p. 265	(In Time of War) VII [untitled]
A20b	JTW, p. 265	(In Time of War) VII [untitled]
A27	CP, p. 322	(In Time of War) VII [untitled]
A30	CSP, p. 274	(In Time of War) VII [untitled]
A40	PA, p. 60	The Bard
A40	PA, p. 46	The Bard
A56	CSP2, p. 131	(Sonnets from China) VII [untitled]
A56b	CSP2, p. 131	As above
A59	SelP, p. 32	As above
	CP2, p. 152	As above

2 FOR Who moved READ And moved IN AV TO A56

5 FOR And honoured him, a person set apart,

READ And worshipped him and set his up apart, IN AV TO A56

6 FOR Till he grew vain, mistook for personal song

READ And made him vain till he mistook for song IN AV TO A56

7 FOR The petty tremors READ The little tremors IN AV TO A56

9 FOR Lines came to him no more;

READ Songs came no more: IN AV TO A56

11 FOR Hugging his gloom as peasants hug their land,

READ He hugged his sorrow like a plot of land, IN AV TO A56

12 FOR He stalked READ And walked IN AV TO A56

13 FOR And glared at men because he did

READ And looked at men and did IN AV TO A56

and six (6) inconsequential differences.

**He turned his field into a meeting-place,**

A20	JTW, p. 266	(In Time of War) VIII [untitled]
A20b	JTW, p. 266	(In Time of War) VIII [untitled]
A27	CP, p. 323	(In Time of War) VIII [untitled]
A30	CSP, p. 275	(In Time of War) VIII [untitled]
A56	CSP2, p. 131	(Sonnets from China) VIII [untitled]
A56b	CSP2, p. 131	As above
A59	SelP, p. 32	As above
	CP2, p. 152	As above

2 FOR Evolved a tolerant READ And grew the tolerant IN AV TO A56

3 FOR Put on a mobile READ And formed the mobile IN AV TO A56

4 FOR Took up the doctrine of Equality.

READ And found the notion of equality. IN AV TO A56

5 FOR Strangers were hailed as brothers by his

READ And strangers were as brothers to his IN AV TO A56

6 FOR With roof and spire he built a human

READ And with his spires he made a human IN AV TO A56

7 FOR Stored random facts in a museum box,

READ Museums stored his learning like a box, IN AV TO A56

8 FOR To watch his treasure set a paper spy.



- READ And paper watched his money like a spy. IN AV TO A56
- 9 FOR All grew READ It grew IN AV TO A56
- 10 FOR Till he forgot what all had once been made for:
- READ And he forgot what once it had been made for, IN AV TO A56
- 11 FOR He gathered into crowds but was
- READ And gathered into crowds and was IN AV TO A56
- 12 FOR expensively but did READ expensively and did IN AV TO A56
- 13 FOR No more could touch the earth
- READ And could not find the earth IN AV TO A56

and one (1) inconsequential differences.

**He looked in all His wisdom from His throne**

- |      |   |                                    |
|------|---|------------------------------------|
| C164 | <i>Common Sense</i> , VII, 4 (April 1939), 25 | Ganymede                           |
| A20  | JTW, p. 269                                   | (In Time of War) XI [untitled]     |
| A20b | JTW, p. 269                                   | (In Time of War) XI [untitled]     |
| A23  | SoP, p. 77                                    | 23 (Three Sonnets) 2 [untitled]    |
| A27  | CP, p. 324                                    | (In Time of War) XI [untitled]     |
| A30  | CSP, p. 276                                   | (In Time of War) XI [untitled]     |
| A40  | PA, p. 54                                     | Ganymede                           |
| A40b | PA, p. 44                                     | Ganymede                           |
| A56  | CSP2, p. 132                                  | (Sonnets from China) IX [untitled] |
| A56b | CSP2, p. 132                                  | As above                           |
| A59  | SelP, p. 33                                   | As above                           |
|      | CP2, p. 152                                   | As above                           |

1 FOR He looked in all His wisdom from His throne

READ He watched in

READ from the throne IN C164, A20, A20b, A23, A27, A30, A40, A40b,

2 FOR on the humble boy who herded sheep,

READ on that humble boy who kept the sheep,

IN C164, A20, A20b, A23, A27, A30, A40, A40a

4 FOR Song put a charmed rusticity to sleep

READ Youth like the music, but soon fell asleep.

IN C164, A20, A20b, A23, A27, A30, A40, A40a

5 FOR this youth:

READ the youth: IN C164, A20, A20b, A23, A27, A30, A40, A40b

7 FOR To count on time to bring true love of truth

READ For later he would come to love the truth

IN C164, A20, A20b, A23, A27, A30, A40, A40b

8 FOR And, with it, gratitude. His eagle

READ And own his gratitude. His eagle IN A40, A40b

READ And own his gratitude. The eagle IN C164, A20, A20b, A23, A27, A30

12 FOR But with His messenger was

READ But with the eagle he was IN C164, A20, A20b, A23, A27, A30, A40, A40b

14 FOR And learned from it so many

READ And learnt from it so many IN C164, A40, A40b

READ And learnt from it the many IN A20, A20b, A23, A27, A30

and eleven (11) inconsequential differences.

**So an age ended, and its last deliverer died**

C89	<i>New Verse</i> , 21 (June-July 1936), 8	The Economic Man
A20	JTW, p. 270	(In Time of War) XII [untitled]
A20b	JTW, p. 270	(In Time of War) XII [untitled]
A23	SoP, p. 78	23 (Three Sonnets) 3 [untitled]
A27	CP, p. 325	(In Time of War) XII [untitled]
A30	CSP, p. 277	(In Time of War) XII [untitled]
A40	PA, p 55	A New Age
A40b	PA, p. 45	A New Age
A56	CSP2, p. 132	(Sonnets from China) X [untitled]
A56b	CSP2, p. 132	As above
A59	SelP, p. 33	As above
	CP2, p. 153	As above

1 FOR So an age ended,

READ And the age ended, IN C89, A20, A20b, A23, A27, A30

4 FOR no more at dusk across their lawns

READ no more at dusk across the lawn IN A20, A20b, A27, A30

READ no longer now across the lawn IN C89

5 FOR They slept in peace: in marshes here

READ No, not again. In marshes here IN C89

7 FOR the slot had READ the spoor had IN AV TO A56

8 FOR A kobold's READ The kobold's IN C89, A20, A20b, A23, A27, A30

9 FOR and the poets were READ and musicians were C89

10 FOR retinue from the READ retinue at the IN C89



- 7 FOR never lacked an engine; still  
 READ never lost its power; still IN AV TO A56
- 10 FOR To our hope its warning. One star  
 READ The Good Place has not been; our star IN AV TO A56
- 11 FOR One puzzled species that has yet to prove its worth:  
 READ A race of promise that has never proved its worth; IN AV TO A56
- 13 FOR The flower-like Hundred Families who  
 READ The passive flower-like people who IN AV TO A56
- 14 FOR have modified the READ have constructed the IN AV TO A56
- N. B. The last three lines originally appeared in an earlier poem, "Press Conference:  
 Officials are always glad to give you information." See C152.

and six (6) inconsequential differences.

**Here war is harmless like a monument:**

- |      |              |                                     |
|------|--------------|-------------------------------------|
| A20  | JTW, p. 274  | (In Time of War) XVI [untitled]     |
| A20b | JTW, p. 274  | (In Time of War) XVI [untitled]     |
| A27  | CP, p. 327   | (In Time of War) XVI [untitled]     |
| A30  | CSP, p. 279  | (In Time of War) XVI [untitled]     |
| A56  | CSP2, p. 133 | (Sonnets from China) XII [untitled] |
| A56b | CSP2, p. 133 | As above                            |
| A59  | SelP, p. 34  | As above                            |
|      | CP2, p. 153  | As above                            |

- 1 FOR is harmless like READ is simple like IN AV TO A56

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- 2 FOR is talking to READ is speaking to IN AV TO A56
- 3 FOR map declare that READ map assert that IN AV TO A56
- 7 FOR Who can . . . who miss  
READ And can . . . and miss IN AV TO A56
- 9 FOR Yet ideas READ But ideas IN AV TO A56
- 10 FOR For we have seen a myriad faces  
READ And we can watch a thousand faces IN AV TO A56
- 11 FOR Ecstatic from one READ Made active by one IN AV TO A56
- and seven (7) inconsequential differences.

**Far from a cultural centre he was used**

- C136 *New Statesman & Nation*, XVI, n. s. 384 (2 July 1938), 15  
Chinese Soldier
- C142 *Living Age*, 355 (September 1938), 24 Chinese Soldier
- C147 *China Weekly Review*, LXXXVI (29 October 1938), 86  
Chinese Soldier
- C152 *New Republic*, LXXXXVII, 1253 (7 December 1938), 130  
Chinese Soldier
- A20 JTW, P. 276 (In Time of War) XVIII [untitled]
- A20b JTW, p. 276 (In Time of War) XVIII [untitled]
- C293 *New Republic*, CXI, 26 (25 Dec 1944), 865 On a Chinese Soldier
- A27 CP, p. 328 (In Time of War) XVIII [untitled]
- A30 CSP, p. 280 (In Time of War) XVIII [untitled]
- A56 CSP2, p. 134 (Sonnets from China) XIII [untitled]
- A56b CSP2, p. 134 (Sonnets from China) XIII [untitled]

- A59 Selp, p. 35 As above  
 CP2, p. 154 (Sonnets from China) XIII [untitled]
- 1 FOR from a cultural centre he  
 READ from the heart of culture he IN AV except CSP2, CP2
- 3 FOR he turned to ice  
 READ he closed his eyes IN AV except CSP2, CP2
- 4 FOR will never be perused  
 READ will not be introduced IN AV except CSP2, CP2
- 4 No stanza division follows this line in C136, C142, C147, C152
- 6 FOR in that skull READ in his skull IN AV except CSP2, CP2
- 9 FOR Though runeless, to instructions from headquarters  
 READ He neither knew nor chose the Good, but taught us,  
 IN A20, A20b, C293, A27, A30
- READ Professors of Europe, hostess, citizen, IN C136, C142, C147, C152
- 10 FOR He added READ And added A20, A20b A27, A30  
 READ Respect this boy. Unknown to your reporters IN C136, C142, C147, C152
- 11 FOR He joined the dust of China, that our daughters  
 READ He turned to dust in China that our daughters IN A20.A20b, C 293, A27, A30  
 READ He turned to duct in China that your daughters IN C136, C142, C147, C152
- 12 FOR Might keep their upright carriage, not  
 READ Be fit to love the earth, and not  
 IN C136, C142, C147, C152, A20, A20b, C293, A27, A30
- 13 FOR Be shamed before  
 READ Disgraced before IN AV except CSP2, CP2

and four (4) inconsequential differences.

**They are and suffer; that is all they do:**

A20	JTW, p. 275	(In Time of War) XVII [untitled]
A20b	JTW, p. 275	(In Time of War) XVII [untitled]
A27	CP, p. 328	(In Time of War) XVII [untitled]
A30	CSP, p. 280	(In Time of War) XVII [untitled]
A40	PA, p. 56	Surgical Ward
A40b	PA, p. 45	Surgical Ward
A56	CSP2, p. 134	(Sonnets from China) XIV [untitled]
A56b	CSP2, p. 134	As above
A59	SelP, p. 35	As above
	CP2, p. 154	As above
4	FOR A treatment metal instruments	
	READ The treatment that the instruments	IN AV TO A56
8	FOR From us remote	READ And are remote IN AV TO A56
11	FOR are boisterous in	READ are boist'rous IN AV TO A56
12	FOR Reality is never injured, cannot	
	READ In the common world of the uninjured, and cannot	IN AV TO A56
13	FOR Imagine isolation: joy can be shared	
	READ Imagine isolation. Only happiness is shared	IN AV TO A56

and five (5) inconsequential differences.

**As evening fell the day's oppression lifted;**

A20	JTW, p. 277	(In Time of War) XIX [untitled]
A20b	JTW, p. 277	(In Time of War) XIX [untitled]



A27	CP, p. 329	(In Time of War) XIX [untitled]
A30	CSP, p. 281	(In Time of War) XIX [untitled]
A40	PA, p. 57	Embassy
A40b	PA, p. 46	Embassy
A56	CSP2, p. 135	(Sonnets from China) XV [untitled]
A56b	CSP2, p. 135	As above
A59	SelP, p. 36	As above
	CP2, p. 155	As above

- 1       FOR As evening fell the day's oppression  
        READ But in the evening the oppression   IN A20, A20b, A27, A30
- 2       FOR Tall peaks   READ Far peaks   IN A40, A40b  
                READ The peaks   IN A20, A20b, A27, A30
- 5       FOR Thin gardeners   READ Two gardeners   IN A40, A40b  
                READ The gardeners   IN A20, A20b, A27, A30
- 8       FOR It looked a picture of the way to live.  
        READ It seemed a picture of the private life.   IN AV TO A56
- 10      FOR Two armies   READ The armies   IN AV TO A56
- 14      FOR Its women . . . its towns  
        READ The women . . . the towns   IN A20, A20b, A27, A30

and three(3) inconsequential differences.

**Our global story is not yet completed,**

C141 *New Writing*, I, n. s. 1 (Autumn 1938), 4   Exiles

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C152	<i>New Republic</i> , LXXXXVII, 1253 (7 Dec 1938), 130	Exiles
A20	JTW, p. 279	(In Time of War) XXI [untitled]
A20b	JTW, p. 279	(In Time of War) XXI [untitled]
C242	<i>Penguin New Writing</i> , 5 (April 1941), 79	Exiles
A27	CP, p. 330	(In Time of War) XXI [untitled]
A30	CSP, p.282	(In Time of War) XXI [untitled]
A56	CSP2, p. 135	(Sonnets from China) XVI [untitled]
A56b	CSP2, P. 135	As above
A59	SelP, p. 36	As above
	CP2, p. 155	As above

- 1       FOR Our global story is not yet completed,  
      READ The life of man is never is quite completed; IN A20, A20b, A27, A30  
      READ The course of man is never quite completed; IN C121, C242  
      READ Man does not die and never is completed; IN C152
- 2       FOR Crime, daring, commerce, chatter will go on,  
      READ The daring and the chatter will go on: IN AV TO A56
- 3       FOR But, as narrators find their memory gone,  
      READ But, as an artist feels his power gone, IN C121, C252. A40, A40b, A27, A30  
      READ But, . . . his goodness gone, IN C152
- 4       FOR Homeless, disterred, these know  
      READ These walk the earth and know IN C121, C252, A20, A20b, A27, A30  
      READ These walk the earth and knew IN C152
- 4       No stanza division follows this line in C152.

- 5 FOR not like nor change the young and  
 READ not bear nor break the young and IN AV TO A56
- 6 FOR Some wounded . . . children good,  
 READ The wounded . . . nations good, IN AV TO A56
- 11 FOR their doom to bear  
 READ their life, to hear IN AV TO A56
- 11 No stanza division follows this line in C152.
- 12 FOR Love for some far forbidden country, see  
 READ The call of the forbidden cities, see IN AV TO A56
- 13 FOR A native disapprove them with a stare  
 READ The stranger watches them with a happy stare IN AV TO A56
- 14 FOR And Freedom's back in every door and tree..  
 READ And Freedom hostile in each home and tree. IN AV TO A56

and seven (7) inconsequential differences.

**Simple like all dream-wishes, they employ**

- |      |              |                                      |
|------|--------------|--------------------------------------|
| A20  | JTW, p. 280  | (In Time of War) XXII [untitled]     |
| A20b | JTW, p. 280  | (In Time of War) XXII [untitled]     |
| A27  | CP, p. 331   | (In Time of War) XXII [untitled]     |
| A30  | CSP, p. 283  | (In Time of War) XXII [untitled]     |
| A56  | CSP2, p. 136 | (Sonnets from China) XVII [untitled] |
| A56b | CSP2, p. 136 | As above                             |
| A59  | SelP, p. 37  | As above                             |



CP2, p. 156

As above

- 1 FOR Chilled by the Present, is gloom and it noise,  
 READ Wandering lost upon the mountains of our choice, IN AV TO A56
- 2 FOR On waking we sigh  
 READ Again and again we sigh IN AV TO A56
- 3 FOR A warm nude age of  
 READ For the warm nude ages of IN AV TO A56
- 4 FOR A taste of joy in an innocent mouth.  
 READ For the taste of joy in the innocent mouth. IN AV TO A56
- 5 FOR At night in our huts we dream  
 READ Asleep in our huts, how we dream IN A20, A20b, A27, C34?, A30  
 READ And asleep in our huts, how we dream IN C148, C433
- 6 FOR In the balls of the Future: each ritual maze  
 READ In the glorious balls of the future; each intricate maze IN AV TO A56
- 7 FOR Has a musical plan, and a musical heart  
 READ Has a plan, and the disciplined movements of the heart IN AV TO A56
- 8 FOR Can faultlessly follow its faultless ways.  
 READ Can follow for ever and ever its harmless ways. IN AV TO A56
- 10 FOR But, doubtful, articulated READ But we are articulated IN AV TO A56
- 11 No stanza division follows this line in C34?.
- 12 FOR be faultless like our fountains:  
 READ be perfect like the fountains; IN AV TO A56

three (3) inconsequential differences.

**When all our apparatus of report**

A20	JTW, p. 281	(In Time of War) XXIII [untitled]
A20b	JTW, p. 281	(In Time of War) XXIII [untitled]
A27	CP, p.331	(In Time of War) XXIII [untitled]
A30	CSP, p. 283	(In Time of War) XXIII [untitled]
A56	CSP2, p. 137	(Sonnets from China) XIX [untitled]
A56b	CSP2, p. 137	As above
A59	SelP, p. 38	As above
	CP, p. 156	As above

- 1       FOR all our apparatus   READ all the apparatus   IN AV TO A56
- 3       FOR Our frontier crossed, our forces in  
        READ Our bastion pierced, our army in   IN AV TO A56
- 4       FOR Violence pandemic like   READ Violence successful like   IN AV TO A56
- 6       FOR When Generosity gets nothing done,  
        READ When we regret that we were ever born:   IN AV TO A56
- 7       FOR remember those who looked deserted:  
        READ remember all who seemed deserted.   IN AV TO A56
- 9       FOR Who for ten years of drought and silence waited,  
        READ Who through ten years of silence worked and waited,   IN AV TO A56
- 10      FOR his being spoke,   READ his powers spoke,   IN AV TO A56
- 12      FOR Awed, grateful, tired, content to die, completed,  
        READ And with the gratitude of the Completed   IN AV TO A56
- 14      FOR That tower as one pets an animal.

READ That little tower like a great animal. IN AV TO A56

and five (5) inconsequential differences.

**Who needs their names? Another genus built**

A20	JTW, p. 282	(In Time of War) XXIV [untitled]
A20b	JTW, p. 282	(In Time of War) XXIV [untitled]
A27	CP, p. 332	(In Time of War) XXIV [untitled]
A30	CSP, p. 284	(In Time of War XXIV [untitled]
A56	CSP2, p. 137	(Sonnets from China) XX [untitled]
A56b	CSP2, p. 137	As above
A59	SelP, p. 38	As above
	CP2, p. 156	As above

1 FOR Who needs their names? Another genus built

READ No, not their names. It was the others who built IN AV TO A56

2 FOR Those dictatorial avenues and squares,

READ Each great coercive avenue and square, IN AV TO A56

3 FOR Gigantic terraces, imposing stairs,

READ Where man can only recollect and stare, IN AV TO A56

4 FOR Man of a sorry kennel, racked by guilt,

READ The really lonely with the sense of guilt IN AV TO A56

5 FOR persist in stone for ever: READ persist like that for ever; IN AV TO A56

6 FOR Unloved, they had READ The unloved had IN AV TO A56

7 FOR these desired no statues but our faces,

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READ these need nothing but out better faces, IN AV TO A56

8 FOR To dwell there incognito, glad we never

READ And dwell in them, and know that we shall never IN AV TO A56

9 FOR Can dwell on what they suffered, loved or were.

READ Remember who we are nor why we're needed IN AV TO A56

11 FOR shepherd. While they breathed, the air

READ shepherd; they grow ripe and seeded IN AV TO A56

12 FOR All breathe took on a virtue; in our blood,

READ .And the seeds clung to us; even our blood IN AV TO A56

\13 FOR If they allow them, They can breathe again:

READ Was able to revive them; and they grew again; IN AV TO A56

and one (1) inconsequential difference.

**Though Italy and King's are far away,**

A20	JTW, p. [11]	To E. M. Forster
A20b	JTW, p. [11]	To E. M. Forster
A27	CP, p. 53	To E. M. Forster
A30	CSP, p. 72	To E. M. Forster
A56	CSP2, p. 138	(Sonnets from China) XXI (To E.. M. Forster)
A56b	CSP2, p. 138	As above
A59	SelP, p. 39	As above
	CP2, p. 157	As above

1 FOR Though Italy and King's are far away,



- READ Here, though the bombs are real and dangerous, IN AV TO A56
- 2 FOR And Truth a subject only bombs discuss,
- READ And Italy and King's are far away, IN AV TO A56
- 3 FOR Our ears unfriendly, still you speak to us,
- READ And we're afraid that you will speak to us, IN AV TO A56
- 4 FOR Insisting that the inner can pay.
- READ You promise still the inner life shall pay. IN AV TO A56
- 5 FOR we dash down READ we run down IN AV TO A56
- 7 FOR And, just when we READ And just as we IN AV TO A56
- 9 FOR Yes, we READ For we IN AV TO A56
- 10 FOR are delighted READ are excited IN AV TO A56

and four (4) inconsequential differences.



## PART V. NEW YEAR LETTER (1940)

Originally, the poem comprised two main parts: the poem proper and a set of elaborate “Notes,” some in verse, some in prose. The poem first appeared—without its voluminous Notes—in the *Atlantic Monthly* (January and February 1941) and was afterward published—with the Notes—in *The Double Man* (New York, 1941) and *New Year Letter* (London, 1941). The poem—without the Notes—was included in *Collected Poetry* (New York, 1945), but both the poem and the Notes re-appeared in a second impression of *New Year Letter* published by Faber in 1965. When *Collected Shorter Poems* appeared in 1966, it included neither poem nor Notes, but most of the poetry from Notes either appeared as independent poems or comprised a section of “Shorts,” pp. 188-192. The poem itself—without Notes—re-appears in *Collected Longer Poems* (1968).

The variant readings of the poem are numerous, but insignificant. There are, for example, 605 variant readings from *Collected Poetry* to the three earlier version, but 488, or eighty-one per cent, of these are changes in the London edition to conform to British editorial convention. Almost half of the remaining variants—nine per cent—are common to the *Atlantic Monthly* and *Double Man* versions. Another nine per cent occur only in the *Atlantic Monthly* version, while the discrepancy between *Double Man* and *Collected Poetry* is only a little more than one per cent.

From *Collected Poetry* to *Collected Longer Poems* there are fifty differences, but, again, the vast majority, forty-two, are inconsequential changes in spelling, hyphenation, punctuation and the use of italics for foreign words and phrases. The only changes of any conceivable consequence—changes in individual words, mostly—and the transposition of several lines appear in the appropriate appendix.

The pattern of revision is relatively clear. Auden obviously tidied-up the text from *Atlantic Monthly* for the publication in *Double Man* and then used this text as the basis for *Collected Poetry*. For the London edition, *New Year Letter*, Auden made a few textual changes while his editors at Faber introduced a vast number of editorial changes. The text for *Collected Longer Poems* is based upon *Collected Poetry* and includes the textual changes Auden made for *New Year Letter*. In turn, the text in *Collected Longer Poems* became the source for the version in *Collected Poems* (1976). *New Year Letter*, dedicated to Elizabeth Mayer, remains essentially the same poem first published in 1941.

**Appendix V. NEW YEAR LETTER (1940)****Under the familiar weight**

- C226 *Atlantic Monthly*, CLXVII, 1-2 (Jan-Feb 1941), 56-63, 185-193  
Letter to Elizabeth Mayer (January 1, 1940)
- A24 DM, p. 15  
New Year Letter (January 1, 1940)
- A24b NYL, p. 17  
Letter
- A27 CP, p. 265  
New Year Letter (January 1, 1940) To Elizabeth Mayer
- A61 CLP, p. 77  
New Year Letter (January 1, 1940) To Elizabeth Mayer
- A61b CLP, p. 77  
New Year Letter (January 1, 1940) To Elizabeth Mayer
- CP, p. 159  
New Year Letter (January 1, 1940) To Elizabeth Mayer
- p. 161, l. 38 FOR an unwonted stop READ and unwanted stop IN A24b
- p. 161, l. 40 FOR hatreds crystallize READ hatred cristaallize IN A24b
- p. 162, l. 28 FOR mimesis READ nemesis IN A24a
- p. 162, l. 48 FOR past experiments READ dead experience IN A21b, A61, A61b
- p. 163, l. 23 FOR transformations speak READ transformation speak IN A24a
- p. 164, l. 27 FOR Where love READ When love IN A24a
- p. 166, l. 7 FOR Of an impoverishing  
READ Of one impoverishing IN C226, A24, A24b, A27
- p. 166, l. 12 FOR of executing Spain READ of execution Spain IN A24a
- p. 169, l. 29 FOR are damned if READ are lost if IN C226, A24a, A27
- p. 171, l. 18 FOR and who he's

- READ and what he's IN C226, A24a, A27, A61, A61b
- p. 175, l. 11 FOR Past an archbishop's monument
- READ Past Pinuccini's monument IN A24b
- p. 176, l. 46 FOR Just half-truths READ But half-truths IN A24b
- p. 178, l. 37 FOR Ourselves to Purgatory
- READ Ourselves up Purgatory IN C226, A24, A27
- p. 178, l. 41 FOR We cannot READ Who cannot IN C226, A24, A27
- p. 179, l. 50 FOR Its sad READ The sad IN A24b
- p. 179, l. 62 FOR For me the READ For mine the IN A24b
- p. 180, l. 12 FOR loyalty may come READ loyalty will come IN A24b
- p. 180, l. 14 FOR But where to serve and when
- READ But why and where and when IN C226, A24a, A27
- p. 180, l. 16 FOR future which confronts READ future that confronts IN A24b
- p. 180, l. 31 FOR As out of Europe comes a Voice,
- READ We face our self-created choice IN C226, A24b, A27
- p. 180, l. 32 FOR Compelling all to make their choice
- READ As out of Europe comes a voice, IN C226, A24b, A27
- p. 180, l. 46 FOR The international result  
Of Industry's *Quicunque vult*,  
The hitherto-unconscious creed  
Of little men who half succeed.
- READ The hitherto-unconscious creed  
Of little men who half succeed,  
The international result  
Of Industry's *Quicunque vult*. IN C226, A24a, A27
- p. 181, l. 47 FOR bureaucrats READ beurocrats IN A24b

- p. 183, l. 11      FOR Whence my imperatives    READ The way imperatives    IN A24b
- p. 184, l. 10      FOR unity was made    READ unity is made    IN A24b
- p. 186, l. 26      FOR And he and THURBER
- READ The *homo* THURBER    IN C226, A24a, A27
- p. 186, l. 36      FOR all those customs    READ all the customs    IN A24b
- p. 189, l. 9        FOR *Schlosser*,    READ Schlosse,    IN C226
- p. 189, l. 36      FOR *Volkerwanderung*    READ *Volksbewanderung*    IN C226
- p. 192, l. 23      FOR have wants to    READ have needs to    IN C226, A24a, A27
- p. 192, l. 31      FOR live since we are lived
- READ live because we've lived    IN C226, A24a, A24b
- p. 192, l. 32      FOR with are not    READ with one not    IN C226
- p. 192, l. 41      FOR Ichthus    READ Ichthus    IN A21b





## PART VI. 1939-1947

The most obvious reason for dividing Auden's work at 1939 is his and Isherwood's departing from England on January 19, 1939 to take up permanent residence in the United States. This also may account for some of the cross-overs between Parts Two and Four, Auden perhaps feeling that some poems more properly belonged to his English, some to his American, period.

Disallowing that speculation, we can easily account for his advancing five poems from Part Two to Part Four on grounds of grouping poems by subject matter. Just as he moved some songs from—lighter poems— from Part Four to Part Two, so has he moved these five “biographical” poems from Part Two to Part Four. Three of these are poems on Yeats, Melville, Voltaire; two are generalized “biographies,” “The Prophets” and “Like A Vocation.”

The end of Part Four, 1939-1947, and the beginning of Part Six, 1948-1957, is a comparatively clean-cut, but apparently arbitrary, division. The section ends with the last poem published in 1947 and the next section begins with the first poem published in 1948. Then, for no apparent reason, Auden assigns to Part Four, rather than Part Six, the first three poems published in 1949. The assignments were certainly *not* made on the bases of either “theme or genre.”

Of the poems omitted from Part Four, we can make two generalizations: (1) the vast majority of the omissions involve selections from longer works that appeared at one time or another as independent poems, and (2) the percentage of the total remaining poems included in CSP2 is 83%, greater than the comparable figure for Part Two, 34% and Part Four, 64%. Any attempt to break-down these numbers by years is not fruitful. For example. “The Quest” (a 30-sonnet sequence) was not included in CSP making that count alone misleading. It is enough to

say that Auden was enormously productive during these years, publishing seventy-seven poems *plus* two long poems, *For the Time Being* (1944) and *Age of Anxiety* (1947). It's impossible not to wonder what that production might have been had Auden spent the war-time years in England.

### 1939-40 and *Another Time*, 1940

Auden did not include in CSP2 and CP2 five poems from these two groups of poems.

They are

Where do They come from? Those whom we so much dread

I sit in one of the dives

While explosives blow to dust

Every eye must weep alone

His gift knew what he was—a dark disordered city

The first four have in common the theme of political failure—war—resulting from a spiritual or psychological one. But as Spears points out, “there is somehow a fundamental implausibility in the location of the cause for war in a metaphysical failure” (p. 145). Auden, by 1966 most probably had come to agree with that view—particularly since the broader context of Christianity was now available to him for metaphysical purposes—and consequently discarded the poems as representing an untenable philosophical position. Or he may, in anticipation of including *New Year Letter* in CLP, have discarded it as superfluous. Certainly, *New Year Letter* is a poetically richer and less blatant expression of the same theme.

Auden probably discarded the fifth poem, on Matthew Arnold, as also being superfluous. Another of the biographical poems which symbolizes “an individual’s mind, his characters and beliefs, and sometimes his body, through landscape” (Spears, p. 143), this type of poem is adequately represented in the collection by several other poems. Among them is Auden’s poem

on the death of Yeats which is more successful in working out the correspondences between character and landscape.

Auden also reintroduced three poems from this period that he had not included in CSP, although the first had appeared in CP.

Round the three actors in any blessed even

Some say that love's a little boy

Driver, drive faster and make a good run.

These are all in a lighter vein and seem intended as balance for the more serious poems

### 1940-1941

Excepting "The Quest" and "New Year Letter" (minus the notes), both of which first appeared in serials, then in DM and NYL, and later in CP (but not CSP), Auden published ten new poems during this period. They were reprinted as follows:

	CP	CSP	CSP2	CP2
O season of repetition and return	X			
Eyes look into the well	X	X	X	X
Lady, weeping at the crossroads	X	X	X	X
You've no idea how dull it is				
With conscience cocked to listen for	X		X	X
Anthropos apteros for days	X		X	X
Returning each morning from a timeless	X		X	X

Time will say nothing but I told you so	X	X	X	X
The journals give the quantities of	X	X		
Each lover has a theory of his own	X	X	X	X
Totals	10	9	5	7

Auden, as Beach points out, “does not include anything from DM, or, in its British title NYL” (p. 210) in CSP. Beach is not entirely accurate—the dedicatory poem for both CP and CSP is taken from the Notes to NYL. But this is the sole exception and Auden’s categorical exclusion of any poems from DM and NYL explains why three of these ten poems appear in CP, CSP2, and CP2, but not in CSP.

Another poem, “O season of repetition and return,” was dropped from CSP for the same reason, but Auden did not choose to include this in CSP2 or CP. As the titled poem for DM and NYL, its theme is the “ambiguity of the whole volume” (Spears, 134). Once that ambiguity was resolved in Christianity, this poem with its statement of ambiguity, must have seems too painfully obvious and inappropriate to restore.

So, too, I imagine, “The journals give the quantities of wrong,” must have seemed an equally obvious statement of another theme: the centrality to human experience of the Incarnation, or “Great Exchange.”

“You’ve no idea how dull it is,” appeared once in the *New Yorker* (24 Aug 1940), later became part of the opera, *Paul Bunyan* but never appeared again. Just as well. The satire leaves something to be desired.

### **The Double Man, 1941**

All of the new poems in this volume are parts of the Notes to “New Year Letter.” Of

those Auden selected, the vast majority have been incorporated in the “Shorts” sections of CSP2, and CP2. Many are only a few lines long and the selection of individual poems seems unimportant. The only point worth making is that Auden, who dislikes discarding material by this time, found a way with “Shorts” to salvage what he thought worth saving of Notes to NYL.

### **1941-1944 and For the Time Being, 1944**

Five of the fifteen new poems which appeared during this period later became part of FTB or “The Sea and the Mirror.” Auden used all five of these in CP and none of them in CSP and CSP2. CP includes both long poems and so automatically includes any poetry that is part of them; CSP does not. Neither does CSP2 or CP2, but Auden did include two pieces which he had also reprinted in PA and PAb along with six others from FTB.

Of the remaining ten poems, eight are common to CP, CSP, CSP2 and CP2. They are:

Jumbled in the common box

The sense of danger must not disappear

The snow, less intransigent than their marble

Songs for St. Cecelia’s Day

I In a garden shady this holy lady

II I cannot grow.

III O ear whose creatures cannot wish to fall

Kicking his mother until she let go of his soul

Generally, reading palms or handwriting or faces

Two others, “Around them boomed the rhetoric of time” and “When shall we learn what should be clear as day” appear in CP and CSP, but not in CSP2 and CP2. The first of these is another “meditation on the significance of the incarnation” (Spears, p. 192) and was probably

dropped for the same reason as was “The journals give the quantities of wrong.” The second poem “is in five 12-line stanzas using only five end-words, repeated in a prescribed pattern and again in a five-line coda” (Spears, p. 199). This kind of virtuoso performance would have been less acceptable to Auden in 1966 than in 1950; too, the longer poems adequately represent Auden as a complex technician.

### **Collected Poetry, 1945**

Eleven poems appeared for the first time in CP, but three of these were lyrics from the opera *Paul Bunyan* so that Auden must have written them at least as early as 1941. All of the “new” poems were reprinted in CSP and all except two in CSP2 and CP2. One of the two omitted poems is a lyric from *Paul Bunyan*; consequently, there are only two surviving fragments from that entire unpublished libretto, “Carry her over the water,” and “The single creature leads a partial life.”

The other poem that Auden did not include in CSP2 or CP2 is “Abruptly mounting her ramshackle wheel,” another of those poems which assigns the cause of political failure to spiritual and psychological failure. This poem, written during World War II, is more pessimistic than others with the same theme. Presumably, a combination of these factors prompted Auden to drop the poem. Personally, I’m sorry he did: the satiric edge is sharp.

*Collected Poetry* (1945) is the occasion for revision—major and minor—of the poetry Auden had written up to this time. Indeed, he carried a copy of the volume with him almost everywhere, making changes and then sending them to his publishers at Random House to be included in subsequent impressions (there were 21 impressions in all).

**1945-1947 and The Age of Anxiety, 1947**

Between the publication of CP and AA, eight new poems appeared in print. Five of these were incorporated into AA, not to appear again as independent poems:

We elude Him, lie to Him, yet His love observes  
 Opera glasses on the ormolu table  
 The scene has all the signs of a facetious culture  
 These ancient harbours are hailed but the morning  
 How tempting to trespass in these Italian gardens.

After the publication of AA, four selections appeared independently, one in a serial and three others in PA and PAb. These three were reprinted in CSP2 and CP2.

How still it is; our horses  
 Lights are moving  
 Bending forward

Two of the remaining poems, “Ares at last has quit the field” and “The piers are pummelled by the waves” were reprinted in N, CSP2 and CP2. The third poem is the first part of an anthem Auden wrote for the dedication and patronal festival at St. Matthew’s Church, Northampton, Mass., 1946. The other poem, “We elude Him, lie to Him,” part two of the anthem, was incorporated into the final lines of AA, but was never otherwise reprinted.

**1947**

After the publication of AA, four other poems were published during 1947. Each appeared in N and each was reprinted in CSP2 and CP2. They are:

All winter long the huge sad lady  
 Orchestras have so long been speaking

Their learned kings bent down to chat with frogs

On and on and on

Auden's elimination of poems from this period is comparatively easy to summarize. This is so partly because he has eliminated fewer poems than he did from the first two periods, and partly because the poems fall into two clearly defined types. The poems he did not include in CSP2 and CP2 either are (1) parts of longer poems, or (2) poems whose matter or manner find expression in other poems included in CSP2 and CP2. To assume that Auden eliminated poems of the first type in anticipation of CLP seems safe. We cannot be so conclusive about the second type, but the most likely explanation is that Auden eliminated them as being redundant and therefore superfluous.

The major substantive change for the poems in Part Six is a number of omitted stanzas and individual lines from the eight poems listed below. Of particular interest are "Sharp and silent in the" and "The snow, less intransigent" from which a large number of stanzas have been dropped.

He disappeared in the dead of winter

Almost happy now he looked at his estate

Sharp and silent in the

Say this city has ten million souls

The snow, less intransigent than their marble,

Dear, all benevolence of fingering lips

Having finished the Blue-plate Special

Ares at last has quit the field

Throughout the poems in Part Six revisions again follow a familiar pattern: Auden revises the poems either late or late in their publication history. The poems remain fairly stable between



the time they were first reprinted and their revisions for CSP2. In Part Two and Part Four, Auden revised more heavily for the collection of a poem, or for CP. Revision for CSP2 was slight, For Part Six Auden reversed this pattern and revised more heavily for CSP2 than for earlier publication of the poems. There are, of course, exceptions: for example “Having finished the Blue-plate Special” but “The snow, less intransigent than their marble” is far more representative of his method. When Auden prepared the poem for inclusion in CP he dropped four stanzas from it; when he re-worked it for CSP2 he dropped fourteen additional stanzas.

I would suggest that the fundamental difference between Auden’s handling of the poems in Part Two and Four and those in Part Six is simply a lack of perspective on the later poems. In 1945, Auden was probably a less disinterested critic of poems published after, say, 1939; by 1966 the poems’ weaknesses were more readily apparent, especially to their more mature author.

This implies—and I mean that it should—that Auden’s revisions markedly improve the poems. The effect of the genuine variants in the eight poems listed above is obvious, but the less obvious impact of the total minor changes in meter, diction and rhyme is considerable.

## Appendix VI 1939-1947

### He disappeared in the dead of winter:

- C159 *New Republic*, LXXXVIII, 1266 (8 March 1939), 123  
 In Memory of W. B. Yeats
- C165 *London Mercury*, XXXIX, 234 (April 1939), p.578  
 In Memory of W. B. Yeats
- A22 AT, p. 93 II In Memory of W. B. Yeats (d. Jan. 1939)
- A22b AT, p. 107 II. In Memory of W. B. Yeats (d. Jan. 1939)
- A27 CP, p. 48 In Memory of W. B. Yeats (d. Jan. 1939)
- A30 CSP, p.64 In Memory of W. B. Yeats (d. January 1939)
- A40 PA, p. 66 In Memory of W. B. Yeats d. Jan. 1939
- A40b PA, p. 52 As above
- A56 CSP2, p. 141 In Memory of W. B. Yeats (d. Jan. 1939)
- A56b CSP2, p. 141 As above
- A59 SelP, p. 40 As above
- CP2, p. 197 As above
- 5 FOR What instruments we have agree  
 READ O all the instruments agree IN C159, C165, A22, A22b, A27, A30
- 30 FOR What instruments we have agree  
 READ O all the instruments agree IN C159, C165, A22, A22b, A27, A30
- 32-41 These lines (Section II) are omitted in C159.
- 37 FOR its making where READ its saying where IN AV EXCEPT C159, A56, A56b
- 38 FOR tamper, flows READ tamper; it flows IN AV EXCEPT C159, A56, A56b
- 42-45 These lines comprise Section II in C159.

The following twelve lines (three stanzas) appear in A22, A22b, A27. A30 and, with minor variations, in C59, C165.

- |     |                                    |
|-----|------------------------------------|
| 45a | Time that is tolerant              |
| 45b | Of the brave and innocent,         |
| 45c | And indifferent in a week          |
| 45d | To a beautiful physique,           |
| 45e | Worships language and forgives     |
| 45f | Everyone by whom it lives;         |
| 45g | Pardons cowardice, conceit,        |
| 45h | Lays its honours at their feet     |
| 45i | Time that with this strange excuse |
| 45j | Pardoned Kipling and his views,    |
| 45k | And will pardon Paul Claudel,      |
| 45l | Pardons him for writing well.      |

and thirty-four (34) inconsequential differences.

**The shining neutral summer has no voice**

- |      |  |
|------|--|
| C172 | <i>New Yorker</i> , XV, 18 (17 June 1949), 80 [New York edition, p. 92]<br>In Memoriam: Ernst Toller |
| C190 | <i>New Writing</i> , n.s. 3 (Christmas 1939), 38 As above  |
| A22  | AT, p. 97 III In Memory of Ernst Toller (d. May 1939)  |
| A22b | ATb p. 111 As above  |
| C264 | <i>Penguin New Writing</i> , 14 (Sept 1942), 71 In Memoriam Ernst Toller                             |
| A27  | CP, p.124 In Memory of Ernst Toller (d. May 1939)  |
| A30  | CSP, p. 136 As above   |
| A56  | CSP2, p. 143 As above  |
| A56b | CSP2, p. 143 As above  |
|      | CP2, p. 198 As above   |

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- 6 FOR Lest they should learn  
READ Lest they think they can learn IN C172, C190, C264
- 8 FOR Did the small child READ O did the child IN AV except A56, A56b, CP2
- 11 FOR For just how long READ O for how long IN AV except A56, A56b, CP2
- 14 FOR do not occupy or hide;  
READ do not travel, occupy, or hide; IN C172, C190, C264
- 17 FOR other war-horses who READ other campaigners who IN C172
- 21 FOR The enemy bullet, the sickness, or even  
READ The sickness, the enemy bullet, or even IN C 172, C190, C264
- and three (3) inconsequential differences.

**Almost happy now, he looked at his estate.**

- |      |  |                         |
|------|--|-------------------------|
| C160 | <i>Listener</i> , XXI, 530 (9 March 1939), 531 | Voltaire at Ferney      |
| C171 | <i>Poetry</i> , LIV, 3 (June 1939), 119        | As above                |
| A22  | AT, p. 28                                      | XVII Voltaire at Ferney |
| A22b | AT, p. 41                                      | As above                |
| A27  | CP, p. 6                                       | Voltaire at Ferney      |
| A30  | CSP, p. 22                                     | As above                |
| A56  | CSP2, p. 144                                   | As above                |
| A56b | CSP2, p. 144                                   | As above                |
|      | CP2, p. 199                                    | As above                |

- 1 FOR Almost happy now, he looked at his estate.  
READ Perfectly happy . . . IN C160, C171, A22, A22b

2 FOR exile making watches READ exile mening watches IN C160

5 FOR he'd planted were

READ he'd planned were IN A22b, A27, A30, A56, A56b

READ he'd plan ed were IN A22a

14 FOR He'd led the READ He'd had the IN C171

18 FOR patient like a READ patient as a IN C160

The following six lines (one stanza) appear in A22, A22b and, with minor changes, in C160, C171.

24a Night fell and made him think of women: lust

24b Was one of the great teachers; Pascal was a fool.

24c How Emilie had loved astronoy and bed;

24d Pimpette had loved him too, like scandal; he was glad

24e He'd done his share of weeping for Jerusalem: As a rule

24f It was the pleasure-haters who became unjust.

25 FOR So, like READ Yet, like IN C160, C171, A22, A22b

29 FOR on working. Overhead READ on writing. Overhead IN C160

and twenty-two (22) inconsequential differences.

**Towards the end he sailed into an extraordinary mildness,**

C177 *Southern Review*, V, 2 (Autumn 1939), 367 Herman Melville

A22 AT p. 20

XIII Herman Melville

A22b. AT, p.33

As above

A27 CP, p. 146

Herman Melville

A30 CSP, p. 154

As above

A56 CSP2, p. 145

As above

A56b CSP2, p. 145

As above

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- CP2, p. 200 As above
- 10 FOR Which cries: READ That cries, IN C177  
The following line appears only C177.
- 10a And like an instinct had said always “No,”
- 17 FOR Evil is unspectacular and always human,  
READ Evil is formidable but always human. IN C177
- 32 FOR all the time he READ all the way he IN C177
- 32 Stanza division follows this line in C177, A22, A22b, A27, A30
- 35 FOR all the stars above READ all the night above IN C177
- 39 FOR Reborn, he READ But now he IN AV except, A56, A56b, CP2  
and twelve (12) inconsequential differences

**He was found by the Bureau of Statistics to be**

- C175 *Listener*, XXII, 551 (3 August 1939), 215 The Unknown Citizen
- C197 *New Yorker*, XV, 47 (6 Jan 1940), 19 The Unknown Citizen  
Social Security Account Number 067-01-9818 This Marble Monument Is Erected by the State
- A22 AT, p. 83 (Lighter Poems) VII The Unknown Citizen
- A22b AT, p.96 (Lighter Poems) VII. The Unknown Citizen
- A27 CP, p. 142 The Unknown Citizen  
To JS/07/M/378  
This Marble Monument Is Erected by the State
- A30 CSP, p. 152 As above
- A56 CSP2, p. 146 As above

- A56b CSP2, p. 146 As above  
 CP2, p. 201 As above
- 7 FOR worked in a factory READ worked in one factory IN C197
- 9 FOR Yet he wasn't a scab or odd  
 READ Yet was neither a scab nor odd IN C175, C197
- 11 FOR Union shows it READ Union says it C175, C197
- 13 FOR That he was popular READ He was popular C175, C197
- 17 FOR And his Health-card shows READ And a certificate shows C175, C197
- 21 FOR A phonograph, a radio, a car  
 READ A gramophone, a radio, a car IN A22, A22b  
 READ A radio, a gramophone, a car IN C175  
 READ A victrola, a radio, a car IN C197
- 22 FOR Our researchers into READ Our investigators into C175, C197  
 and eight (8) inconsequential differences

**Where do they come from? Those whom we so much dread**

- C178 *Atlantic*, CLXIV, 3 (September 1939), 358 Crisis
- C193 *Horizon*, I, 1 (January 1940), 10 As above
- A22 AT, p. 38 (People and Places) XXIV [untitled]
- A22b AT, p. 51 As above
- A27 CP, p. 169 Crisis
- A30 CSP, p. 177 As above  
 CP2, p. 201 They

Throughout CP2, Auden uses only sentence capitalization. In all other versions, the beginning of each line is capitalized. These differences are not recorded below.

The following epigraph appears only in C193.

“Of my sowing much straw I reap. O human folk  
why set the heart there where exclusion of  
partnership is necessary?”

*Purgatorio*, XIV, 85-86.

- 6 FOR the famous, and READ the married, and IN C193  
17 FOR We have READ O we have IN A30  
26 FOR childish fibs, READ childish fib, IN A30  
33 FOR having learned READ having learnt IN C193

These four lines (one stanza) appear following line 36 in AV except CP2.

- 36a These pioneers have long adapted themselves  
36b To the night and the nightmare; they come equipped  
36c To reply terror with terror,  
36d With lies to unmask the least deception.
- 43 FOR prayer but summons READ prayer, and summons IN C178  
50 FOR our armies predict READ out cities predict IN A30  
52 FOR need for forgiveness. READ need of forgiveness. IN A30

and twenty (20) inconsequential differences.

**Perhaps I always knew what they were saying:**

- C176 *Spectator*, CLXIII, 5800 (25 August 1939), 285 The Prophets  
C177 *Southern Review*, V, 2 (Autumn 1939), 369 As above  
\*C200 *Life and Letters Today*, XXIV, 30 (Feb 1940), 177 As above  
A22 AT, p. 16 IX [untitled]  
A22b AT, p. 29 As above



A27	CP, p.99	Prophets
A30	CSP, p. 112	As above
A56	CSP2, p. 147	As above
A56b	CSP2, p. 147	As above
	CP, p. 203	As above

2 FOR Even those earliest messengers

READ Even the early messengers IN AV TO A56,

8 FOR As nothing that a picture can return.

READ As something that a picture can't return. IN AV TO A56

16 FOR While all their READ And all their IN C176

18 This line is omitted in C176.

21 This line appears as the last line of the first stanza in C176, C177

and four (4) inconsequential differences.

**Not as that dream Napoleon, rumour's dread and centre,**

C177 *Southern Review*, V, 2 (Autumn 1939), p. 366

The Territory of the Heart

A22 AT, p. 36

XXIII [untitled]

A22b AT, p. 49

As above

A27 CP, p. 82

Please Make Yourself at Home

A30 CSP, p. 98

Like a Vocation

A56 CSP2, p. 148

As above

A56b CSP2, p. 148

As above

CP2, p. 203

As above

4 FOR Nor as READ Not as IN AV except A56, A56b

19 FOR Even the disciplined and distant admiration

READ Even the distant and disciplined admiration IN C177

and eight (8) inconsequential differences.

**Underneath the leaves of life,**

C174 *New Republic*, LXXXIX, 1286 (26 July 1939), 331  
The Leaves of Life

C190 *New Writing*, n. s. 3 (Christmas 1939), 40 As above

A22 AT, p. 50 (People and Places) XXXI [untitled]

A22b AT, p. 63 (People and Places) XXXI [untitled]

C252 *Penguin New Writing*, 7 (June 1941), 80 The Leaves of Life

A27 CP, p. 149 The Riddle

A30 CSP, p. 157 As above

A56 CSP2, p. 149 As above

A56b CSP2, p. 149 As above

CP2, 204 As above

8 FOR While from thickets READ And from thickets IN A22, A22b, A27, A30

11 FOR And small birds READ And the birds IN AV TO A56

13 FOR from a ridge, READ from the ridge, IN AV TO A56

17 FOR Even orators may speak

READ Even politicians speak IN AV TO A56

57 FOR That in savage READ And in savage IN C174

and nine (9) inconsequential differences.

**Sharp and silent in the**

A22	AT, p. 55	(Lighter Poems) I [untitled]
A22b	AT, p. 67	As above
A27	CP, p.105	Heavy Date
A30	CSP, p. 115	As above
A56	CSP2, p. 151	As above
A56b	CSP2, p. 151	As above
	CP2, p. 205	As above

The following thirty-two lines (four stanzas) appear only in A22, A22b.

24a	So I pass the time, dear,
24b	Till I see you, writing
24c	Down whatever nonsense
24d	Comes into my head;
24e	Let the life that has been
24f	Lightly buried in my
24g	Personal Unconscious
24h	Rise up from the dead.
24i	Why association
24j	Should see fit to set a
24k	Bull-dog by a trombone
24l	On a grassy plain
24m	Littered with old letters,
24n	Leaves ne simply guessing
24o	I suppose it's La Con-
24p	-dition Humaine.
24q	As at lantern lectures
24r	Image follows image;
24s	Here comes a steam-roller
24t	Through an orange grove,
24u	Driven by a nursemaid

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24v As she sadly mutters:  
24w 'Zola, poor old Zola  
24x Murdered by a stove.'

24y Now I hear Saint Francis  
24z Telling me in breezy  
24aa Tones as we are walking  
24bb Near a power-house  
24cc 'Loving birds is easy,  
24dd Any fool can do it,  
24ee But I must admit it's  
24ff Hard to love the louse.'

The following eight lines (one stanza) appear only in A22, A22b.

32a As an intellectual  
32b Member of the Middle  
32c Classes or what-have-you  
32d So I have to dream:  
32e Essence without Form is  
32f Free but ineffectual,  
32g Birth and education  
32h Guide the living stream

The following eight lines (one stanza) appear only in A22, A22b.

104a I should love to go on  
104b Telling how I love you,  
104c Thanking you for happy  
104d Changes in my life,  
104e But it would be silly  
104f Seeing that you know it  
104g And that any moment  
104h Now you may arrive.

and one (1) inconsequential difference.

**Law, say the gardeners, is the sun,**

A22	AT, p. 6	(People and Places) II [untitled]
A22b	AT, p. 17	(People and Places) II [untitled]
A27	CP, p. 74	Law Like Love

A30	CSP, p. 91	As above
A40	PA, p. 76	As above
A40b	PA, p. 62	As above
A56	CSP2, p. 154	As above
A56b	CSP2, p. 154	As above
	CP2, p. 208	As above

There are fourteen (14) inconsequential differences.

**The Hidden Law does not deny**

A24	DM, p. 113	[Notes to New Year Letter]
A24b	NYL, p. 117	[Notes to New Year Letter]
A27	CP, p. 117	Aera sub Lege
A56	CSP2, p. 156	The Hidden Law
A56b	CSP2, p. 156	As above
	CP2, p. 209	As above

8 FOR And legal definitions READ And verbal definitions A24, A24b, A27  
and one (1) inconsequential difference.

**Say this city has ten million souls,**

*C166	<i>New Yorker</i> , XV, 9 (15 April 1939), 21	Song
C190	<i>New Writing</i> , n.s. 3 (Christmas 1939), 37	As above
A24	AT, p. 85	(Lighter Poems) VIII Refugee Blues
A24b	AT, p. 98	As above
C262	<i>Penguin New Writing</i> , 12 (April 1942), 129	Song

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A27	CP, p. 227	(Songs) XVIII [untitled]
A30	CSP, p. 256	(Songs) XXVIII [untitled]
A56	CSP2, p. 157	(Twelve Songs) I [untitled]
A56b	CP2, p. 157	As above
	CP2, p. 210	(Ten Songs) I [untitled]

7 FOR In the village churchyard there grows an

READ Down in the churchyard there stands an IN C190, C262

8 FOR it blossoms anew READ it flowers anew IN C190, C262

7-9 These lines become stanza four in C190, C262.

10-12 These lines become stanza three in C190, C262

14 FOR Asked me politely to return next year:

READ Told me politely to come back next year; IN C190, C262

19 FOR Thought I heard the thunder

READ Heard a noise like thunder IN C190, C262

21 FOR We were . . . we were

READ O we were . . . O we were IN AV TO A56

23 FOR door opened and READ door open and IN C190, C262

25 FOR Went down to the READ Went down the IN AV EXCEPT C190, C262

28 FOR Walked through a wood, saw the birds

READ Walked into a wood; there were birds IN C190, C262

The following three lines (one stanza) appear only in C190, C262

33a Ran down to the station to catch the express,  
33b Asked for two tickets to Happiness;  
33c But every coach was full, my dear, but every coach was full.

and eighteen (18) inconsequential differences.

**Driver, drive faster and make a good run**

A24	AT, p. 78	(Lighter Poems) III Four Cabaret Songs for Miss Hedli Anderson 4 Calypso
A24b	AT, p. 91	As above
C258	<i>Harper's Bazaar</i> , LXXV, 11 (15 Sept 1941), 94	Calypso
A56	CSP2, p. 158	(Twelve Songs) II. (Calypso)
A56b	CSP2, p. 158	As above
	CP2, p. 211	(Ten Songs) II. (Calypso)
3	FOR don't pull up short READ fly and don't walk	IN C258
8	FOR on the side-walk with READ on the pavement with	A24, A24b, C258
14	FOR The trees READ They trees	IN C258

and eight (8) inconsequential differences

**Warm are the still and lucky miles,**

A24	AT, p. 48	(People and Places) XXIX Song
A24b	AT, p. 61	As above
A27	CP, p. 238	(Songs) XXXVII [untitled]
A30	CSP, p. 267	As above
A40	PA, p. 81	Song
A40	PA, p. 67	As above
A56	CSP2, p. 159	(Twelve Songs) III [untitled]
A56b	CSP2, p. 159	As above

CP2, p. 211

(Ten Songs) III [untitled]

13 FOR In a fire READ In the fire IN AV TO A56

and no other differences..

**Carry her over the water,**

A27 CP, p. 199

(Songs) III [untitled]

A30 CSP, p. 229

As above

A56 CSP2, p. 160

(Twelve Songs) IV [untitled]

A56b CSP2, p. 160

As above

CP, p. 212

(Ten Songs) IV [untitled]

One (1) inconsequential difference

**The single creature leads a partial life,**

A27 CP, p. 230

(Songs) XXXII [untitled]

C296 *Harper's Bazaar*, 79<sup>th</sup> Year, 1800 (April 1945), 150  
Poem

A30 CSP, p. 259

(Songs) XXXII [untitled]

A56 CSP2, p. 160

(Twelve Songs) V [untitled]

A56b CSP2, p. 160

As above

CP2, p. 212

(Ten Songs) V [untitled]

There are no differences.

**Eyes look into the well,**

B25 *Best broadcasts of 1939-40*, edited by Max Wylie, p. 36. An excerpt from a radio play by Auden, "The Dark Valley." first broadcast June 2, 1940. Only the first two stanzas of the



poem are used in this (B25) version.

A27	CP, p. 201	(Songs) V [untitled]
C30	CSP, p. 231	As above
A56	CSP2, p. 161	(Twelve Songs) VI [untitled]
A56b	CSP2, p. 161	As above
	CP2, p. 212	(Ten Songs) VI [untitled]

5 FOR Under a midnight READ Under the midnight IN B25, A27, A30

7 FOR heart begs for a bone READ hearts weep alone IN B25

and three (3) inconsequential differences.

#### **Jumbled in one common box**

C240	<i>Nation</i> , CLII, 13 (29 March 1941), 382	Song
A27	CP, p. 235	(Songs) IX [untitled]
C301	<i>Mint</i> , I (1946), 15	Song
A30	CSP, p. 235	(Songs) IX [untitled]
A40	PA, p. 89	Doomsday Song
A40b	PA, p. 76	As above
A56	CSP2, p. 161	(Twelve Songs) VII [untitled]
A56b	CSP2, p. 161	As above
A59	SelP, p. 43	Doomsday Song
	CP2, p. 213	(Ten Songs) VII. Doomsday Song

1 FOR in one common READ in the common IN C240, A27, C301. A27

7 FOR cleft the torrent READ cleft a torrent IN A40, A40b

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15 FOR at a sky READ at the sky IN C240

16 FOR Crimson in the READ Crimson with the IN A27, C301, A30, A40, A40b

and three (3) inconsequential differences.

### **Though determined Nature can**

A27 CP, p. 231 (Songs) XXXIV [untitled]

A30 CSP, p. 260 As above

A56 CSP2, p. 162 (Twelve Songs) VIII [untitled]

A56b CSP2, p. 162 As above

CP2, p. 213 (Ten Songs) VIII [untitled]

There are no differences.

### **My second thoughts condemn**

A27 CP, p. 215 (Songs) XVI [untitled]

A30 CSP, p. 245 As above

A56 CSP2, p. 163 (Twelve Songs) IX [untitled]

A56a CSP2, p. 163 As above

CP2, p. 214 (Ten Songs) IX [untitled]

There are two (2) inconsequential differences..

### **On and on and on**

C327 *Atlantic*, CLXXX, 5 (November 1947), 62 Serenade

C341 *Phoenix Quarterly*, I, 3 ([Autumn] 1948), 21 As above

A32 N, p. 19 As above

- A32b N, p. 16 As above
- A56 CSP2, p. 164 (Twelve Songs) X [untitled]
- A56b CSP2, p. 164 As above
- CP2, p. 215 (Ten Songs) X [untitled]
- There are no stanza divisions in C341
- 8 FOR the incumbent night. READ the threatening night IN C341
- 13 FOR The child with careful charm
- READ The careful child with charm IN C327, C341
- 22 FOR Which, like most feeling, is READ That like most feeling is IN C327, C341
- 24 FOR neighbourhood of you. READ neighborhood from you. IN C327
- and three (4) inconsequential differences.

**When there are so many we shall have to mourn,**

- C192 *Kenyon Review*, II, 1 (Winter 1940), 30 For Sigmund Freud
- C202 *Horizon*, I, 3 (March 1940), 151 In Memory of Sigmund Freud
- A22 AT, p. 102 (Occasional Poems) V In Memory of Sigmund Freud (d. Sept. 1939)
- A22b AT, p. 116 (Occasional Poems) V. In Memory of Sigmund Freud (d. Sept 1939)
- A27 CP, p. 163 In Memory of Sigmund Freud (d. Sept. 1939)
- A30 CSP, p. 171 In Memory of Sigmund Freud (d. September 1939)
- A40 PA, p.68 As above
- A40b PA, p. 54 As above
- A56 CSP2, p. 166 As above

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A56b CSP2, p. 166

As above

CP2, p. 215

In Memory of Sigmund Freud (d. Sept. 1939)

Throughout A56, A56b, and CP2, Auden uses only sentence capitalization. In all other versions, in addition to sentence capitalization, he uses capitals to begin each line. These variations are not included in the differences recorded below.

7 FOR who knew READ And knew IN AV TO A56

12 FOR threats or flattery READ threats and flattery IN C192, C202

15 FOR relatives gathered READ relatives standing IN AV TO A56

17 FOR him till the READ him at the IN A22, A22b, A27. A30, A40, A40b

READ him to the IN C192, C202

18 FOR the fauna or the night READ the nervous and the nights IN AV TO A56

22 FOR his life interest READ his old interest IN AV except C56, A56b

20 FOR his dingy clientele READ his shabby clientele IN AV TO A56

27 FOR who think READ That think IN C202

28 FOR covering the gardens READ covering their gardens IN C192, C202

31 FOR all he did READ All that he did IN AV TO A56

61 FOR If some traces of And if something of IN AV TO A56

64 FOR protective coloration READ protective imitation IN AV TO A56

65 FOR one who'd lived READ one who lived IN AV TO A56

69 FOR different lives: READ differing lives IN AV TO A65

FOR harder, the tyrant READ harder, and the tyrant IN AV TO A56

73 FOR make do with him but READ To make him do but IN AV TO A56

75 FOR and extends READ He extends IN AV TO A56

- 76 FOR remotest miserable duchy  
 READ remotest most miserable duchy IN AV TO A56
- 77 FOR have felt the . . . bones and are cheered,  
 READ Are aware of the . . . bones and cheered C192, C202
- 78 FOR till the child READ And the child IN AV EXCEPT C192, C202
- 81 FOR calmer now and somehow  
 READ calmer and somehow IN AV TO A56
- 85 FOR Are returned to us READ Are restored to us IN C202
- 86 FOR games we had thought we must drop as we grew up,  
 READ Games that we thought we must stop when we grew up, IN C192  
 READ Games that we thought we must stop as we grew up, IN C202
- 100 FOR alone has to offer, but READ alone can give, but IN C192, C202
- 101 FOR love. With large sad READ love: for with sad IN AV TO A56
- 110 FOR Impulse mourns one READ impulse mourn one IN C202
- and six (6) inconsequential differences.

**For us like any other fugitive,**

- |      |            |                                    |
|------|------------|------------------------------------|
| A22  | AT, p. 49  | (People and Places) XXX [untitled] |
| A22b | AT, p. 62  | As above                           |
| A27  | CP, p. 41  | Another Time                       |
| A30  | CSP, p. 57 | As above                           |
| A40  | PA, p. 78  | As above                           |
| A40b | PA, p. 64  | As above                           |

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A56 CSP2, p. 170 As above

A56b CSP2, p. 170 As above

CP2, p. 218 As above

There are three (3) inconsequential differences.

### **The hour-glass whispers to the lion's roar,**

A22 AT, p. 23 (People and Places) XV [untitled]

A22b AT, p. 36 As above

A27 CP, p. 118 Our Bias

A30 CSP, p. 130 As above

A40 PA, p. 79 As above

A40b PA, p. 65 As above

A56 CSP2, p. 171 As above

A56 CSP2, p. 171 As above

CP2, p.218 As above

1 FOR lion's roar READ lion's paw IN A22, A22b, A27, A30

7 FOR put one lion READ put the lion IN A22, A22b, A27, A30

8 FOR of a rose READ of the rose IN A22, A22b, A27, A30

and one (1) inconsequential difference.

### **Hell is neither here nor there,**

C194 *Harper's Bazaar*, 73<sup>rd</sup> year, 2732 (Jan. 1940), p. 118  
Hell

A22 AT, p. 19 XII. [untitled]

A22b	AT, p. 32	As above
A27	CP, p. 51	Hell
A30	CSP, p. 67	As above
A40	PA, p. 80	As above
A40b	PA, p. 66	As above
A56	CSP2, p. 171	As above
A56b	CSP2, p. 171	As above
	CP2, p. 219	As above
6	FOR And so much READ It's so much	IN C194
20	FOR It would be then <i>de trop</i> to weep	
	READ It would be easy then to weep,	IN A22, A27, A30
	READ It would be easy then to dream and weep	IN C194

and four (4) inconsequential differences.

**Lady, weeping at the crossroads,**

B25 *Best Broadcasts of 1939-40*, edited by Max Wylie, p. 41. An excerpt from a radio play by Auden, "The Dark Valley," first broadcast June 2, 1940. The original version comprises only stanzas one, eight and nine.

A27	CP, p. 207	(Songs) X [untitled]
C301	<i>Mint</i> , I (1946), 19	(Four Poems) III [untitled]
A30	CSP, p. 236	(Songs) X [untitled]
A40	PA, p. 82	Lady, Weeping at the Crossroads
A40b	PA, p. 68	As above
A56	CSP2, p. 172	As above
A56b	CSP2, p. 172	As above

- CP, p. 219 As above
- 2 FOR Would you READ Watch you IN B25
- 21 FOR Push on to the READ Push onto the IN A27

and ten (10) inconsequential differences.

**In a garden shady this holy lady**

- C261 *Harper's Bazaar*, LXXV, 14 (Dec 1941), 63  
Three Songs for St. Cecilia's Day
- A25 Private printing for Caroline Newton, Dec., 1941  
As above
- A27 CP, p. 203 (Songs) VIII Song for St. Cecilia's Day
- A30 CSP, p. 233 As above
- A56 CSP2, p. 173 Anthem for St. Cecilia's Day (for Benjamin Britten)
- A56b CSP2, p. 173 As above
- CP2, p. 220 As above

In the original version of this poem (C261) some lines were assigned to a solo voice and the remainder to a chorus. These notations do not appear in other versions, but the solo voice is indicated by italics in all other versions.

- 33 FOR All you lived READ All you've lived IN A25
- 40 FOR Calm spaces unafraid of wear or weight,  
READ O calm of spaces unafraid of weight, IN A27, A30  
READ In your calm spaces unafraid of weight, IN A25
- 50 FOR *large confusing words* READ *large confusion words* IN A30



59 Stanza division follows this line in A22.

62 Stanza division follows this line in A22.

65 Stanza division follows this line in A22.

and thirteen (13) inconsequential differences.

**Returning each morning from a timeless world,**

C221 *Nation*, CLI, 23 (7 December 1940), 563 Autumn 1940

A24 DM, p. 187 Epilogue

A24b NYL, p. 185 As above

A27 CP, p. 101 Autumn 1940

A56 CSP2, p. 176 The Dark Years

A56b CSP2, p. 176 As above

CP2, p. 222 As above

Throughout A56, A56b and CP2, Auden uses only sentence capitalization. In all other versions, in addition to sentences capitalization, he uses capitals to begin each line. These differences are *not* recorded below.

13 FOR websters, creeping through

READ websters stealing through IN AV TOA56

16 FOR now an Autumn cold comes

READ And now cold Autumn comes IN C221, A24, A27

READ The cold of Autumn comes IN A24b

17 FOR as lesser READ The lesser IN AV TO A56

18 FOR starches and nuts, READ starches or nuts IN AV TO A56

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19-20 FOR travelling / or dead. READ travelling or / Dead; IN AV TO A56

23 FOR pinches of detritus READ pinches or detritus IN C221

30 FOR the garden and READ the gardens, and IN AV TO A56

36 FOR of a magical READ of his magical IN AV TO A56

37 FOR The local READ But the local IN AV TO A56

41 FOR cannot wave away, READ cannot wish away, IN AV TO A56

43 FOR to the labyrinth READ to that labyrinth IN AV TO A56

45 FOR What signs ought we to make

READ Oh what sign can we make IN AV TO A56

50 FOR death all too substantial

READ And death so substantial IN AV TO A56

52 FOR time but cannot READ time, but who can IN AV TO A56

55 FOR no birds now, predatory

READ no birds; the predatory IN AV TO A56

56 FOR in a chilly READ in the chilly IN AV TO A56

59 FOR lips make formal READ lips do formal IN AV TO A56

65 FOR that the spirit orgulous may

READ That the orgulous spirit may IN AV TO A56

and twenty-six (26) inconsequential differences.

### **Out of it steps our future, through this door**

C219 *New Republic*, CIII, 1356 (25 Nov 1940), 716

The Door (Quest No. 1)

A24 DM, p. 165

(The Quest) The Door

A24b	NYL, p. 163	(The Quest) I [untitled]
A27	CP, p. 251	(The Quest) The Door
A56	CSP2, p. 178	(The Quest) I [untitled]
A56b	CSP2, p. 178	As above
A59	SelP, p. 51	As above
	CP2, p. 224	As above

1. FOR steps our future, through this door

READ steps the future of the poor, IN AV TO A56

and two (2) inconsequential differences.

**All had been ordered weeks before the start**

C219	<i>New Republic</i> , CIII, 1356 (25 Nov 1940), 716-19	The Preparations (Quest No. 2)
A24	DM, p. 166	(The Quest) The Preparations
A24b	NYL, p. 164	(The Quest) II [untitled]
A27	CP, p.251	(The Quest) The Preparations
A40	PA, p. 72	(The Quest) I [untitled]
A40b	PA, p. 58	As above
A56	CSP2, p. 178	(The Quest) II [untitled]
A56b	CSP2, p. 178	As above
A59	SelP, p. 51	As above
	CP2, p. 224	As above

There are five (5) inconsequential differences.

**Two friends who met here and embraced are gone,**

C219	<i>New Republic</i> , CIII, 1356 (25 Nov 1940), 716-19	The Crossroads (Quest No. 3)
A24	DM, p. 167	(The Quest) The Crossroads
A24b	NYL, p. 165	(The Quest) III [untitled]
A27	CP, p. 252	(The Quest) The Crossroads
A40	PA, p. 72	(The Quest) II [untitled]
A40	PA, p. 59	As above
A56	CSP2, p. 179	(The Quest) III [untitled]
A56b	CSP2, p. 179	As above
A59	SelP, p. 52	As above
	CP2, p. 224	As above

- 1       FOR Two friends   READ The friends   IN C219, A24, A24b, A27
- 6       FOR This empty    READ The empty    IN C219, A24, A24b, A27
- 11      FOR his vocation needs   READ his salvation needs   IN AV TO A56

and five (5) inconsequential differences.

**No window in his suburb lights that bedroom where**

C219	<i>New Republic</i> , CIII, 1356 (25 Nov 1940), 716-19	The Traveler (Quest No. 4)
A24	DM, p. 168	(The Quest) The Traveler
A24b	NYL, p. 166	(The Quest) IV [untitled]
A27	CP, p. 252	(The Quest) The Pilgrim
A56	CSP2, p. 180	(The Quest) IV [untitled]
A56b	CSP2, p. 180	As above

A59 SelP, p. 52 As above

CP2, p. 225 As above

12 FOR on his horizon, all the sky,

READ on the horizon of his sigh IN AV TO A56

and no other differences.

**In villages from which their childhoods came**

C219 *New Republic*, CIII, 1356 (25 Nov 1940), 716-19

The City (Quest No. 6

A24 DM, p. 169 (The Quest) The City

A24b NYL, p. 167 (The Quest) V [untitled]

A27 CP, p. 253 (The Quest) The City

A56 CSP2, p. 180 (The Quest) V [untitled]

A56b CSP2, p. 180 As above

A59 SelP, p. 53 As above

CP2, p. 225 As above

There are four (4) inconsequential differences.

**Ashamed to be the darling of his grief,**

C219 *New Republic*, CIII, 1356 (25 Nov 1940), 716-19

The First Temptation (Quest No. 6)

A24 DM, p. 170 The Quest) The First Temptation

A24b NYL, p. 168 (The Quest) VI [untitled]

A27 CP, p. 254 (The Quest) The First Temptation

A56 CSP2, p. 181 (The Quest) VI [untitled]

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A56b CSP2,, p. 181 As above

A59 SelP, p. 53 As above

CP2, p. 225 As above

There are nine (9) inconsequential differences.

### **His library annoyed him with its look**

C219 *New Republic*, CIII, 1356 (25 Nov 1940), 716-19  
The Second Temptation (Quest No. 7)

A24 DM, p. 171 (The Quest) The Second Temptation

A24b NYL, p. 169 (The Quest) VII [untitled]

A27 CP, p. 254 (The Quest) The Second Temptation

A56 CSP2, p. 181 (The Quest) VII [untitled]

A56b CSP2, p. 181 As above

A59 SelP, p. 54 As above

CP2, p. 226 As above

1 FOR His library READ The library IN AV TO A56

3 FOR rival's boring look READ rival's silly book IN AV TO A56

and two (2) inconsequential differences.

### **He watched with all his organs of concern**

C216 *Poetry*, LVII, 1 (Oct 1940), 9 Poem

C219 *New Republic*, CIII, 1356 (25 Nov 1940), 716-19  
The Third Temptation (Quest No. 8)

A24 DM, p. 173 (The Quest) The Third Temptation

A24b NYL, p. 170 (The Quest) VIII [untitled]

A27	CP, p. 255	(The Quest) The Third Temptation
A56	CSP2, p. 182	(The Quest) VIII [untitled]
A56b	CSP2, p. 182	As above
A59	SelP, p. 54	As above
	CP2, p. 226	As above

- 6 FOR arm-chair philosophies are  
 READ arm-chair philosophers are IN AV TO A56
- 8 FOR song of mercy is READ song of pity is IN AV TO A56
- 9 FOR All that he put his hand to prospered. so  
 READ And bowed to fate and was successful so IN AV TO A56
- 10 FOR the very King of creatures,  
 READ the king of all the creatures: IN AV A56, A56b
- 11 FOR Yet, in an autumn nightmare trembled, for,  
 READ Yet, shaking in an autumn nightmare, saw, IN AV TO A56
- 12 FOR a ruined carridor, READ an empty corridor IN C216
- 13 FOR Strode someone with his  
 READ A figure with his IN AV TO A56
- 14 FOR Who wept, READ That wept, IN AV TO A56
- and ten (10) inconsequential differences.

**This is an architecture for the odd;**

- C219 *New Republic*, CIII, 1356 (25 Nov 1940), 716-19  
 The Tower (Quest No. 7)
- A24 DM, p. 173 (The Quest) The Tower

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A24b	NYL, p. 171	(The Quest) IX [untitled]
A27	CP, p. 255	(The Quest) The Tower
A56	CSP2, p. 182	(The Quest) IX [untitled]
A56b	CSP2, p. 182	As above
A59	SelP, p. 55	As above
	CP2, p. 227	As above

8       FOR that makes its READ That lets its IN AV TO A56  
and three (3) inconsequential differences.

**They noticed that virginity was needed**

C219	<i>New Republic</i> , CIII, 1356 (25 Nov 1940), 716-719	The Presumptuous (Quest No. 10)
A24	DM, p. 174	(The Quest) The Presumptuous
A24b	NYL, p. 172	(The Quest) X [untitled]
A27	CP, p.256	(The Quest) The Presumptuous
A40	PA, p. 73	(The Quest) III [untitled]
A40b	PA, p. 60	As above
A56	CSP2, p. 183	(The Quest) X [untitled]
A56b	CSP2, p. 183	As above
A49	SelP, p. 55	As above
	CP2, p. 227	As above

There are three (3) inconsequential differences.



**His peasant parents killed themselves with toil**

C219	<i>New Republic</i> , CIII, 1356 (25 Nov 1940), 716-19	The Average (Quest No. 11)
A24	DM, p. 175	(The Quest) The Average
A24b	NYL, p. 173	(The Quest) XI [untitled]
A27	CP, p. 256	(The Quest) The Average
A56	CSP2, p. 183	(The Quest) XI [untitled]
A56b	CSP2, p. 183	As above
A59	SelP, p. 56	As above
	CP2, p. 227	As above

3        FOR those fine professions    READ those smart professions    IN AV TO A56  
and five (5) inconsequential differences.

**Incredulous, he stared at the amused**

C219	<i>New Republic</i> , CIII, 1356 (25 Nov 1940), 716-19	Vocation (Quest No. 12)
A24	DM, p. 176	(The Quest) Vocation
A24b	NYL, p. 174	(The Quest) XII [untitled]
A27	CP, p. 257	(The Quest) Vocation
A40	PA, p. 74	(The Quest) IV [untitled]
A40b	PA, p. 60	As above
A56	CSP2, p. 184	(The Quest) XII [untitled]
A56a	CSP2, p. 184	As above
A59	SelP, p. 56	As above
	CP2, p. 228	As above

There are two (2) inconsequential differences.

**The over-logical fell for the witch**

C219	<i>New Republic</i> , CIII, 1356 (25 Nov 1940)716-19	The Useful (Quest No. 13)
A24	DM, p. 177	(The Quest) The Useful
A24b	NYL, p. 175	(The Quest) XIII [untitled]
A27	CP, p. 258	(The Quest) The Useful
A40	PA, p. 74	(The Quest) V [untitled]
A40b	PA, p. 61	As above
A56	CSP2, p. 184	(The Quest) XIII [untitled]
A56b	CSP2, p. 184	As above
A59	SelP, p. 57	As above
	CP2, p. 228	As above
6	FOR their importance quickly ceased;	
	READ Their effectiveness soon ceased; IN AV TO A56	
9	FOR For one predestined to attain their	
	READ To those still able to obet their IN AV TO A56	

and three (3) inconsequential differences.

**Fresh addenda are published every day**

C219	<i>New Republic</i> , CIII, 1356 (25 Nov 1940), 716-19	The Way (Quest No. 14)
A24	DM, p. 178	(The Quest) The Way

A24b	NYL, p. 176	(The Quest) XIV [untitled]
A27	CP, p. 258	(The Quest) The Way
A40	PA, p. 75	(The Quest) VII [untitled]
A40	PA, p. 62	As above
A56	CSP2, p. 185	(The Quest) XIV [untitled]
A56b	CSP2, p. 185	As above
A59	SelP, p. 57	As above
	CP2, p. 228	As above

There are five (5) inconsequential differences.

**Supposed he'd listened to the erudite committee,**

C219	<i>New Republic</i> , CIII, 1356 (25 Nov 1940), 716-19	The Lucky (Quest No. 15)
A24	DM, p. 179	(The Quest) The Lucky
A24b	NYL, p. 177	(The Quest) XV [untitled]
A27	CP, p. 259	(The Quest) The Lucky
A40	PA, p. 75	(The Quest) VI [untitled]
A40b	PA, p. 61	As above
A56	CSP2, p. 185	(The Quest) XV [untitled]
A56b	CSP2, p. 185	As above
A59	SelP, p. 58	As above
	CP2, p. 229	As above

There are two (2) inconsequential differences.

**He parried every question that they hurled:**

C219	<i>New Republic</i> , CIII, 1356 (25 Nov 1940), 716-19	The Hero (Quest No. 16)
A24	DM, p. 180	(The Quest) The Hero
A24b	NYL, p. 178	(The Quest) XVI [untitled]
A27	CP, p. 259	(The Quest) The Hero
A56	CSP2, p. 186	(The Quest) XVI [untitled]
A56b	CSP2, p. 186	As above
A59	SelP, p. 58	As above
	CP2, p. 229	As above

1       FOR He parried every   READ He carried every   IN A24  
and three (3) inconsequential differences.

**Others had found it prudent to withdraw**

C219	<i>New Republic</i> , CIII, 1356 (25 Nov 1940), 716-19	Adventure (Quest No. 17)
A24	DM, p.181	(The Quest) Adventure
A24b	NYL, p.179	(The Quest) XVII [untitled]
A27	CP, p. 260	(The Quest) Adventure
A56	CSP2, p. 186	(The Quest) XVII [untitled]
A56b	CSP2, p. 186	As above
A59	SelP, p. 59	As above
	CP2, p. 229	As above

1       FOR had found it prudent to withdraw  
  
READ had swerved off to the left before   IN AV TO A56

- 2 FOR Before official pressure was applied  
 READ But only under protest from outside IN AV TO A56
- 5 FOR But no one READ Now no one IN AV TO A56

and two (2) inconsequential differences.

**Spinning upon their central thirst like tops,**

- C219 *New Republic*, CIII, 1356 (25 Nov 1940), 716-19  
 The Adventurers (Quest No. 18)
- A24 DM, p. 182 (The Quest) The Adventurers
- A24b NYL, p. 180 (The Quest) XVIII [untitled]
- A27 CP, p. 261 (The Quest) The Adventurers
- A56 CSP2, p. 187 (The Quest) XVIII [untitled]
- A56b CSP2, p. 187 As above
- A59 SelP, p. 59 As above
- CP2, p. 230 As above

There are four (4) inconsequential differences.

**Poet, oracle, and wit**

- C219 *New Republic*, CIII, 1356 (25 Nov 1940), 716-19  
 The Waters (Quest No. 19)
- A24 DM, p. 183 (The Quest) The Waters
- A24b NYL, p. 181 (The Quest) XIX [untitled]
- A27 CP, p. 261 (The Quest) The Waters
- A56 CSP2, p. 187 (The Quest) XIX [untitled]
- A56b CSP2, p. 187 As above

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A59 SelP, p. 60 As above

CP2, p. 230 As above

There are two (2) inconsequential differences.

**Within these gates all opening begins:**

C219 *New Republic*, CIII, 1356 (25 Nov 1940), 716-19  
The Garden (Quest No. 20)

A24 DM, p. 184 (The Quest) The Garden

A24b NYL, p. 182 (The Quest) XX [untitled]

A27 CP, p. 262 (The Quest) The Garden

A56 CSP2, p. 188 (The Quest) XX [untitled]

A56b CSP2, p. 188 As above

A59 SelP, p. 60 As above

CP2, p. 230 As above

There are four (4) inconsequential differences.

**Motionless, deep in his mind, lies the past the poet's forgotten.**

A24 DM, p. 83 (Notes to NYL) n. 83 [untitled]

A24b NYL, p. 86 (Notes to NYL) n. 83 [untitled]

A56 CSP2, p. 188 (Shorts) [untitled]

A56b CSP2, p. 188 (Shorts) [untitled]

CP2, p. 231 (Shorts) [1] [untitled]

There is one (1) inconsequential difference

**Whether determined by God or their neural structure, still**

]A24	DM, p. 116	(Notes to NYL) n, 829	[untitled]
A24b	NYL, p. 119		(Notes to NYL) n. 829 {untitled]
A27	CP, p. [v]		[dedicatory poem] To Christopher Isherwood and Chester Kallman
A30	CSP, p. [8]		[dedicatory poem] To Christopher Isherwood and Chester Kallman
A56	CSP2, p. 188		(Shorts) [untitled]
A56b	CSP2, p. 188		(Shorts) [untitled]
	CP2, p. 231		(Shorts) [2] [untitled]

- 1 FOR Whether determined by  
 READ Whether conditioned by IN AV TO A56
- 2 FOR have one common READ have this common IN A27, A30
- 3 FOR incapable of self-contradiction;  
 READ incapable of contradiction IN A27, A30

There are no other differences.

**His ageing nature is the same**

A24	DM, p. 93		(Notes to NYL) n. 343 [untitled]
A24b	NYL, p. 97		(Notes to NYL) n. 343 [untitled]
A27	CP, p. 54		True Enough
A56	CSP2, p. 188		(Shorts) [untitled]
A56b	CSP2, p. 188		(Shorts) [untitled]
	CP2, p. 231		(Shorts) [3] [untitled]

- 1 FOR ageing READ aging IN AV TO A56

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2 FOR wore its name READ wore his name IN A27

and three (3) inconsequential differences

### **Babies in their mothers' arms**

A24 DM, p.98 (Notes to NYL) n. 453 [untitled]

A24b NYL, p. 102 (Notes to NYL) n. 453 [untitled]

A56 CSP2, p. 189 (Shorts) [untitled]

A56b CSP2, p. 189 (Shorts) [untitled]

CP2, p. 231 (Shorts) [4] [untitled]

1 FOR Babies in READ Infants in IN A24, A24b

1 FOR mothers' READ mother's IN A24b

7 FOR comes fast enough READ comes soon enough IN A24, A24b

9 FOR learns what small READ learns how small IN A24, A24b

10 FOR Forces rally at his call. READ Is the individual, IN A24, A24b

11 FOR Large and paramount the State

READ How much stronger is the state IN A24, A24b

13 FOR the Duchy of READ the kingdom of IN A24, A24b

16 FOR his quest for READ his search for IN A24, A24b

17 FOR his prick belong READ his sex belong IN A24, A24b

19 FOR Nor its values comprehend READ Its Libido comprehend IN A24, A24b

and one (1) inconsequential difference.

### **Do we want to return to the womb? Not at all.**

A24 DM, p. 104 (Notes to NYL) n.553 [untitled]



A24b	NYL, p. 108	(Notes to NYL) n. 553 [untitled]
A56	CSP2, p. 189	(Shorts) [untitled]
A56b	CSP2, p. 189	(Shorts) [untitled]
	CP2, p. 232	(Shorts) [5] [untitled]

There is one (1) inconsequential difference.

**Once for candy Cook had stolen**

A24	DM, p. 108	(Notes to NYL) n. 636 [untitled]
A24b	NYL, p. 111	(Notes to NYL) n. 636 [untitled]
A56	CSP2, p. 190	(Shorts) [untitled]
A56b	CSP2, p. 190	(Shorts) [untitled]
	CP2, p. 232	(Shorts) [6] [untitled]

There are four (4) inconsequential differences.

**With what conviction the young man spoke**

A24	DM, p. 120	(Notes to NYL) n. 962 [untitled]
A24b	NYL, p. 122	(Notes to NYL) n. 962 [untitled]
A56	CSP2, p. 190	(Shorts) [untitled]
A56b	CSP2, p. 190	(Shorts) [untitled]
	CP2, p. 232	(Shorts) [7] [untitled]

There are two (2) inconsequential differences.

**To the man-in-the-street who, I'm sorry to say,**

A24	DM, p. 135	(Notes to NYL) n. 1277 [untitled]
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A24b NYL, p. 137 (Notes to NYL) n. 1277 [untitled]

A56 CSP2, p. 190 (Shorts) [untitled]

A56b CSP2, p. 190 (Shorts) [untitled]

CP2, p. 232 (Shorts) [8] [untitled]

3 FOR suggests right way READ suggests straight away IN A24, A24b  
and two (2) inconsequential differences.

### **Base words are uttered only by the base**

A24 DM, p. 106 (Notes to NYL) n. 589 [untitled]

A24b NYL, p. 109 (Notes to NYL) n. 589 [untitled]

A56 CSP2, p. 190 (Shorts) [untitled]

A56b CSP2, p. 190 (Shorts) [untitled]

CP2, p. 233 (Shorts) [9] [untitled]

2 FOR can for such at once be understood,

READ can, as such, be clearly understood: IN A24, A24b

4 FOR Where the READ When the IN A24, A24b

5 FOR tell a voice that's genuinely good

READ tell the orator who's really good IN A24, A24b

6 FOR one that's base READ one who's base IN A24, A24b

and one (1) inconsequential difference

### **These public men who seem so to enjoy their dominion,**

A24 DM, p. 111 (Notes to NYL) n. 723 [untitled]

A24b NYL, p. 114 (Notes to NYL) n. 723 [untitled]

- A56 CSP2, p. 190 (Shorts) [untitled]  
 A56b CSP2, p. 190 (Shorts) [untitled]  
 CP2, p. 233 (Shorts) [10] [untitled]

There is one (1) inconsequential difference.

**The Champion smiles—What Personality!**

- A24 DM, p.109 (Notes to NYL) n. 702 [untitled]  
 A244 NYL, p. 113 (Notes to NYL) n. 702 [untitled]  
 A56 CSP2, p. 192 (Shorts) [untitled]  
 A56b CSP2, p. 192 (Shorts) [untitled]  
 CP2, p. 233 (Shorts) [11] [untitled]

There is one (1) inconsequential difference.

**When statesmen gravely say ‘We must be realistic’,**

- A24 DM, p. 121 (Notes to NYL) n. 991 [untitled]  
 A24 NYL, p. 123 (Notes to NYL) n. 991 [untitled]  
 A56 CSP2, p. 191 (Shorts) [untitled]  
 A56b CSP2, p. 191 (Shorts) [untitled]  
 CP2, p. 233 (Shorts) [12] [untitled]

There are five (5) inconsequential differences.

**Who will cure the nation’s ill?**

- A24 DM, p. 139 (Notes to NYL) n. 1379 [untitled]  
 A24b NYL, p. 141 (Notes to NYL) n. 1379 [untitled]

A56	CSP2, p. 191	(Shorts) [untitled]
A56b	CSP2, p. 191	(Shorts) [untitled]
	CP2, p. 233	(Shorts) [13] [untitled]

- 1 FOR Who will READ What will IN A24, A24b
- 3 FOR how will you. READ how can you IN A24, A24b
- 4 FOR By process READ By a process IN A24, A24b

There are no inconsequential differences.

**Standing among the ruins, the horror-struck conqueror exclaimed:**

A24	DM, p. 121	(Notes to NYL) n. 990 [untitled]
A24b	NYL, p. 123	(Notes to NYL) n. 990 [untitled]
A56	CSP2, p. 191	(Shorts) [untitled]
A56b	CSP2, p. 191	(Shorts) [untitled]
	CP2, p. 233	(Shorts) [14] [untitled]

There are two (2) inconsequential differences.

**Why are the public buildings so high? How come you don't know?**

A24	DM, p. 144	(Notes to NYL) n. 1458 [untitled]
A24b	NYL, p. 145	(Notes to NYL) n. 1458 [untitled]
A56	CSP2, p. 191	(Shorts) [untitled]
A56b	CSP2, p. 191	(Shorts) [untitled]
	CP2, p. 233	(Shorts) [15] [untitled]

- 1 FOR Why are the public buildings so high? How come you don't know?

READ What was that? Why are the public buildings so high? O, IN A24, A24b

2 FOR Why, that's because READ That's because IN A24, A24b

There are no inconsequential differences.

**'Hard cases make bad law', as the politician learns to his cost:**

A24 DM, p. 138 (Notes to NYL) n. 1371 [untitled]

A24 NYL, p. 140 (Notes to NYL) n. 1371 [untitled]

A56 CSP2, p. 191 (Shorts) [untitled]

A56b CSP2, p. 191 (Shorts) [untitled]

CP2, p. 233 (Shorts) [16] [untitled]

There is one (1) inconsequential difference.

**Don't you dream of a world, a society, with no coercion?**

A24 DM, p. 124 (Notes to NYL) n. 1164 [untitled]

A24b NYL, p. 126 (Notes to NYL) n. 1164 {untitled]

A56 CSP2, p. 191 (Shorts) [untitled]

A56b CSP2, p. 191 (Shorts) [untitled]

CP, p. 234 (Shorts) [17] [untitled]

There are six (6) inconsequential differences.

**Hans-in-Kelder, Hans-in-Kelder,**

A24 DM, p. 115 (Notes to NYL) n. 818 [untitled]

A24b NYL, p. 118 (Notes to NYL) n. 818 [untitled]

A56 CSP2, p. 191 (Shorts) [untitled]

A56b CSP2, p. 191 (Shorts) [untitled]

CP2, p. 234

(Shorts) [18] [untitled]

There are two (2) inconsequential differences.

**Clocks cannot tell our time of day**

A24 DM, p. 75

(Notes to NYL) n. 13 [untitled]

A24b NYL, p. 79

(Notes to NYL) n. 13 [untitled]

C249 *Furioso*, I, 4 (Summer 1941), 12

Poem

A27 CP, p.26

We're Late

A56 CSP2, p. 192

No Time

A56b CSP2, p. 192

As above

CP2, p. 234

As above

There are ten (10) inconsequential differences

**How he survived them they could never understand**

A24 DM, p. 90

(Notes to NYL) n. 275 [untitled]

A24b NYL, p. 94

(Notes to NYL) n. 275 [untitled]

A27 CP, p. 55

The Diaspora

A56 CSP2, p. 192

Diaspora

A56b CSP2, p. 192

As above

CP2, p. 234

As above

There are six (6) inconsequential differences.

**With conscience cocked to listen for the thunder,**

C21? *Christian Century*, LVII, 40 (2 Oct 1940), 1208

Luther

- A24 DM, p. 125 (Notes to NYL) n. 1213 Luther
- A24b NYL, p. 128 (Notes to NYL) n. 1213 Luther
- A27 CP, p. 179 Luther
- A56 CSP2, p. 193 As above
- A56b CSP2, p. 193 As above
- CP2, p. 235 As above
- 11 FOR All works, Great Men, Societies are bad.
- READ All works and all societies are bad; IN C21?
- 14 FOR Who'd never cared or trembles in their lives.
- READ Who never trembled in their useful lives. IN C21?, A24, A24b, A27
- and six (6) inconsequential differences.

**Outside his library window he could see**

- A24 DM, p. 126 (Notes to NYL) n. 1213 [untitled]
- A24b NYL, p. 128 (Notes to NYL) n. 1213 [untitled]
- A27 CP, p 98 Montaigne
- A56 CSP2, p. 193 As above
- A56b CSP2, p. 193 As above
- CP2, p. 235 As above
- 5 FOR hefty sprawled, too tired to care: it
- READ hefty lay exhausted. O it IN AV TO A56
- 14 FOR laziness a movement of contrition.
- READ laziness an act of pure contrition. IN AV TO A56

and four (4) inconsequential differences.

**In gorgeous robes befitting the occasion,**

- |      |              |                                   |
|------|--------------|-----------------------------------|
| A24  | DM, p. 132   | (Notes to NYL) n. 1245 [untitled] |
| A24b | NYL, p. 134  | (Notes to NYL) n. 1245 [untitled] |
| A27  | CP, p. 56    | For the Last Time                 |
| A56  | CSP2, p. 194 | The Council                       |
| A56b | CSP2, p. 194 | As above                          |
|      | CP2, p. 236  | As above                          |
- 4 FOR Our earth READ The earth IN AV except A56, A56b
- 6 FOR Waited on tenterhooks. / With ostentation
- READ Chatter or wagered on its expectation. IN A27
- READ Waited on tenterhooks of expectation. IN A24. A24b
- 8 FOR Doors were at last flung back;
- READ The doors swung back at last: IN AV TO A56
- 14 This line is attached to neither preceding nor following stanzas. IN A24, A24b, A27
- 14 FOR Into their joy four READ as they dispersed, four IN AV TO A56
- 15 FOR 'Fierce tribes are READ "The tribes are IN AV TO A56
- 17 FOR Southern shipping-lanes are in the hands of Jews.
- READ Southern harbours are infested with the Jews. IN AV TO A56
- 21 This line is NOT set in italics in A24b.

and nine (9) inconsequential differences.



**Anthropos apteros for days**

C218	<i>Vice Versa</i> , I, 1 (Nov-Dec 1940), 6	The Maze
A24	DM, p. 154	(Notes to NYL) n. 1629 [untitled]
A24b	NYL, p. 154	(Notes to NYL) n. 1629 [untitled]
A27	CP, p. 9	The Labyrinth
A56	CSP2, p. 195	The Maze
A56b	CSP2, p. 195	As above
	CP, p. 236	As above
46	FOR As certain educators would	READ As Positivist Logic would IN C218
47	FOR with this conclusion:	READ with the conclusion; IN AV TO A56
The last four lines (one stanza) are set in italics in A24, A24b		
55	FOR were a bird	READ were the bird IN AV TO A56
56	FOR To whom such doubts	READ To whom his doubts IN A24b
and thirty-four (34) inconsequential differences.		

**Round the three actors in any blessed event**

C187	<i>Harper's Bazaar</i> , 72 <sup>nd</sup> year, 2731 (Dec 1939), 110	Nativity
A24	DM, p. 159	(Notes to NYL) n.1708 [untitled]
A24b	NYL, p. 159	(Notes to NYL) n. 1708 [untitled]
A27	CP, p. 103	Blessed Event
A56	CSP2, p. 197	As above
A56b	CSP2, p. 197	As above
	CP, p. 238	As above

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- 1 FOR Round the READ About the IN C178
- 8 FOR of any Christmas: READ of every Christmas, IN C178
- The following line appears in C178, A24, A27
- 8a Expressing their kinds of hopeful attention:
- 9 FOR *my friendship or* READ my absolute love or IN C178
- 14 FOR its towns and rivers and
- READ its rivers and towns and IN C178, A24b, A27
- 20 FOR Which will always READ That must always IN C178, A21, A27
- and thirteen (13) inconsequential differences.

### **Around them boomed the rhetoric of time,**

C234 *Southern Review*, VI, 4 (Spring 1941), 729-34

Kairos and Logos

A27 CP, p. 11

Kairos and Logos

A30 CSP, p. 25

Kairos and Logos

CP2, p. 238

Kairos and Logos

- 6 FOR Sat Caesar with his READ The emperor and his IN A27, A30
- 7 FOR In clanging verse READ In lovely verse IN A27, A30
- 19 FOR the multitudes call READ the sensual call IN C234, A27, A30
- 24 FOR Barbarians waited READ The savage waited IN C234, A27, A30
- 25 FOR Its flagrant self-assertions
- READ Its brilliant self-assertions IN C234, A27, A30
- 32 FOR The just, the READ The fair, the IN C234, A27, A30
- 38 FOR Or hated READ Nor hated

- 106 FOR of eyes READ or eyes IN C234
- 126 FOR Tall columns, acrobats READ O columns, acrobats IN C234, A27, A30
- 127 FOR Loud hymns that READ O songs that IN C234, A27, A30
- 132 FOR Have lost READ Has lost IN C234, A27, A30
- 148 FOR Reproach, though, is a blessing that  
 READ O blessing of reproach. O proof that IN C234, A27, A30
- and twenty-seven (27) inconsequential differences.

**The snow, less intransigent than their marble.**

- C251 *Horizon*, III, 18 (June 1941), 379 At the Grave of Henry James
- C257 *Partisan Review*, VIII, 4 (July-Aug. 1941) As above
- A27 CP, p. 126 As above
- A30 CSP, p. 137 As above
- A56 CSP2, p. 197 As above
- A56b CSP2 p. 197 As above  
 CP, p. 242 As above

- 7 FOR While rocks READ While the rocks IN AV TO A56
- 14 FOR When worlds of READ When words of IN AV TO A56
- 16 FOR Noon but READ O noon but IN AV TO A56

The following six lines (one stanza) appear in AV TO A56.

- 24a Startling the awkward footsteps of my apprehension,  
 24b The flushed assault of your recognition is  
 24c The *donnee* of this doubtful hour:  
 24d O stern proconsul of intractable provinces  
 24e O poet of the difficult, dear addicted artist,  
 24f Assent to my soil and flower.

The following thirty lines (five stanzas) appear in AV TO A56

- 30a Our theatre, scaffold, and erotic city  
 30b Where all the inform species are partners in the act  
 30c Of encroachment bodies crave,  
 30d Though solitude is death is *de rigueur* for their flesh  
 30e And the self-denying hermit flies as it approaches  
 30f Like thr carnivore to a cave.
- 30g That its plural numbers may unite in meaning,  
 30h Its vulgar tongues unravel the knotted mass  
 30i Of the improperly conjunct,  
 30j Open my eyes now to all its hinted significant forms,  
 30k Sharpen my ears to detect amid its brilliant uproar  
 30l The low thud of the defunct.
- 30m O dwell, ironic at my living centre,  
 30n Half ancestor, half child; because the actual self  
 30o Round whom time revolves so fast  
 30p Is so afraid of what its motions might possibly do  
 30q That the actor is never there when his really important  
 30r Acts happen. Only the past
- 30s Is present, no one about but the dead as,  
 30t Equipped with a few inherited odds and ends,  
 30u One after another we are  
 30v Fired into life to seek that unseen target where all  
 30w Our equivocal judgments are judged and resolved in  
 30x One whole Alas or Hurrah.
- 30y And only the unborn remark the disaster  
 30z When, though it makes no difference to the pretty airs  
 30aa The bird of Appetite sings,  
 30bb And Amour Propre is his usual amusing self,  
 30cc Out from the jungle of an undistinguished moment  
 30dd The flexible shadow springs.

The following six lines (one stanza) appear only in C251, C257

- 30ee What but the honour of a great house, what but its  
 30ff Cradles and tombs may persuade the bravado of  
 30gg The bachelor mind to doubt  
 30hh Its dishonest path, or save from disgraceful collapse  
 30ii The creature's shrinking witness bellowed at and tickled  
 30jj By the immodest Without

30ee FOR What but the . . . house, what but its

READ Perhaps the . . . house, perhaps its IN C251

30hh FOR Its dishonest READ The dishonest IN C251

The following twenty-four lines (four stanzas appear in C251, C257, A27, A30

30kk Now more than ever, when torches and snare-drums  
 30ll Excite the squat women of the saurian brain  
 30mm Till a milling mob of fears  
 30nn Breaks in insultingly on anywhere, when in our dreams  
 30oo Pigs play on the organs and the blue sky runs shrieking  
 30pp As the Crack of Doom appears,

30qq Are the good ghosts needed with the white magic  
 30rr Of their subtle loves. War has no ambiguities  
 30ss Like a marriage; the result  
 30tt Required of its *affaire fatale* is simple and sad,  
 30uu The physical removal of all human objects  
 30vv That conceal the Difficult.

30ww Then remember me that I may remember  
 30xx The test we have to learn to shudder for is not  
 30yy An historical event,  
 30zz That neither the low democracy of a nightmare nor  
 30aaa An army's primitive tidiness may deceive me  
 30bbb About our predicament.

30ccc That catastrophic situation which neither  
 30ddd Victory nor defeat can annul; to be  
 30eee Deaf yet determined to sing,  
 30fff To be lame and blind yet burning for the Great Good Place,  
 30ggg To be radically corrupt yet mournfully attracted  
 30hhh By the Real Distinguished Thing.

30ggg FOR be radically corrupt READ be essentially corrupt IN C251, C257

The following six lines (one stanza) appear in C251, C257

30hhh Let this orchard point to its stable arrangement  
 30iii Of accomplished bones as a proof that our lives  
 30jjj Conceal a pattern which shows  
 30kkk A tendency to execute formative movements, to have  
 30lll Definite experiences in their execution,  
 30mmm To rejoice in knowing it grows.

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31 FOR Shall I not especially

READ And shall I not specially bless IN AV TO A56

32 FOR questions, I stand READ questions, to-day I stand IN AV TO A56

33 FOR Above the READ Beside the IN AV TO A56

34 FOR *Bon* when It READ bon when it IN C251

37 FOR With what an innocence

READ O with what innocence IN AV TO A56

41 FOR its love, ignored READ its own sake, ignored IN AV TO A56

44 FOR is yet at large: READ is still at large; IN AV TO A56

The following twelve lines (two stanzas) appear in AV TO A56

54a Suggest; so may I segregate my disorder

54b Into districts of progressive value: approve;

54c Lightly, lightly, then, may I dance

54d Over the frontier of the obvious and fumble no more

54e In the old limp pocket of the exhibition,

54f Nor riot with irrelevance.

54g And no longer shoe geese or water stakes, but

54h Bolt in my day of grain of truth to the barn

54i Where tribulations may leap

54j With their long-lost brothers at last in the festival

54k Of which not one has a dissenting image, and the

54l Flushed immediacy sleep.

54k FOR one has a READ one had a IN A27

The following twelve lines (two stanzas) appear only in C251, C257

54m Knowing myself mobile creature, descended

54n From an ancient line of respectable fish,

54o With a certain *mechant* charm,

54p Occupying the earth for a grass-grown interval between

54q Two oscillations of polar ice, engaged in weaving

54r His conscience upon its calm.

54s Despising Now yet afraid of Hereafter

54t Unable in spite of his stop-watch and lens



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12 FOR The universe for granted READ The things they love for granted IN C238

18 FOR Some other kind READ Some kind IN A27

and two (2) inconsequential differences.

**The sense of danger must not disappear:**

C245 *Decision*, I, 4 (April 1941), 43 Poem

A27 CP, p. 123 Leap Before You Look

A30 CSP, p. 135 As above

A56 CSP2, p. 200 As above

A56b CSP2, p. 200 As above

CP2, p. 244 As above

6 FOR any fool can READ any ass can IN C245

9 FOR The worried efforts of the busy heap

READ The clumsy efforts of the worried heap IN C245

15 FOR to live like READ to die like IN C245

and eleven (11) inconsequential differences.

**Time will say nothing but I told you so,**

C225 *Vice Versa*, I, 2 (Jan-Feb 1941) Villanelle

A27 CP, p. 135 But I Can't

A30 CSP, p.146 If I Could Tell You

A40 PA, p. 84 As above

A40b PA, p 69 As above

A56 CSP2, p. 201 As above



A56b	CSP2, p. 201	As above
A59	SelP, p.44	As above
	CP2, p. 244	As above
1	FOR Time will say	READ Time can say IN C225
6	FOR Time will say	READ Time can say IN C225
12	FOR Time will say	READ Time can say IN C225
18	FOR Will Time say nothing	READ Time can say nothing C225

and eight (8) inconsequential differences.

### **Being set on the idea**

\*C A9 Christianity and Society, VI, 3, (Summer 1941), 18  
Atlantis

A27	CP, p. 20	As above
A30	CSP, p. 37	above
A40	PA, p. 86	As above
A40b	PA, p. 71	As above
A56	CSP2, p. 202	As above
A56b	CSP2, p. 202	As above
A59	SelP, p. 45	As above
	CP2, p. 245	As above
21	FOR How their subtlety	READ How its subtlety IN AV except A56, A56b
22	FOR A simple enormous grief	
	READ Their enormous simple grief	IN AV except A56, A56b

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57 FOR Remember the noble dead

READ O remember the great dead IN AV except A56, A56b

65 FOR Atlantis gleaming READ Atlantis shining IN AV except A56, A56b

67a The following one line appears only in A27  
Even to have been allowed

82 FOR up, friend, upon READ up, dear, upon IN A27, A30

and four (4) inconsequential differences.

**Dear, all benevolence of fingering lips**

A27 CP, p.29 In Sickness and in Health (For Maurice and Gwen Mandelbaum)

C301 *Mint*, I (1946), 15 As above

A30 CSP, p. 45 As above

A56 CSP2, p. 204 As above

A56a CSP2, p. 204 As above

CP2, p. 247 As above

14 FOR No, promise READ O promise IN AV TO A56

24 FOR What goods are smashed

READ How much lies smashed IN AV TO A56

25 FOR Let no one say READ O let none say IN AV TO A56

The following eight lines (one stanza) appear in AV TO A56

80a The scarves, consoles, and fauteuils of the mind

80b May be composed into a picture still,

80c The matter of corrupt mankind

80d Resistant to the dream that makes it ill,

80e Not by our choice but our consent: beloved, pray

60f That Love, to Whom necessity is play,

60g Do what we must yet cannot do alone  
 60h And lay your solitude beside my own.

112 FOR the ordinary way. READ the voluntary way IN AV TO A56

and nine (9) inconsequential differences.

**Johnny, since today is**

A27	CP, p.68	Many Happy Returns (For John Rettger)
A30	CSP, p. 84	As above
A56	CSP2, p. 208	As above
A56b	CSP2, p. 208	As above
	CP2, p. 251	As above

There is one (1) inconsequential difference

**Kicking his mother until she let go of his soul**

C266 *Commonweal*, XXXVII, 2 (30 Oct 1942), 37

		Mundus et Infans
A27	CP, p. 72	Mundus et Infans (For Albert and Angelyn Stevens)
A30	CSP, p. 89	As above
A40	PA, p. 91	As above
A40b	PA, p. 76	As above
A56	CSP2, p. 211	As above
A56b	CSP2, p. 211	As above
	CP2, p. 252	As above

50 FOR at every moment READ at any moment IN C266

and eighteen (18) inconsequential differences.

**Whenever you are thought, the mind**

A27	CP, p. 161	Few and Simple
A30	CSP, p. 169	As above
A56	CSP2, p. 213	As above
A56b	CSP2, p. 213	As above
	CP2, p. 253	As above

There are no differences in this poem.

**The first time that I dreamed, we were in flight**

A27	CP, p. 116	The Lesson
A30	CSP, p. 128	As above
A40	PA, p. 93	As above
A40b	PA, p. 78	As above
A56	CSP2, p. 214	As above
A56b	CSP2, p. 214	As above
	CP2, p. 253	As above

24      FOR I sat, a little    READ I sat, my little    IN AV TO A56

30      FOR Our cushions were of crimson velvet, so

          READ Only our seats hadd velvet cushions, so    IN AV TO A56

33      FOR Fair, wise or funny    READ O fair or funny    IN AV TO A56

and three (3) inconsequential differences.

**They're nice—one would never dream of going over**

A27	CP, p. 134	A Healthy Spot
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A30	CSP, p. 144	As above
A56	CSP2, p. 215	As above
A56b	CSP2, p. 215	As above
	CP2, p. 254	As above

There are no differences in this poem.

**Generally, reading palms or handwriting or faces**

C268	<i>Dodo</i> , (Swarthmore College), [IV, 2] (Feb 1943), 2	To the Model
C295	<i>Harper's Bazaar</i> , 79 <sup>th</sup> year, 1800 (April 1945), 134	The Model
A27	CP, p. 45	As above
A30	CSP, p. 61	As above
A40	PA, p. 85	As above
A40b	PA, p. 70	As above
A56	CSP2, p. 216	As above
A56b	CSP2, p. 216	As above
	CP2, p. 255	As above

5       FOR Be dying   READ By dying   IN A40, A40b

18       FOR She survived whatever happened; she

      READ She survived her true condition, she   IN C268, C295, A27, A30

There are no inconsequential differences.

Three poems from the *Age of Anxiety* are dropped from CP2 because the whole of *Age of Anxiety* is included as Part IX for CP2. In their place, Auden has included two previously

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uncollected poems, Canzone: When shall we learn, what should be clear as day and Anthem: Let us praise our maker, with true passion extol Him.

**When shall we learn, what should be clear as day**

C271 *Partisan Review*, X, 5 (Sept- Oct 1943), 386-90

Canzone

C273 *Bulletin of the New York Public Library*, XLVII, 11 (Nov 1943), 812

Canzone

C301 *Mint*, 1 (1946), 15-23

Canzone

CP2, p. 256

Canzone

**Let us praise our Maker, with true passion extol Him.**

CP2, p. 257

Anthem

**The piers are pummelled by the waves;**

C315 *Horizon*, XV, 87 (April 1947), 155

The Fall of Rome (To C. C.)

C319 *Nation*, CLXIV, 24 (14 June 1947), 716

The Fall of Rome

A32 N, p. 32

The Fall of Rome [for Cyril Connolly]

A32b N, p. 28

The Fall of Rome [for Cyril Connolly]

A40 PA, p. 138

The Fall of Rome For Cyril Connolly

A40b PA, p. 122

The Fall of Rome For Cyril Connolly

A56 CSP2, p. 218

The Fall of Rome (for Cyril Connolly)

A56b CSP2, p. 218

As above

A59 SelP, p. 48

As above

C744 *I and Thou*, III, 1 (Jan-Feb 1969), 62

As above

CP2, p. 257

As above

The only differences in this poem occur in C744 and appear to be the result of sloppy editorial or typesetting work.

6 FOR the Fisc pursue READ the Fise pursue IN C744

15 FOR Marines READ marines IN C744

22-24 These three lines omitted from C744. Thus, the last two stanzas become one, made up of lines 21, 26, 27, and 28.

26 FOR Herds READ Heros

and no inconsequential differences.

**Their learned kings bent down to chat with frogs;**

C326 *Mademoiselle*, XXVI, 6 (Oct 1947), 176 Nursery Rhyme

A32 N, p. 35 As above

A32b N. p. 30 As above

A56 CSP2, p. 219 As above

A56b CSP2, p. 219 As above

CP2, p. 258 As above

13 FOR The woolly bears READ The blinded bears IN C326

16 FOR The blinded bears READ The woolly bears IN C326

and six (6) inconsequential differences.

**Having finished the Blue-plate Special**

C345 *New Yorker*, XXIV, 51 (12 Feb 1949), 32 In Schrafft's

A32 N, p. 31 As above

A32b N, p. 27 As above

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A56 CSP2, p. 220 As above

A56b CSP2, p. 220 As above

CP2, p. 259 As above

9 FOR Our international rout READ Which *Time* and *Life* put out, IN C345

10 FOR Of sin and apparatus READ Of massive apparatus IN C345

The following six lines (one stanza) appear only in C345.

- 12a None of the obvious reasons
- 12b For a rapt unsocial look
- 12c Applied to her stare through space;
- 12d To be planned a splendid wedding
- 12e Or thinking of writing a book
- 12f Hardly fitted that face.

and two (2) inconsequential differences.

**Ares at last has quit the field,**

C308 *Harvard Alumni Bulletin*, XLVIII, 17 (15 June 1946), 707

Under Which Lyre A Reactionary Tract for  
the Times

C318 *Harper's Magazine*, CXCIV, 1165 (June 1947), 508

Under Which Lyre A Reactionary Tract for  
the Times (Phi Beta Kappa Poem, Harvard,  
1946)

A32 N, p. 64 As above

A32b N. p. 57 As above

A56 CSP2, p. 221 As above

56b CSP2, p. 221 As above

CP2, p. 259 As above

5 FOR The fractures towns READ The ruined towns IN C308



16 FOR that steeled themselves to slaughter

READ that never flinched at slaughter IN C308

25 FOR Zeus' inscrutable decree READ Zeus' unscutable decree IN C308

62 FOR between us is READ between them is IN C308, C318

The following six lines (one stanza) appear only in C308, C318

66a So, standing here, surrounded by

66b The eyes of Miltons and the high

66c Foreheads of Shaws,

66d A Hermes man, I call on you,

66e Phi-Beta-Kappa brethren, to

66f Defend his cause.

97 FOR radio Homers all READ radio Hermes all IN C308

104 FOR or spousal love READ or sponsal love IN C308

128 FOR White Aphrodite is on READ We have the ladies on IN C308. C318

132 FOR Shall beat him yet. READ Shall best him yet. IN C308

and twenty-one (21) inconsequential differences.

### **Orchestras have so long been speaking**

C323 *American Scholar*, XVI, 4 (Autumn 1947), 404

Music Is International

C324 *Horizon*, XVI, 93-94 (October 1947), 46

(Part II) Intimations of Yes Music is  
International

A32 N, p. 72

Music is International [Phi Beta Kappa  
Poem. Columbia. 1947]

A32b N, p. 64

As above

A56 CSP2, p. 226

As above

A56b CSP2, p. 226

As above

- CP2, p. 263 As above
- 26 FOR some elegant lovejoy READ some natural lovejoy IN C323, C324
- 35 FOR Shaw said—Music READ Shaw says; “Music IN C323, C324
- 73 FOR ageing READ aging IN C324

and twenty (20) inconsequential differences.

**All winter long the huge sad lady**

- C322 *Kenyon Review*, IX, 4 (Autumn 1947, 563 The Duet
- C334 *Changing World*, 4 (May-July 1948), 43 The Duet
- C362 *Listener*, XLII, 1087 (24 Nov 1949), 894 The Duet
- A32 N, p. 61 The Duet
- A32a N, p. 54 The Duet
- A56 CSP2, p. 228 The Duet
- A56b CSP2, p. 228 The Duet
- CP2, p. 264 The Duet
1. FOR All winter READ All the winter IN C362
- 4 FOR his wild cry READ his sharp cry IN AV TO A56
- 17 FOR To rich chords READ To stern chords C362  
 READ To big chords C322, C334
- 18 FOR disappointment that is Man  
 READ disappointment and the fear IN AV TO A56
- 25 FOR *little botts of* READ *little bots of* IN C362
- 34 FOR *windows have opened,* READ *windows are open.* IN C362

and twenty-two (22) inconsequential differences.

**What there is as a surround to our figures**

C350	<i>Commentary</i> , VII, 5 (May 1949), 437	Pleasure Island
A32	N, p. 28	As above
A32	N, p. 24	As above
A40	PA, p. 135	As above
A40b	PA, p. 120	As above
A56	CSP2, p. 229	As above
C56b	CSP2, p. 229	As above
	CP2, p. 265	As above
47	FOR like; then, getting	READ like; or, getting IN C350
71	FOR Miss Lovely, life	READ Miss Tea-Cup, life IN C350

and two (2) inconsequential differences.

**A cloudless night like this**

C348	<i>Commonweal</i> , XLIX, 22 (11 March 1949), 540	A Walk After Dark
A32	N, p. 80	As above
A32b	N, p. 71	As above
A56	CSP2, p. 231	As above
A56b	CSP2, p. 231	As above
	CP2, p. 267	As above
31	FOR For the present stalks	READ For this moment stalks IN C348

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32        FOR Like the past and    READ Like the last, and    IN C348

and two (2) inconsequential differences.

## PART VII. FOR THE TIME BEING (1941-1942)

“*For the Time Being* was first published in a volume of the same title, *For the Time Being* (1944), Random House, New York; (1945) Faber and Faber. . . . The text in this volume [CLP] is taken from the twenty-first printing of *The Collected Poetry* (1945), Random House, New York.” CP2 follows CLP.

Three selections from FTB—“At the Manager,” “Herod Considers the Massacre of the Innocents” and “After Christmas”—had appeared prior to the publication of the complete poem. Another selection, “Song of the Old Soldier,” was reprinted in PA (1958) and CSP2 (1966).

As is the case with “Paid on Both Sides” and “Letter to Lord Byron,” almost all the changes in the text of FTB are inconsequential. The only note worthy change is the elimination of an infelicitous pathetic fallacy from the Meditation of Simeon section. There is also a minor rhetorical change in the same section. An apparently insignificant change is the omission of three lines in the Flight to Egypt section of the English edition. Because the omission results in syntactical chaos I am inclined to ascribe this to a careless compositor and a sleepy proofreader.

The 128 additional differences are result from differences in English and American editorial convention, typographical errors or changes in punctuation. None of these is of the slightest consequence.

## Appendix VII. FOR THE TIME BEING

### For the Time Being: A Christmas Oratorio

- C267 *Commonweal*, XXXVII, 10 (25 Dec 1942), 246  
At the Manger
- C274 *Harper's Magazine*, CLXXXVIII, 1123 (Dec 1943), 64  
Herod considers the massacre of the  
Innocents
- C277 *Harper's Magazine*, CLXXXVIII, 1124 (Jan 1944), 154  
After Christmas
- A26 FTB, p. 63 For the Time Being: A Christmas Oratorio
- A26b FTG, p. 61 For the Time Being: A Christmas Oratorio
- A27 CP, p. 407 For the Time Being: A Christmas Oratorio
- A40 PA, p. 90 Song of the Old Soldier
- A40b PA, p. 75 Song of the Old Soldier
- A56 CSP2, p. 165 (Twelve Songs) XII [untitled]
- A56b CSP2, p. 165 (Twelve Songs) XII [untitled]
- A61 CLP, p. 131 For the Time Being: A Christmas Oratorio
- A61b CLP, p. 131 As above
- CP2, p. 269 As above

(Line numbers apply to text only and begin anew with each of the nine major sections.)

### Advent

There are no differences.

### The Annunciation

- 12 No stanza division follows this line in A26, A26b
- 82 FOR and their strong READ and ther strong IN A26

**The Temptation of St. Joseph**

184 FOR And could immediately READ And cold immediately IN A26b

**The Summons**

168 FOR this is loved; READ this loved; IN A26b

**The Vision of the Shepherds**

44 FOR Not to READ No to IN A26b

**At the Manger**

There are no differences

**The Meditation of Simeon**

4 FOR the moods ad the ambitions of the swallow,

READ the moods of the rose or the ambitions of the swallow, IN A26, A26b, A27

31 FOR ingenuity could be READ ingenuity would be IN A26, A26b, A27

84 FOR THOU ART. READ HE IS. IN A26, A26b

**The Massacre of the Innocents**

There are no differences

**When the Sex War ended . . .**

There are no differences

**The Flight into Egypt**

83 Stanza division follows this line in C277.

109 Stanza division follows this line in C277.

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118-120    These lines omitted from A23b



## PART VIII. THE SEA AND THE MIRROR

“The Sea and the Mirror” was first published as a whole in FTB in both the American (1944) and English (1945) editions. It next appeared in CP (1945), from which the CLP text is taken. The version in CP2 is, in turn, based on CLP.

Two pieces from it had appeared earlier than FTB: the “Preface” in the *Atlantic*, August 1944, and one other speech, “Alonzo to Ferdinand,” in *Partisan Review*, Sept-Oct 1943. “Alonzo to Ferdinand” was also reprinted in PA (1958) along with six other selections:

Stephano’s Song: Embrace me, belly, like a bride

Trinculo’s Song: Mechanic, merchant, king

Song of the Master and Boatswain: At Dirty Dick’s and Sloppy Joe’s

Miranda’s Song: My dear one is mine as mirrors are lonely

Caliban to the Audience: If now, having dismissed your . . .

Invocation to Ariel: Sing, Ariel, sing.

The last selection also appears in CSP2.

Again, almost all of the changes in the text of “The Sea and the Mirror” are insignificant.

Of a total of 150 changes, 60 are differences in punctuation, 49 are differences in American and English spellings, 17 involve the use of hyphens in compound nouns and seven are differences in capitalization. Of the remaining fifteen differences, three are differences in italicization and two are obviously proof-readers’ errors. In the three instances where there are omitted passages, in each instance it is case of eliminating “bridge” passages when a selection appeared as an independent poem.

Seven changes in diction hold some interest, but do not alter the substance or the form of the poem. One of these is a beautiful example of the editorial problems Auden's handwriting creates. In three successive version of the poem we find "plying," "playing," and "flying."

If we look at the changes over the publication history of the poem, we find that the vast majority of them occur outside the complete versions of the poem. This, and the inconsequential nature of the changes, attest to the essential stability of the poem from its first publication.

### Appendix VIII. THE SEA AND THE MIRROR (1942-1944)

#### The aged catch their breath

C271	<i>Partisan Review</i> , X, 5 (Sept-Oct 1943), 386	Alonzo to Ferdinand
C281	<i>Atlantic</i> , CLXXIV, 2 (Aug 1944), 78	Preface (The Stage Manager to the Critics)
A26	FTB, p. 3	The Sea and the Mirror
A26b	FTB, p. 7	The Sea and the Mirror
A27	CP, p. 351	The Sea and the Mirror
A40	PA, p. 95-125	[Selections from] The Sea and the Mirror
A40b	PA, p. 80-112	[Selections from] The Sea and the Mirror
A56	CSP2, p. 164	(Twelve Songs) XI [untitled]
A56b	CSP2, p. 164	(Twelve Songs) XI [untitled]
A59	SelP, p. 61	(from the Sea and the Mirror) II The Supporting Cast Sotto Voce
A61	CLP, p. 199	The Sea and the Mirror
A61b	CLP, p. 199	As above
	CP, p. 309	As above.

(Arthur Kirsch bases his edition of *The Sea and the Mirror*, (Princeton University Press, 2003) on the first edition in *For the Time Being* (1944), but alters the American text to conform to Auden's use of British spelling and punctuation.)

Because of the length of this poem. line numbering is done by page and by the line on that page.

### Preface

There are no consequential differences.

#### I. Prospero to Ariel

p. 315, l. 39 FOR nor flying READ nor plying IN A26, A27

READ no playing IN A26b

#### II The Supporting Cast, Sotto Voce

p. 319, l. 9-13 These lines omitted from A40, A40b

p. 322, l. 37-41 These lines omitted from C271, A40, A40b

p. 323, l. 13-17 These lines omitted from A40, A40b

p. 325, l. 21-26 These lines omitted from A40, A40b

#### III Caliban to the Audience

p. 329, l. 18 FOR night but—and READ night—and IN A26b, A40, A40b

p. 331, l. 13-14 The material enclosed in parentheses is not italicized in A26, A26b, A27

p. 334, l. 45 FOR that your singular READ that you singular IN A26, A26b

p. 335, l.10 FOR platform and siding READ platform of siding IN A40, A40b

p. 338, l. 22 FOR missing heir, genius READ missing air genius IN a27

### Postscript

There are no differences.

## PART IX. THE AGE OF ANXIETY

*The Age of Anxiety* is the sixth long poem to be published in CP2 and the same general comment may be made about all six poems: there are comparatively few differences of any kind made in any of the poems throughout their publication history. Each of the poems is remarkably stable.

*The Age of Anxiety* was first published as a complete poem in the volume of the same name, *The American* edition appearing in 1947 and the English edition in 1948. The text for CLP is based upon the eleventh printing of the American (Random House) edition.

A total of nine selections from AA have appeared as independent poems, five before the publication of the American edition, one between the publication of the American and English editions, and three after the publication of the English edition. These selections, in the order in which they appear in the complete poem, are

- CP2, p. 372. Three Dreams I: How still it is, our horses . . . PA, PAb, CSP;
- CP2, p. 373 Three Dreams II: Lights are moving . . . PA, PAb, CSP;
- CP2, p. 373 Three Dreams III: Bending forward . . . PA, PAb, CSP;
- CP2, p. 378 Landfall: These ancient harbours are hailed . . . *Inventario*, Autumno  
Inverno, 1946-1947, Anno I, p. 29 (C310);
- CP2, p. 380 Metropolis: The scene has all the signs of a . . . *Commonweal*, XLV, 10 (20  
Dec 1946), 246 (C311);
- CP2, p. 382 Spinster's Song: Opera glasses on the ormolu table . . . *New Yorker*, XXII,  
33 (28 Sept 1946), 34 (C309);

CP2, p. 386 Baroque: How tempting to trespass in these . . . *Changing World*, I  
(Summer 1947), p. 53 (317);

CP2, p. 394 Lament for a Lawgiver: Sob, heavy world . . . *Horizon*, XVII, 99 (March  
1948), 161 (C333);

CP2, p. 408 Bless Ye the Lord: To elude Him, to lie to Him, yet his love . . . *Litany and  
Anthem for St. Matthew's Day*, 1946, Northampton, England (A28)'

None of the differences in AA changes the sense of the complete poem. Some changes—perhaps a dozen—are of interest because they indicate Auden's concern with meter, even in so long a poem. To improve meter he changes word order, line length and individual words.

Of the 221 differences in AA, 94 are common to both the American and English editions. Forty-four differences, mostly spelling differences, occur in the American edition alone. Another thirty-one differences occur only in the English edition. The remaining fifty-two variants are in those parts of the complete poem which have appeared as independent poems. That tells you a great deal about Auden's habits as an editor of his own work.

**Appendix IX. THE AGE OF ANXIETY***Now the day is over*

A29 AA

A29b AA

A61 CLP, p 255ff

A61b CLP p. 255ff

CP2, p. 345ff

Nine pieces of verse have appeared independently of the complete work. These independent appearances and their variant reading are noted where appropriate in the following pages (see also Part IX for publication identification). Throughout A29b stage directions are set in italics. These changes are *not* recorded individually.

As with the other long poems in this collection, revisions are recorded by the page number in CP2 and the number of lines from the top of the page.

**PART ONE PROLOGUE**

p. 347, l. 2 FOR For a soiled READ To a soiled IN A29, A29b

p. 347, l. 130 FOR Initiates nothing). READ Imitates nothing). IN A29b

p. 348, l. 135 FOR gaze in get no further

READ gaze in have got no further IN A29, A29b

p. 349, l. 29 FOR air; our instruments READ air; instruments IN A29, A29b

p. 349, l. 36 FOR Not twisting tracks their trigger hands are

READ Not tricky targets their trigger hand are IN A29, A29b

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- p. 349, l. 37           FOR Given goals by   READ Are given goals by   IN A29, A29b
- p. 349, l. 43           FOR Hatched in an instant; houses  
                          READ Which instantly hatched; houses   IN A29, A29b
- p. 350, l. 2            FOR wondered our Bert, our  
                          READ wondered Bert, our   IN A29, A29b
- p. 350, l. 9            FOR tea with toast   READ tea and toast   IN A29, A29b
- p. 351, l. 19           FOR nothing now but names   READ nothing but names   IN A61, A61b
- p. 351, l. 23           FOR see in my mind   READ see in mind   IN A29, A29b
- p. 351, l. 50           FOR night on nations   READ night about nations   IN A29, A29b
- p. 352, l. 41-42        FOR from them what / A leaf must  
                          READ from them / What a leaf must   IN A29, A29b
- p. 352; 1.46-47        FOR touch preferred the / Spectrum of scents  
                          READ touch preferred / The spectrum of scents   IN A29, A29b
- p.353, l. 29            FOR seizin; our Zion   READ seizin, till our Zion   IN A29, A29b
- p. 355, l.13            FOR all; and up   READ all; or up   IN A29, A29b
- p. 355, l. 45           FOR guilt the insoluble  
                          READ guilt his insoluble   IN A29, A29b
- p. 356, l. 17           FOR The homesick   READ For homesick   IN A29, A29b

### PART TWO THE SEVEN AGES

- p. 358, l. 22           FOR housekeeper's room   READ housekeeper's room   IN A29, A29b
- p. 358, l. 41           FOR laid his life-bet with   READ laid his bet with   IN A29, A29b
- p 358, l., 43            FOR by a merely   READ by he merely   IN A29, A29b
- p. 360, l. 6-7           FOR I skipped to / The shower and



- READ I stumbles / To the shower and IN A29, A29b
- p. 360, l. 9 FOR the hiss of READ the hissing of IN A29, A29b
- p. 360, l. 36 FOR The savage READ That savage IN A29, A29b
- p. 362, l. 40 FOR time to a tidy READ time towards a tidy IN A29, A29b
- p. 362, l. 50 FOR that sometime all READ that some day all IN A29, A29b
- p. 364, l. 38 FOR life lapses out READ life lapsing out IN A29, A29b
- p. 365, l. 12-3 FOR William East is / Entering Olive
- READ William East / Is entering Olive IN A29, A29b
- p. 365, l. 23 FOR prices, peregrinations
- READ prices, the peregrinations A29, A29b
- p. 365, l. 42 FOR helpless. Kind Orpheus READ helpless. Orpheus IN A29, A29b
- p. 366, l. 13 FOR the presented pomp is / A case
- READ the presented picture / Is a case IN A29, A29b
- p. 366, l. 27 FOR On hallowed READ Over hallowed IN A29, A29b
- p. 367, l. 17 FOR gibbets. We had just reached
- READ gibbets; just as we reached IN A29, A29b
- p. 367, l. 19 FOR I got READ And I got IN A29, A29b
- p. 367, l. 48 FOR stains and the READ stains, the IN A29, A29b
- p. 368, l. 19 FOR Right is the ritual READ Right the ritual IN A29, A29b
- p. 370, l. 16 FOR Wandered away into READ Wandered off into IN A29, A29b
- p. 371, l. 5 FOR journey homeward READ journey home IN A29, A29b
- p. 371, l. 6 FOR roads already known
- READ roads one already knows A29, A29b



- p. 380, l. 21            This speech by Malin (30 lines) first appeared as an independent poem,  
"Metropolis," in *Commonweal*, 20 Dec 1946, (C311).
- p. 380, l. 24            FOR men whose magic keeps this  
READ men who keep this    IN A29, A29b
- p. 380, l. 29            FOR and playgrounds for  
READ and paygrounds for    IN CLP, CLPb
- p. 380, l. 33            FOR mild from suburbia,    READ mild and suburbia    IN A29
- p. 381, l. 25            FOR penultimate stop is the    READ penultimate is the    IN A29, A29b
- p. 382, l. 25            This speech by Rosetta (30 lines) first appeared as an independent poem,  
"Spinster's Song," in the *New Yorker*, 28 Sept 1946, (C309).
- p. 383, l. 6             FOR through a window a World that is fallen  
READ through my window a world that has fallen    IN C309
- p. 383, l. 13            FOR look, is a    READ look, in a    IN A29, A29b
- p. 383, l. 23            FOR Is the more    READ Is more    IN A61, A61b
- p. 366, l. 18            These four speeches by Rosetta, Emble, Quant and Malin (25 lines) first  
appeared as an independent poem, "Baroque," in *Changing World*,  
Summer, 1947, (C317).
- p. 687, l. 4             FOR And a chronic chorus    READ And a country chorus    IN C317
- p. 389, l. 14            FOR whims of wind their    READ whims of win their    IN A61, A61b
- p. 389, l. 41            FOR MALIN says:    READ EMBLE says    IN A29, A29b

#### PART FOUR THE DIRGE

- p. 394, l. 7            These sixty-eight (68) lines (4 stanzas) of poetry appeared as an  
independent poem, "Lament for a Lawgiver," in *Horizon*, March, 1948,

(C333).

p. 394, l. 16 FOR The flat READ That flat IN A29, A29b, CLP, CLPb

p. 394, l. 23 No stanza division follows this line in C333.

p. 395, l. 6 No stanza division follows this line in C333.

### PART FIVE THE MASQUE

p 396, l. 2 FOR who known they

READ who know they IN A29, A29b, CLP, CLP

p. 398, l. 43 FOR Innocent be READ Harmless be IN A29, A29b

p. 401, l. 37 FOR spendthrift lot READ spendthrift class IN A29, A29b

p. 403, l. 6 FOR A kingly corpse

READ A kindly corpse IN A29, A29b, CLP, CLPb

p. 403, l. 19 FOR If ever you see READ If you ever see IN A29, A29b

p. 403, l. 35-36 FOR How could I share their / Light elations

READ But how could I share / Their light elations IN A29, A29b

p. 404, l. 1-2 FOR full marks in / House-geography

READ full marks / In house geography IN A29, A29b

p. 404, l. 27 FOR me. Should I READ me. Though I IN A29, A29b

p. 405, l. 3-4 FOR stay to / Be your READ stay / To be your A29, A29b

p. 405, l. 6-7 FOR We mustn't, . . . will scold if / We're not

READ But we mustn't, . . . will scold / If we're not IN A29, A29b

### PART SIX EPILOGUE

In addition to the quotation from John Milton, A29b includes the following three lines of

Latin which appear in no other version of Auden's poem.

Lacrimosa dies illa  
 Qua resurget ex favilla  
 Iudicandus homo reus  
 Thomas a Celano (?), Dies Irae

p. 408, l. 40-54 and 173-174, p. 409, l. 1-2. These seventeen lines first appeared as the second stanza of "Anthem for St. Matthew's Day" in *Litany and Anthem for St. Matthew's Day*, 1946, Northampton, England (A28).

- p.408, l. 40           FOR To elude Him, to lie to Him  
                           READ We elude him, lie to him IN A28
- p.408, l. 41           FOR His appalling promise;   READ Its appalling promise IN A28
- p. 408, l. 42           FOR with us to the end   READ with us always IN A28
- p. 408, l. 43-45       These three lines do not appear in A28.
- p. 408, l. 53-54       FOR It is where we are . . . speaks / Our creaturely cry  
                           READ And when we are . . . speaks our / Disconsolate tongue IN A28
- p. 409, l. 1           FOR mad unbelief to   READ mad belief to IN A28



## PART X. 1948-1957

As we noted in the comments on Part Six, Auden displaced three poems from 1949 for inclusion in Part Six, 1939-1947. Otherwise the division is clear-cut, Part Six ending with the calendar year 1947 and Part Ten beginning with the calendar year 1948. There are eleven “violations” of the terminal date, 1957, unless we presume that these poems are included on the bases of having been written not later than 1957. Although the publication dates of at least nine poems—two poems first appeared in 1958, one poem in 1959 and eight poems for the first time in *Homage to Clio* (1960)—suggest this to be unlikely. The poems in question are

Looking up at the stars, I know quite well (April, 1958)

Out of a gothic North, the pallid children (November, 1958)

No, Virgil, no (December 1959)

And from *Homage to Clio*

A Young Person came out of the mists

As the poets have mournfully sung

Bull-roarers cannot keep up the annual rain

Begot like other children

In that ago when being was believing

Though mild clear weather

A sentence uttered makes a world appear

So large a morning so itself to lean.

So far I (and Mendelson) have been able to determine, Auden included in CSP (1966) 70

of 72 new poems published during the inclusive dates of Part Ten, 1948-1957. All 72 of these poems were reprinted at least once in either *Nones* (1950), *Shield of Achilles* (1955), *Old Man's Road* or *Homage to Clio* (1960). If these figures are accurate, then Auden has included in CSP2 97 per cent of the poems first published during the period 1948-1957. But, even if we restrict our figures to Bloomfield's terminal date, 1955, where we can be reasonably certain of accuracy, Auden's percentage is still high, 96.6 per cent, or 57 of 59 published poems. The inclusiveness of Auden's selections is even more demonstrable when we consider that the two poems he did not include in CSP2 total only 25 lines between them. "Gently, little boat," originally part of the Stravinsky-Auden opera, *The Rake's Progress* (1951), was reprinted only once in *Shield* (1955). "Fulke

Greville" (4 lines) first appeared in the *New Yorker* (4 April 1953) and later became one of the short poems in the "Academic Graffiti" section of *Clio* (1960). Their omission is not significant.

The very inclusiveness of this period in CSP2 raises important question, particularly when we compare the percentage of published poems that Auden included in each of the four sections of CP2: 34 per cent in Part Two, 64 per cent in Part Four, 83 per cent in Part Six and 97 per cent in Part Ten.

Has Auden steadily been maturing as a poet and found, as objectively as possible as possible in the circumstances, that the later poems are aesthetically superior to the earlier work? Is he simply prejudiced in favor of the later work because it more nearly conforms to his own current tastes and philosophies? Has he admitted to the "cannon" progressively more of the later poems just because he feels that they have had less public exposure? Or is he incapable of making a judgment on his own work without the perspective of thirty-odd years? Obviously,



there are no conclusive answers to questions like these, but discussion of them may prove useful if we look first at the revisions for these poems.

Compared to revision in three preceding other sections of CP2, revision in Part Ten is slight indeed. If Auden clearly prefers, for whatever reasons, more of these poems than poems from earlier periods, he also prefers them very nearly as they were originally published. There is no re-writing of whole stanzas or series of lines. The most extensive changes he makes are contained within a single line and these, more often than not, have little significant impact on the meaning of the poem. Of approximately 836 changes in these poems (not including systemic changes such as dropping the initial capitalization of the first word of each line, or the use of italics instead of quotation marks) only 152 are changes in word or diction. Of these 152 changes, 132 could be classified as minor changes (“the ship” for “a ship”), most of which tend to make the line more explicit, more specific (“the ship” later becomes “that ship”). The remaining changes involve punctuation (518), capitalization (69), spelling (58), stanza division (19) and printers’ or proof-readers’ errors (18). In those cases where we are not dealing with arbitrary differences, the changes do represent improvements in the poems, although the order of magnitude is far less than that of the other three sections. There is a question as to how many of these changes are motivated by meter by the count is undoubtedly high.

Looking at these data chronologically, we find that Auden effected over 75 per cent of the 836 before he began preparing the texts for CSP2. He made approximately 437 changes when the poems were reprinted for the first time, and another 196 changes between this second appearance and CSP2 and CP2. For those poems reprinted for the first time in CSP, he made approximately 46 changes. This leaves 157 changes, or 18 per cent of all changes, that Auden made specifically for CSP2 and, consequentially, for CP2, when the CSP2 version was not the

poems' initial reprinting.

What emerges here is the same pattern we have seen in earlier sections: fairly heavy revision upon the occasion of a poem's second appearance followed by sometimes light but continued revisions thereafter. Occasionally, he does nothing a poem. Admittedly, none of the changes for the 1948-1957 poems affects them as much as Auden's revisions affect earlier poems, but the general process is all too familiar to a professional writer. He works the raw material into a shape he is willing to submit to his audience. Once in a great while this is the final form. Much more often, the flaws are apparent only after he has rid himself of the "finished" work, or after the enforced waiting period between letting go the manuscript and seeing the words in print (probably the point at which most revision takes place), or in the preparation for a new re-appearance of the poem.

When the emphasis on late revision or when late revision is as heavy or heavier than initial revision, the poems are almost always poems Auden has put aside for a comparatively long period of time. A prime example is "Some say that love's a little boy" (p. ).

Auden's method of revision then is not at all unusual. As a poet, a writer, a craftsman, he finds the flaws are more readily apparent in material on which he has gained some perspective, whether through the passage of time or the lost sense of exclusive ownership that accompanies publication. In short, he finds it easier to deal with "cold" material than he does to handle "hot" copy.

Perspective is certainly important to Auden the poet as he becomes editor of his own work. That the percentage of poems included in CSP2 and CP2 becomes progressively higher as the dates of initial publication fall later and later argues that Auden's judgment is more reserved as his distance in time from the poem is shortened. While it seems reasonable that he would be

more certain of the relationship to his “poetic intentions (CSP2, p.15) of a poem from the ‘30’s than one from the ‘50’s, I don’t think we can completely discard the notion of providing additional exposure for this group of poems. None of them appeared in CP or CSP and only about half of them in PA and PAb. This line of reasoning would apply only to the 1948-1957 poems, but Auden’s now reluctance to discard poems without having considerable perspective on them would explain the entire trend of progressive inclusiveness.

We can scarcely doubt that the effect of both revision and selection is, by and large, greater conformity, consciously or not, to Auden’s views and tastes at any given time. How, unless we ascribe to him some devious or cynical motive, could it be otherwise? Exceptionally, as we have noted in Part Two, Auden quite consciously does allow some poems to stand as examples of types of poetry to which he does not expect to return, but the greater tendency is unavoidably toward “poetic intentions” at the time. Those intentions seem reasonably clear and constitute a movement away from both the “clipped lyric” and the “ornate style,” as identified by Spears, toward a more relaxed, “longer and more loosely-articulated line” (Hoggart, *British Writers and Their Work*, No. 5, p. 104).

In this development lies the center of Joseph Warren Beach’s quarrel with Auden. Auden is committed to movement and change—“I agree with Valery: A poem is never finished; it is only abandoned” (CSP2, p. 16)—while Beach expected “poems to be mystic unities which come into existence by inspiration at one time and have a single definite meaning for the poet” (Spears, p. 202). Beach is rather in the position of railing at an Aristotelian *poetes* for not being a Platonic *vates*

Much the same attitudes that apply to revision apply to editing. Beach feels that a poem once written, or at least published, automatically becomes an immutable part of the “canon.”

Auden, on the other hand, thinks it perfectly natural to abandon a poem completely if it seems “dishonest, or bad-mannered, or boring” (CSP2, p. 15). Clearly, Beach over-states his case when he “assumes that Auden’s revisions and deletions are to be explained by the changes in his political and religious convictions” (Spears, p. 202) as when, for example, he is silent on the subject of “Spain.” But Auden as clearly over-reacts when he says that has “never, consciously at any rate, attempted to revise my former thoughts and feelings, only the language in which they were first expressed when, on further consideration, it seemed to me inaccurate, lifeless, prolix or painful to the ear” (CSP2, p. 16). Consider for example his handling of “Young men late in the night”(p. 000).

Forced to choose between the two position, I should think there is more weight of evidence to Auden’s “purely” aesthetic position, but Spears probably comes closest to a reasonable resolution of the differences in point of view: “. . . the two cannot be separated entirely because the weakest poems tend to be those that deal most explicitly in ideas or are closest to propaganda” (p. 202).

## Appendix X. 1948-1957

### Let out where two fears intersect, a point selected

A32	N, p. 23	Air Port
A32b	N, p. 19	As above
A56	CSP, p. 237	In Transit
A56b	CSP, p. 237	As above
	CP2, p. 413	As above
33	FOR or to Mother READ to our mother	IN A32, A32b
46	FOR bird, maculate cities are spared	
	READ bird, a maculate city is spared	IN A32, A32b

and two (2) inconsequential differences.

### If it form the one landscape that we, the inconstant ones,

C338	<i>Horizon</i> , XVIII, 103 (July 1948), 1	In Praise of Limestone
A32	N, p. 13	As above
A32b	N, p. 11	As above
A40	PA, p. 129	As above
A40b	PA, p. 114	As above
A56	CSP2, p. 238	As above
A56b	CSP2, p. 238	As above
A59	SelP, p. 74	As above
	CP2, p. 414	As above

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- 9 FOR The butterfly and the lizard; READ The fern and the butterfly IN C338
- 12 FOR son, for the flirtatious male who lounges  
READ son, for the nude young male who lounges IN C338, A32, A32b
- 13 FOR rock in the sunlight, never  
READ rock displaying his dildo, never IN C338, A32, A32b
- 22 FOR threes, at times READ threes, sometimes IN AV TO A56
- 60 No stanza division follows this line in A56, A56b
- 73 FOR these marble statues READ these solid statues IN AV TO A56
- and fourteen (14) inconsequential differences.

**There is a time to admit how much the sword decides**

- C340 *Botteghe Oscure*, 2 ([Autumn] 1948), 243 Ischia For Brian Howard
- C369 *Nation*, 170, 16 (22 April 1950), 374 As above
- A32 N, p. 25 Ischia [FOR BRIAN HOWARD]
- A32b N, p. 21 As above
- A56 CSP2, p. 241 Ischia (for Brian Howard)
- A56b CSP2, p. 241 As above
- CP2, p. 416 As above

- 9 FOR as our siblings. Then READ as his siblings: Then IN A32, A32b  
READ as his siblings. But IN C340, C369
- 21 FOR from soiled productive READ from gross productive IN C340, C369
- 24 FOR underneath your READ Under your IN C340
- 62 FOR Whose annual patronage, they say, is bought with blood.

READ Whose patronage, they say, is annually bought with blood.

and twelve inconsequential (12) differences.

**Yes, these are the dog-days, Fortunatus:**

C357	<i>Horizon</i> , XX, 118 (Oct 1949), 209	Under Sirius
A32	N, p. 45	As above
A32b	N, p. 39	As above
A40	PA, p.143	As above
A40b	PA, p. 127	As above
A56	CSP2, p, 243	As above
A56b	CSP2, p. 243	As above
CP2,	p. 417	As above

8 FOR Drug though She may, the

READ Drug as she may the IN AV TO A56

and six (6) inconsequential differences.

**Sirocco brings the minor devils:**

C357	<i>Horizon</i> , XX, 118 (Oct 1949), 211	Cattivo Tempo
A32	N, p. 50	As above
A32b	N., p. 43	As above
A56	CSP2, p. 245	As above
A56b	CSP2, p. 245	As above
	CP2, p. 419	As above

There are two (2) inconsequential differences.

**A shot: from crag to crag**

C340	<i>Third Hour</i> , VI (1954), 3	Hunting Season
A35	SA, p. 40	As above
A35b	SA, p. 40	As above
C485	<i>Perspectives USA</i> , 14 (Winter 1956), 22	As above
A56	CSP2, p. 247	As above
A56b	CSP2, p. 247	As above
	CP2, p. 420	As above

6 No stanza division follows this line in C485.

12 No stanza division follows this line in C485.

and three (3) inconsequential differences.

**The sailors come ashore**

C396	<i>Listener</i> , XLVII, 1192 (3 Jan 1952), 23	Fleet Visit
A35	SA, p. 38	As above
A35b	SA, p. 35	As above
A40	PA, p. 154	As above
A40b	PA, p. 137	As above
A56	CSP2, p. 247	As above
A56b	CSP2, p. 247	As above
A59	SelP, p. 77	As above
	CP2, p. 420	As above

7 FOR bit lost, set down READ bit lost and alone IN C396



- 8 FOR In this unamerican place READ Set down in this foreign place IN C396
- 19 FOR But their ships READ But the ships IN C396, A35
- 20 FOR Of this harbour READ Of the harbour IN C396, A35, A35b
- 30 FOR the billions they READ the millions they IN AV TO A56

and four (4) inconsequential differences.

**This graveyard with its umbrella pines**

- C527 *Gemini*, 3 (Autumn 1957), p. 73 Island Cemetery
- \*C547 *Inventario*, XIV, 1-6 (Jan-Dec 1959), 185 Island Cemetery
- A42 HTC, p. 58 An Island Cemetery
- A42b HTC, p. 59 An Island Cemetery
- A56 CSP2, p. 248 An Island Cemetery
- A56b CSP2, p. 248 An Island Cemetery
- CP2, p. 421 An Island Cemetery
- 2 FOR Is inferior in status to the vines
- READ Is lower in status than the vines, IN C527
- 11 FOR washed, folded READ washed, then, folded IN C527
- 13 FOR Curiosity made me stop READ The other day I chanced to stop IN C527
- 15 FOR Bards have taken it too amiss READ Why should bards take it amiss IN C527
- 19 FOR The solid structures they leave
- READ These solid structures we leave IN C527
- 20 FOR Are no discredit READ Do no discredit IN C527
- 32 FOR mount which has READ mount that has IN C527

and seven (7) inconsequential differences.

**There were lead-mines before the Romans**

A32	N, p. 47	Not in Baedeker
A32b	N, p. 41	As above
A56	CSP2, p. 249	As above
A56b	CSP2, p. 249	As above
	CP2, p. 422	As above

51 A stanza division follows this line in A32, A32b

and two (2) inconsequential differences.

**From this new culture of the air we finally see,**

C459	<i>Listener</i> , LII, 1346 (16 Dec 1954), 1066	Ode to Gaea
A35	SA, p. 55	As above
A35b	SA, p. 55	As above
A56	CSP2, p. 251	As above
A56b	CSP2, p. 251	As above
	CP2, p. 423	As above

44 FOR pilgrims thirteen gods ago READ pilgrims seven gods ago IN C459, A35b

49 FOR mortals is the READ mortals in the IN A35b

57 FOR six foot is READ six feet is IN C459

and twenty-four (24) inconsequential differences.

**Deep, deep below our violences,**

C454	<i>London Magazine</i> , I, 10 (Nov 1954), 15	Winds (for Alexis Leger)
A35	SA, p. 11	( <i>Bucolics</i> ) I Winds (for Alexis Leger)

A35b	SA, p. 15	(Bucolics) 1. Winds For Alexis Leger
A40	PA, p. 161	(Bucolics) Winds For Alexis Leger
A40b	PA, p. 143	As above
A56	CSP2, p. 255	(Bucolics) 1. Winds (For Alexis Leger)
A56b	CSP2, p. 255	As above
A59	SelP, p. 87	As above
	CP2, p. 427	As above

1 FOR Deep. deep below our violences,

READ Deep below our violences IN C545, A35, A35b, A40, A40b

and eight (8) inconsequential differences.

### **Sylvan meant savage in those primal woods**

C407	<i>Listener</i> , XLVIII, 1240 (11 Dec 1952), 974	Woods
B51	<i>New Poems by American Poets</i> , 1953, p. 8	As above
A35	SA, p. 11	(Bucolics) II Woods (for Nicholas Nabakov)
A35b	SA, p. 18	(Bucolics) 2. Woods For Nicholas Nabakov
A40	PA, p. 163	(Bucolics) Woods for Nicholas Nabakov
A40b	PA, p. 145	As above
A56	CSP2, p. 257	(Bucolics) 2. Woods (For Nicholas Nabakov)
A56b	CSP2, p. 257	As above
A59	SelP, p. 89	As above
	CP2, p. 427	As above

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1 FOR Sylvan meant savage READ Sylvan men at  
savage IN R41a

8 FOR and a stocks READ and stocks IN A35

and ten (10) inconsequential differences.

**I know a retired dentist who only paints mountains,**

A34 *Mountains*, 1954 Mountains

A35 SA, p. 17 (Bucolics) III Mountains (for Hedwig  
Petzold)

A35b SA, p. 20 (Bucolics) 3. Mountains For Hedwig  
Petzold

A40 PA, p. 165 (Bucolics) Mountains For Hedwig Petzold

A40b PA, p. 147 As above

A56 CSP2, p. 258 (Bucolics) 3. Mountains (For Hedwig  
Petzold)

A56b CSP2, p. 258 As above

A59 SelP p. 91 As above

CP2, p. 428 As above

2 FOR Masters rarely care

READ Masters seldom care IN AV TO A56

17 FOR Are bred on READ Are grown on IN A34

38 FOR make it so plain READ make it so clear IN A34

45 FOR refuge. That boy READ refuge. The boy IN A34

48 FOR And that quiet READ And the quiet IN A34

51 FOR These farms READ The farms IN A34

58 FOR high-spirited son of some gloomy

READ highspirited son of a gloomy IN A34

66 FOR Are awfully READ Is awfully IN AV TO A65

and twenty-one (21) inconsequential differences.

**A lake allows an average father, walking slowly,**

B51 *New Poems by American Poets*, 1953, 6 Lakes

A35 SA, p. 20 (Bucolics) IV Lakes (for Isaiah Berlin)

A35b SA, p. 23 (Bucolics) 4 Lakes For Isaiah Berlin

A40 PA, p. 167 (Bucolics) Lakes For Isaiah Berlin

A40 PA p. 149 As above

A56 CSP2, p. 260 (Bucolics) 4. Lakes (For Isaiah Berlin)

A56 CSP2, p. 260 As above

A59 SelP, p. 93 As above

CP2, p. 430 As above

14 FOR torture, white from READ torture, fresh from IN B51

21 FOR The path READ Its path IN A35, A35b

51 FOR wondering what sort READ wondering which class IN B51

54 FOR off their names READ off the names IN B51

and four (4) inconsequential differences.

**Old saints on millstones float with cats**

A35 SA, p. 23 (Bucolics) V Islands (For Giocondo Sacchetti)

A35b SA, p. 25 (Bucolics) 5. Islands (For Giocondo Sacchetti)

A40	PA, p. 169	(Bucolics) Islands For Giocondo Sacchetti
A40b	PA, p. 150	As above
A56	CSP2, p. 262	(Bucolics) 5. Islands (For Giocondo Sacchetti)
A56b	CSP2, p. 262	As above
A59	SelP, p. 94	As above
	CP2, p. 431	As above

There is one (1) inconsequential difference.

**I can imagine quite easily ending up**

C440	<i>London Magazine</i> , I, 3 (April 1954), 13	Plains (For Wendell Johnson)
C451	<i>Atlantic</i> , CXCIV, 5 (Nov 1954), 49	Plains
A35	SA, p. 25	(Bucolics) VI Plains (For Wendell Johnson)
A35b	SA, p. 27	(Bucolics) 6. Plains For Wendell Johnson
A40	PA, p. 171	(Bucolics) Plains For Wendell Johnson
A40b	PA, p. 152	As above
A56	CSP2, p. 263	(Bucolics) 6. Plains (For Wendell Johnson)
A56b	CSP2, p. 263	As above
A59	SelP, p. 96	As above
	CP2, p. 431	As above
10	FOR That pecking READ How pecking IN C440	
44	FOR Though it is here READ But it's here IN C440, C451, A35a	
44	FOR At this brook READ At this ditch IN C440, C451	

55 FOR rivers howling, READ rivers screaming, IN AV TO A56

and seventeen (17) inconsequential differences.

**Dear water, clear water, playful in all your streams,**

C445	<i>Encounter</i> , II, 6 (June 1954), 30	Streams (For Elizabeth Drew)
C473	<i>Atlantic</i> , CXCIV, 5 (May 1955), 126	Streams
A35	SA, p. 28	(Bucolics) VII Streams (for Elizabeth Drew)
A35b	SA, p. 30	(Bucolics) 7. Streams For Elizabeth Drew
C485	<i>Perspectives USA</i> , 14 (Winter 1956), 23	Streams (For Elizabeth Drew)
A40	PA, p. 174	(Bucolics) Streams For Elizabeth Drew
A40b	PA, p. 154	As above
A56	CSP2, p. 266	(Bucolics) 7. Streams (For Elizabeth Drew)
A56b	CSP2, p. 266	As above
A59	SelP, p. 98	As above
	CP2, p. 433	As above

9 FOR Nobody suspects READ no one suspects IN C445

39 FOR tells of READ Speaks of IN C399

56 FOR bird-watchers crept through mossy

READ bird-watchers stalked the mossy IN AV TO A56

66 FOR so sound in READ So round in IN AV TO A56

and twenty-two (22) inconsequential differences.

**At peace under this mandarin, sleep, Lucina,**

*C464 <i>Semi-colon</i> , I, 2 ([1955]), 2	In Memoriam L. K-A.
A35 SA, p. 53	In Memoriam L. K-A (1950-52)
A35b SA, p. 53	In Memoriam L. K. A. 1950-1952
A40 PA, p. 160	As above
A40b PA, p. 142	As above
A56 CSP2, 268	(Shorts) IN MEMORIAM L. K-A 1950-1952
A56b CSP2, 268	As above
CP2, p. 435	(Shorts) [1]

There are two (2) inconsequential differences.

**To save your world you ask this man to die:**

A35 SA, p. 54	Epitaph for the Unknown Soldier
A35b SA, p. 54	As above
A56 CSP2, p. 268	(Shorts) Epitaph for the Unknown Soldier
A56b CSP2, p. 268	As above
CP2, p. 435	(Shorts) [2]

There is one (1) inconsequential difference.

**O where would those choleric boys,**

A35 SA, p. 47	A Sanguine Thought
A35b SA, p. 47	As above
A56 CSP2, p. 269	(Shorts) [untitled]
A34b CSP2, p. 269	As above



CP2, p. 436

(Shorts) [3] [untitled]

There are two (2) inconsequential differences.

**Behold the manly mesomorph**

A32 N, p. 63

Footnotes to Dr. Sheldon 1.

A32b N, p. 56

As above.

A56 CSP2, p. 269

(Shorts) [untitled]

A56b CSP2, p. 269

As above

CP2, p. 436

(Shorts) [4] [untitled]

10 FOR almost girlish, in READ almost girling, in IN A32b

There is one (1) inconsequential difference.

**Give me a doctor, partridge-plump,**

A32 N, p. 63

Footnotes to Dr. Sheldon 2.

A32b N, p. 56

As above

A56 CSP2, p. 269

(Shorts) [untitled]

A56b CSP2, p. 269

As above

CP2, p. 436

(Shorts) [5] [untitled]

There are three (3) inconsequential differences,

**Fair is Middle-Earth nor changes, though to Age,**

A35 SA, p. [9]

[untitled: epigraph for Bucolics]

A35b SA, p. [13]

As above

A56 CSP2, p. 270

(Shorts) [untitled]

A56b CSP2, p. 270

(Shorts) [untitled]

CP2, p. 436

(Shorts) [6] [untitled]

There are no differences in this poem.

**A Young Person came out of the mists**

A42 HTC, p. 68

History of the Boudoir

A42b HTC, p. 69

As above

A56 CSP2, p. 270

(Shorts) [untitled]

A56b CSP2, p. 270

As above

CP2, p. 436

(Shorts) [7] [untitled]

There is one (1) inconsequential difference.

**As the poets have mournfully sung,**

A42 HTC, p. 74

The Aesthetic Point of View

A42b HTC, p. 74

As above

A56 CSP2, p. 270

(Shorts) [untitled]

A56b CSP2, p. 270

As above

CP2, p. 437

(Shorts) [8] [untitled]

There are two (2) inconsequential differences.

**Guard, Civility, with guns**

A35 SA, p. [33]

[untitled: epigraph for In Sunshine and in Shade]

A35b SA, p. [33]

As above

A56 CSP2, p. 270

(Shorts) [untitled]

A56b CSP2, p. 270

As above

CP2, p. 437

(Shorts) [9] [untitled]

There is one (1) inconsequential difference.

**Bull-roarers cannot keep up the annual rain**

A42 HTC p. [v]

For E. R. and A. E. Dodds [dedicatory poem]

A42b HTC p. [7]

As above

A56 CSP2, p. 270

(Shorts) [untitled]

A56b CSP2, p. 270

As above

CP2, p; 437

(Shorts) [10] [untitled]

4 FOR dry-farming shall still READ dry farming may still IN A42, A42b

and three (3) inconsequential differences.

**From bad lands where eggs are small and dear,**

A35 SA, p. [5]

For Lincoln and Fidelma Kirstein [dedicatory poem]

A35b SA, p. [7]

As above

A40 PA, p. [3]

[untitled]

A40 PA, p. [iii]

As above

A56 CSP2, p. 270

(Shorts) [untitled]

A56b CSP2, p. 270

As above

CP2, p. 437

(Shorts) [11] [untitled]

There are six (6) inconsequential differences.

**Deftly, admiral, cast your fly**

C342 Horizon, XVIII, 107 (Nov 1948), 302

Song

C347	Voices: A Quarterly of Poetry, 137 (Spring 1949), 22	As above
A32	N, p. 20	As above
A32b	N, p. 17	As above
A40	PA, p. 134	As above
A40b	PA, p. 119	As above
A56	CSP2, p. 271	(Five Songs) I [untitled]
A56b	CSP2, p. 271	As above
	CP2, p. 437	As above
15	FOR bridge between your properties	
	READ bridge outside your memories IN C342	

and five (5) inconsequential differences.

**The Emperor's favourite concubine**

A32	N, p. 34	Music Ho
A32b	N, p. 29	As above
A56	CSP2, p. 271	(Five Songs) II [untitled]
A56b	CSP2, p. 271	As above
	CP2, p. 438	As above

There is one (1) inconsequential difference.

**A starling and a willow-wren**

C423	<i>Encounter</i> , I, 2 (Nov 1953), 12	The Willow Wren and the Stare
A35	SA, p. 41	As above

A35b	SA, p. 41	As above
40	PA, p. 155	As above
A40b	PA, p. 138	As above
A56	CSP2, p. 272	(Five Songs) III [untitled]
A56b	CSP2, p. 272	As above
	CP2, p. 438	As above
42	FOR of that Joy READ of the Joy IN C423	

and nineteen (19) inconsequential differences

**‘When rites and melodies begin**

C448	<i>TLS</i> , 53 <sup>rd</sup> year. 2746 (American Writing Today, 17 Sept 1954), vi	The Trial
C458	<i>Harper’s Bazaar</i> , LXXXVIII, 12 (16 Dec 1954), 100	The Proof
A35	SA, p. 43	As above
A35b	SA, p. 43	As above
A40	PA, p. 157	As above
A40b	PA, p. 139	As above
A56	CSP2, p. 273	(Five Songs) IV [untitled]
A56b	CSP2, p. 273	As above
	CP2, p. 439	above

There are nine (9) inconsequential differences.

**Make this night loveable,**

A35	SA, p. 52	Nocturne II
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A35b	SA, p. 52	As above
A40	PA, p. 159	Nocturne
A40b	PA, p. 141	As above
A56	CSP2, p. 274	(Five Songs) V [untitled]
A56	CSP2, p. 274	As above
	CP2, p. 440	As above

There are three (3) inconsequential differences.

**When things began to happen to our favourite spot,**

B38 *T. S. Eliot: A symposium . . .*, compiled by Richard March and M. J. Tambimuttu, 1948, p. 43.

		For T. S. Eliot
A32	N, p. 71	To T. S. Eliot on His Sixtieth Birthday. (1948)
A32b	N, p. 63	To T. S. Eliot on His Sixtieth Birthday [1948]
A56	CSP2, p. 275	Three Occasional Poems) I. To T. S. Eliot on His Sixtieth Birthday. (1948)
A56b	CSP2, p. 275	As above.
	CP2, p. 440	As above

5 FOR blank day after day READ Day after day IN B38

7 FOR did much to READ did most to IN B38

and nine (9) inconsequential differences.

**Relax, Maestro, put your baton down:**

C487	<i>Harper's Bazaar</i> , XC, 1 (Jan 1956), 96	Metologue to The Magic Flute
C489	<i>The Listener</i> , LX, 1404 (26 Jan 1956), 137	Metologue to 'The Magic Flute'

In Memoriam, W. A. Mozart,  
b. January 27, 1756

- A37 *The Magic Flute*. New York, Random House, 1956, p. 37  
Metatalogue
- A37b *The Magic Flute*. London, Faber, 1957, p. 39  
As above
- A42 HTC, p. 69  
Metatalogue to *The Magic Flute*
- A42b HTC, p. 70  
Metatalogue to *The Magic Flute*
- A56 CSP2, p. 276  
(Three Occasional Poems) II. Metatalogue to  
The Magic Flute
- A56b CSP2, p. 276  
As above
- CP2, p. 441  
As above
- 4 FOR speak this Metatalogue READ speak the Metatalogue IN A35, A35b  
READ speak of the Metatalogue IN C489
- 16 FOR praise but not to sell Mozart READ praise—but not to sell—Mozart IN C489
- 28 FOR treasure-hoard READ treasure-chest IN C489
- 43 FOR in solemn silence READ in reverent silence IN C489
- 56-60 Lines 56-59 are bracketed in A42, A42b, A56, A56b. CP2
- 67 FOR views of Female READ views on Female IN C487, C489, A37, A37b
- 67 No stanza division follows this line in C487, C489, A37, A37b, A42, A42b
- 73 In C489 a footnote to this line reads, “The British reader should substitute the names of  
Newnham, Somerville, etc.”
- 80 FOR we are sad READ one is sad IN C487, C489, A37, A37b
- 86 FOR that lasts two READ that lives two IN C487, C489, A37, A37b
- 95 FOR Places his wretched READ Place the wretched IN C487, C489, A37, A37b
- 98 FOR the men in READ the man in IN A37, A37b

106 FOR know nothing—which READ know little—which IN C487, C489, A37, A37b

121 FOR in toilet humour READ in toiler humour IN CSP2

and sixty-two (62) inconsequential differences.

**Let both our Common Rooms combine to cheer**

All versions are untitled but carry this headline: Lines addressed to Dr, Claude Jenkins, Canon of Christ Church, Oxford, on the occasion of his Eightieth Birthday. (May 26<sup>th</sup>, 1957)

A42	HTC, p. 91	[untitled]
A42b	HTC, p. 91	As above
A56	CSP2, p. 279	(Three Occasional Poems) III [untitled]
A56b	CSP2, p. 279	As above
	CP2, p. 443	As above

9-12 These lines are bracketed in A56, A56b, CP2

and five (5) inconsequential differences.

**As I listened from a beach-chair in the shade**

A32	N, p. 18	Their Lonely Betters
A32b	N, p. 15	As above
A40	PA, p. 133	As above
A40b	PA, p. 118	As above
A56	CSP2, p. 280	As above
A56b	CSP2, p. 280	As above
	CP2, p. 444	As above

9 FOR Not one READ No one IN A56, A56b



and one (1) inconsequential difference.

**Woken, I lay in the arms of my own warmth and listened**

C518 *New Yorker*, XXXIII, 3 (9 March 1957), 38 First Things First

A42 HTC, p. 56 As above

A42 HTC, p. 58 As above

A56 CSP2, p. 281 As above

A56b CSP2, p. 281 As above

A59 SelP, p. 82 As above

CP2, p. 444 As above

There are ten (10) in consequential differences.

**Looking up at the stars, I know quite well**

C538 *Esquire*, XLIX, 4 (April 1958), 82 The More Loving One

C574 *New York Times*, 21 Aug 1960, section 7, p.2  
As above

A42 HTC, p. 31 As above

A42b HTC, p. 38 As above

A56 CSP2, p. 282 As above

A56b CSP2, p. 282 As above

CP2, p. 445 As above

There are two (2) inconsequential differences.

**Self-drivers may curse their luck,**

A35 SA, p. 48 A Permanent Way

A35b	SA, p. 48	As above
A40	PA, p. 158	As above
A40b	PAb, p. 140	As above
A56	CSP2, p. 282	As above
A56b	CSP2, p. 282	As above
	CP2, p. 445	As above
24	FOR made? READ made. IN AV except A56, A56b, CP2 and one (1) inconsequential difference.	

**Appearing unannounced, the moon**

C385	<i>Botteghe Oscure</i> , VIII, ([Autumn] 1951), 222	A Face in the Moon
C430	<i>Third Hour</i> , VI (1954), 4	The Moon Like X
A35	SA, p. 50	Nocturne I
A35b	SA, p. 50	As above
A56	CSP2, p. 283	Nocturne
A56b	CSP2, p. 283	As above
	CP2, p. 446	As above

In C385, this poem is set in bold face italics throughout.

4	No stanza division follows this line, nor are there stanza divisions anywhere in C430.	
11	FOR of barren craters care READ of cold volcanoes care IN C385	
14	FOR The baser frankness wins READ The franker baseness wins, IN C385, C430	
15	FOR mind which dares READ mind that dares IN C430	
19	FOR but ths mask READ but a mask IN C385	

and ten (10) inconsequential differences.

**Be patient, solemn nose**

- C373 *Harper's Magazine*, CCI, 1205 (Oct 1950), 58  
Precious Five
- A32 N, p. 75 As above
- A32 N, p. 67 As above
- A40 PA, p. 148 As above
- A40b PA, p. 131 As above
- A56 CSP2, p. 285 As above
- A56b CSP2, p. 285 As above
- CP2, p. 447 As above
- 10 FOR Its oracle and riddle READ An oracle, a riddle IN C373
- 42 FOR At any READ In any IN C373
- 52 FOR And blows READ The blows IN C373
- 108 FOR In honor of READ In memory of IN C373
- 109 FOR The old self READ That old self IN C373
- 111 In C373, this line follows line 108.
- 118 FOR Telling for Her READ Telling of Her IN AV TO A56
- 141 This line is not italicized in C373. and reads: To bless what is for being,
- 144 FOR disagreeing? READ disagreeing. IN AV TO A56

and thirty-five (35) inconsequential differences.

**The eyes of the crow and the eye of the camera open**

- C360 *Horizon*, XX, 119 (Nov 1949), 287 Memorial for the City

**308** AUDEN'S REVISIONS

A32	N, p. 39	As above
A32b	N, p. 34	As above
A40	PA, p. 142	Barbed Wire [Part III only]
A40b	PA, p. 125	As above
A56	CSP2, p. 289	Memorial for the City (In memoriam Charles Williams, d. April 1945)
A56b	CSP2, p. 289	As above
	CP2, p. 450	As above

**I**

23 No stanza division follows this line in A32, A32b

**II**

43 FOR facts, the acts READ facts and acts IN C360

65 FOR The groundlings wept READ The groundling wept IN C360

78 FOR national capital Mirabeau READ national capitol Mirabeau IN C360

90 FOR Guided by READ Led by IN C360

**III**

126 FOR This is READ There is IN C360

128 FOR This is READ There is IN C360

129 This line is omitted from A40, A40b.

**IV**

130 FOR have fallen irrevocably with READ have fallen with IN C360

130 FOR been able to cry READ been given the chance to cry IN C360

131 FOR my frailty cost READ my indecision cost IN C306

133 FOR the sheep's-eyes of Narcissus; I was angry

READ the sheeps-eyes of Narcissus nor by the whining Echo; I was angry IN C360

- 140 FOR Faustus with Helen READ Faustus and Helen IN C360
- 141 FOR With Hamlet I had no patience  
READ Hamlet I had no patience with IN C360
- 142 FOR missing entry in READ missing item in IN C360
- 143 FOR in all his intrigues; READ in every intrigue; IN C360
- 145 FOR that too-great city; READ that once-great city; IN C360
- 146 FOR the public side READ the fashionable side IN C360

and twenty-two (22) inconsequential differences.

**She looked over his shoulder**

- |      |  |                        |
|------|--|------------------------|
| C403 | <i>Poetry</i> , LXXXI, 1 (Oct 1952), 3 | The Shield of Achilles |
| A35  | SA, p. 35                              | As above               |
| A35  | SA, p. 35                              | As above               |
| A40  | PA, p. 152                             | As above               |
| A40b | PA, p. 135                             | As above               |
| A56  | CSP2, 294                              | As above               |
| A56b | CSP2, p. 294                           | As above               |
| A59  | SelP, p. 78                            | As above               |
|      | CP2, p. 454                            | As above               |
- 35 FOR Watched from without and READ Watched from outside and IN C403
- 42 FOR foes liked to READ foes like to IN A35

and twenty-four (24) inconsequential differences.

### 310 AUDEN'S REVISIONS

#### No, Virgil, no:

C563	<i>Mid-Century</i> , 7 (Dec 1959), 17	Secondary Epic
A42	HTC, p. 26	As above
A42b	HTC, p. 34	As above
A56	CSP2, p. 296	As above
A56b	CSP2, p. 296	As above
	CP2, p. 455	As above
13	FOR cause could he READ cause should he	IN A42
15	FOR Why a curtain READ Why the curtain	IN C563
18	FOR Euphrates, Araxes READ Ataraxes, Euphrates	IN C563
21	FOR Inspecting troops and gifts for READ Inspecting gifts and troops for	IN C563
27	FOR Scrawled at the READ Scrawled on the	IN C520

and fifteen (15) inconsequential differences.

#### Serious historians care for coins and weapons,

C479	<i>London Magazine</i> , II, 9 (Sept 1955), 15	Makers of History
A36	OMR, p. [11]	As above
A42	HTC, p. 22	As above
A42b	HTC, p. 30	As above
A56	CSP2, p. 297	As above
A56b	CSP2, p. 297	As above
	CP2, p. 456	As above
1	FOR historians care for coins READ historians study coins	IN C479, A36

and ten (10) inconsequential differences

**Begot like other children, he**

- |      |               |             |
|------|---------------|-------------|
| A42  | HTC, p. 24    | T the Great |
| A42b | HTC, p. 32    | As above    |
| A56  | CSP2, p. 299  | As above    |
| A56b | CSP2, p. 299. | As above    |
|      | CP2, p. 457   | As above    |
- 21 FOR regions, travellers avow, READ regions, so historians say, IN A42. A42b
- 22 FOR recovered even now.) READ recovered to this day.) IN A42, A42b
- and four (4) inconsequential differences.

**In the bad old days it was not so bad:**

- |      |   |              |
|------|---|--------------|
| C342 | <i>Horizon</i> , XVIII, 107 (Nov 1948), 300 | The Managers |
| C352 | <i>Reporter</i> , I, 2 (10 May 1949), 18    | As above     |
| A32  | N, p. 36                                    | As above     |
| A32b | N, p. 31                                    | As above     |
| A40  | PA, p. 139                                  | As above     |
| A40b | PAb, p. 123                                 | As above     |
| A56  | CSP2, p. 300                                | As above     |
| A56b | CSP2, p. 300                                | As above     |
|      | CP2, p. 459                                 | As above     |
- 6 FOR Objects READ Objets IN C342
- 6 FOR Objects, books, girls, horses READ Objects, girls and Horses IN C352
- 14 FOR the species of READ the sort of IN C342, C352
- 28 FOR today with such quiet READ today with quiet IN C342, C352

## 312 AUDEN'S REVISIONS

- 43 FOR From woods READ Out of woods IN C352
- 44 FOR There drift the scents READ Drift the scents IN C342, C352
- 57 FOR blame. If, to READ blame; then if, to IN C342, C352
- 58 FOR go a-playing, their READ go out to play, their IN C342
- 62 FOR rule must be a calling READ rule is a calling IN C342
- 65 FOR taking necessary risks, READ taking a necessary risk IN C342, C352

and nine (9) inconsequential differences.

### **No use invoking Apollo in a case like theirs;**

C495 *Poetry London-New York*, I, 1 (March-April 1956), 7  
The Epigoni

C499 *Nimbus*, III, 3 (Summer 1956), 3 As above

A36 OMR, p. [10] As above

A42 HTC, p. 29 As above

A42b HTC, p. 36 As above

A56 CSP2, p. 302 As above

A56b CSP2, p. 302 As above

CP2, p. 460 As above

3 FOR again, one READ again, not one IN C499

8-9 FOR (They would . . . had some);

READ (Supposing they had some): in C499

17 FOR To their credit, a READ But, to their credit, a IN C499, A36

and nine (9) inconsequential differences.



**Hail, future friend, who present I**

A36	OMR, p. [16]	C. 500 A. D.
A42	HTC, p. 60	Bathtub Thoughts (c. 500-c.1950)
A42	HTC, p. 61	As above
A56	CSP2, p. 303	As above
A56b	CSP2, p. 303	As above
	CP2, p. 461	As above

The first ten lines of this poem are set in italics in all versions.

2	FOR	With gratitude now	READ	With confidence now	IN A36
10	FOR	As gods nor love nor death can			
	READ	As time nor love nor gods can	IN A36		
10		No stanza division follows this line in A36.			
11	FOR	So thought, I thought, the	READ	So thought (I think) the	IN A36
12	FOR	To take his last	READ	Taking his last	IN A36

and four (4) inconsequential differences.

**Across the Great Schism, through out whole landscape,**

C485	<i>Perspectivs USA</i> , 14 (Winter 1956), 20	The Old Man's Road
A36	OMR, p. [7]	As above
C525	<i>Listen</i> , II, 3 (Summer-Autumn 1957), 8	As above
A42	HTC, p. 61	As above
A42b	HTC, p. 62	As above
A56	CSP2, p. 304	As above
A56b	CSP2, p. 304	As above
A59	SelP, p. 83	As above

### 314 AUDEN'S REVISIONS

CP2, p. 461 As above

7 FOR stiles, gates, hedge-gaps it READ stiles, hedge-gaps it IN A36

24 FOR to this course READ to its course A36

and fifteen (15) inconsequential differences.

#### All fables of adventure stress

C500 *New Statesman*, LI, n.s. 1317 (9 June 1956), 658  
The History of Science

A36 OMR, p. [13] As above

A42 HTC, p. 66 As above

A42b HTC, p. 67 As above

A56 CSP2, p. 305 As above

A56b CSP2, p. 305 As above

CP2, p. 462 As above

4 FOR flaxen-haired READ golden-haired IN A36

10 FOR And dogs READ Or dogs IN C500, A36

19 FOR But when READ Yet, when IN A36

30 FOR one can err READ one may err IN A36

and fourteen (14) inconsequential differences.

#### In that ago when being was believing,

\*C550 *Observer*, 8752, (29 March 1959), 15 In That Ago

A42 HTC, p. 65 The History of Truth

A42b HTC, p. 66 As above

A56 CSP2, p. 306 As above

A56b CSP2, p. 306 As above

CP2, p. 463 As above

There is one (1) inconsequential difference in this poem.

**Our hill has made its submission and the green**

C481 *Encounter*, V, 5 (Nov 1955), 30 Homage to Clío

A36 OMR, p. [17] As above

A42 HTC, p. 3 As above

A42b HTC, p. 15 As above

A56 CSP2, p. 307 As above

A56b CSP2, p. 307 As above

CP2, p. 463 As above

68 FOR Some world READ Each world IN C481

and twenty-three (23) inconsequential differences.

**In an upper room at midnight**

A32 N, p. 21 The Love Feast

A32b N, p. 18 As above

A56 CSP2, p. 310 As above

A56b CSP2, p. 310 As above

CP2, p. 466 As above

5 FOR Lou is READ Louis IN A32b

22 FOR In her call, Collect, to Rome?

READ By long-distance telephone? IN /a32, A32b

There are no other differences.

**Absence of heart—as in public buildings—**

C379 *TLS*, 50<sup>th</sup> year, 2562 (March 1951), p. 143 The Chimeras

A32 N, p. 52 As above

A32b N, p. 45 As above

A56 CSP2, p. 311 As above

A56b CSP2, p. 311 As above

CP2, p. 466 As above

16 FOR We prod or READ We strike or IN C379

and nine (9) inconsequential differences.

**There is one devil in the lexicon**

C484 *Semi-colon*, I, 6 ([1956]), 3 Merax & Mullin

\*C499 *Nimbus*, III, 2 (Summer 1956), 3 As above

A36 OMR, p. [15] As above

A42 HTC, p. 14 As above

A42b HTC, p. 23 As above

A56 CSP2, p. 312 As above

A56b CSP2, p. 312 As above

CP2, p. 467 As above

There are four (4) inconsequential differences.

**The tribes of Limbo, travellers report,**

C529	<i>Atlantic</i> , CC, 5 (Nov 1957), 132	Limbo Culture
A42	HTC, p. 75	As above
A42b	HTC, p. 75	As above
A56	CSP2, p. 312	As above
A56b	CSP2, p. 312	As above
	CP2, p. 468	As above

- 2 FOR seem much like ourselves READ seem to live as we do IN C529
- 11 FOR translate by *Yes* READ translate as *Yes* IN A42
- 15 FOR their rivals always READ their targets always IN C529
- 16 FOR Old Crone and Stripling pass READ Crone and Young Simon pass IN C529
- 17 FOR She seconds early and He seconds late,  
 READ She early by a second and he late, IN C529
- 18 FOR purse mistakes the READ purse forgets the IN C529
- 22 FOR This love for inexactness? Could it be  
 READ For inexactness? Are we to conclude IN C529
- 23 FOR A Limbo tribesman only loves himself?  
 READ "To live in Limbo" means "to love myself," IN C529
- 24 FOR For that, we know, cannot  
 READ Which, as we knoe, cannot IN C529

and six (6) inconsequential differences.

**Though mild clear weather**

C510 *Time & Tide*, XXXVII, 48 (1 Dec 1956), 1460

There Will Be No Peace

**318** AUDEN'S REVISIONS

A42	HTC, p. 76	As above
A42b	HTC, p. 76	As above
A56	CSP2, p. 313	As above
A56b	CSP2, p. 313	As above
	CP2, p. 468	As above

There are seven (7) inconsequential differences.

**When to disarm suspicious minds at lunch**

A32	N, p. 59	A Household
A32b	N, p. 52	As above
A40	PA, p. 146	As above
A40b	PA, p. 129	As above
A56	CSP2, p. 314	As above
A56b	CSP2, p. 314	As above
	CP2, p. 469	As above

24 No stanza division follows this line in A29b.

and two (2) inconsequential differences.

**By all means sing of love but, if you do,**

C455	<i>New Yorker</i> , XXX, 39 (13 Nov 1954), 44	The Truest Poetry Is the Most Feigning or Ars Poetica for Hard Times
A35	SA, p. 44	“The Truest Poetry Is the Most Feigning” (For Edgar Wind)
A35b	SA, p. 44	As above
A56	CSP2, p. 315	As above

- A56b CSP2, p. 315 As above  
 CP2, p. 470 As above
- 12 FOR Good poets READ Great poets IN C455
- 29 FOR (some odd sorts READ (My! What sorts IN C455
- 42 FOR geese write magic READ geese cut magic IN C455
- 51 FOR Stick at your READ Stay at your IN C455
- 58 FOR Need modifying to, say, *lion-chested*,  
 READ That's easy—must be changed to *lion-chested*, IN C455
- 64 FOR That public nuisance will  
 READ That silly sausage will IN C455, A35, A35b
- 66 FOR in your margins, READ in the margins. IN C455
- 73 FOR self-made creature who READ self-made maker who IN C455

and thirty-two (32) inconsequential differences.

**We, too, had known golden hours**

- A32 N, p. [7] [dedicatory poem] To Reinhold and Ursula  
 Niebuhr
- A32b N, p. [5] As above
- A56 CSP2, p. 318 We Too Had Known Golden Hours
- A56b CSP2, p. 318 As above  
 CP2, p. 471 As above
- 9 FOR Had felt the READ Had left the IN A32, A32b

and five (5) inconsequential differences.

**That we are always glad**

C371 *Ladies' Home Journal*, LXVII, 8 (Aug 1950), 63  
Secrets

A32 N, p. 53 As above

A32b N, p. 46 As above

A56 CSP2, p. 318 As above

A56b CSP2, p. 318 As above

CP2, p. 472 As above

There are seven (7) in consequential differences.

**The Kingdom of Number is all boundaries**

A32 N, p. 54 Numbers and Faces

A32b N, p. 47 As above

A40 PA, p. 145 As above

A40b PA, p. 128 As above

A56 CSP2, p. 319 As above

A56b CSP2, p. 319 As above

CP2, p. 473 As above

There are two (2) inconsequential differences.

**All that which lies outside our sort of why,**

C514 *Encounter*, VIII, 1 (Jan 1957), 67 Objects

A42 HTC, p. 19 As above

A42b HTC, p. 27 As above

A56 CSP2, p. 320 As above



A56b CSP2, p. 320 As above

CP2, p. 473 As above

12 FOR One Person who is not: somewhere a soul

READ A person who is not. What then? Some soul, IN C514  
and one (1) inconsequential difference.

**A sentence uttered makes a world appear**

A42 HTC, p. 20 Words

A42b HTC, p. 28 As above

A56 CSP2, p. 320 As above

A56b CSP2, p. 320 As above

CP2, p. 473 As above

There are three (3) inconsequential differences.

**So large a morning so itself to lean**

\*C507 *Truth*, CLVI, 4177 (12 Oct 1956), 1179 The Song

A42 HTC, p. 21 The Song

A42 HTC, p. 29 As above

A56 CSP2, p. 321 As above

A56b CSP2, p. 321 As above

CP2, p 474 As above

There are no differences in this poem.

**Sometimes we see astonishingly clearly**

C376 *Third Hour*, V (1951), 77 One Circumlocution

## 322 AUDEN'S REVISIONS

A32	N, p. 17	As above
A32b	N, p. 14	As above
A40	PA, p. 132	As above
A40b	PA, p. 117	As above
A56	CSP2, p. 322	As above
A56b	CSP2, p. 322	As above
	CP2, p. 474	As above

2 FOR The out-there-now we

READ The out-there-when we IN AV except A56. A56b

and two (2) inconsequential differences.

### **Simultaneously, as soundlessly,**

A32	N, p. 11	Prime
A32b	N, p. 9	Prime
A35	SA, p. 63	(Horae Canonicae) I Prime
A35b	SA, p. 61	As above
A40	PA, p. 177	(Horae Canonicae) Prime
A40b	PA, p. 157	As above
A56	CSP2, p. 323	(Horae Canonicae) 1. Prime
A56b	CSP2, p. 323	As above
A59	SelP, p. 101	As above
	CP2, p. 475	As above

There are fourteen (14) inconsequential differences.

**After shaking paws with his dog**

C431	<i>Catholic Worker</i> , XX, 2 (Jan 1954), 2	Terce
A35	SA, p. 65	(Horae Canonicae) II Terce
A35b	SA, p. 63	(Horae Canonicae) 2. Terce
A40	PA, p. 179	Terce
A40b	PA, p. 159	As above
A56	CSP2, p. 324	(Horae Canonicae) 2. Terce
A56b	CSP2, p. 324	As above
A59	SelP, p. 102	As above
	CP2, p. 476	As above

13 No stanza division follows this line in C431.

26 No stanza division follows this line in C431

and eighteen (18) inconsequential differences.

**You need not see what someone is doing**

A35	SA, p. 67	(Horae Canonicae) III Sext
A35b	SA, p. 65	(Horae Canonicae) 3. Sext
A40	PA, p. 181	(Horae Canonicae) Sext
A40b	PA, p. 160	As above
A56	CSP2, p. 325	(Horae Canonicae) 3, Sext
A56b	CSP2, p. 325	As above
A59	SelP, p. 103	As above
	CP2, p. 477	As above

There are ten (10) inconsequential differences..

**What we know to be not possible**

A32	N, p. 55	Nones
A32b	N, p. 48	Nones
A35	SA, p. 73	(Horae Canonicae) IV Nones
A35b	SA, p. 70	(Horae Canonicae) 4. Nones
A40	PA, p. 185	(Horae Canonicae) Nones
A40b	PA, p. 164	As above
A56	CSP2, p. 330	(Horae Canonicae) 4. Nones
A56b	CSP2, p. 330	As above
A59	SelP, p. 108	As above
	CP2, p. 480	As above
68	FOR and depart: we READ and drive off: we IN A32, A32b	
81	FOR That our READ What our IN A32b	

and thirty-one (31) inconsequential differences.

**If the hill overlooking our city has always been known as Adam's Grave,**

C466	<i>Encounter</i> , IV, 2 (Feb 1955), 10	Vespers
A35	SA, p. 77	(Horae Canonicae) V Vespers
A35b	SA, p. 74	(Horae Canonicae) 5. Vespers
A40	PA, p. 189	(Horae Canonicae) Vespers
A40b	PA, p. 168	As above
A56	CSP2, p. 333	(Horae Canonicae) 5. Vespers
A56b	CSP2, p. 333	As above
A59	SelP, p. 111	As above

- CP2, p. 482 As above
- 9 FOR soul, / scanning READ soul, scanning IN A40
- 10 FOR scanning with desperation READ scanning in desperation IN C466
- 15 FOR And it is READ It is IN C466
- 29 FOR Citadel, / I READ Citadel, I IN A40b
- 44 FOR source of political news is READ source of public information is IN A35a
- 52 FOR and / there READ and there IN A40, A40b
- 67 FOR between two accomplices  
 READ between accomplices IN AV TO A56
- 70 FOR forget, / forcing READ forget, forcing IN A40
- and thirty-one (31) inconsequential differences.

**Now, as desire and the things desired**

- A35 SA, p. 81 (Horae Canonicae) VI Compline
- A35b SA, p. 78 (Horae Canonicae) 6. Compline
- A40 PA, p. 192 (Horae Canonicae) Compline
- A40b PA, o. 170 As above
- A56 CSP2, p. 336 (Horae Canonicae) 6. Compline
- A56b CSP2, p. 336 As above
- A59 SelP, p. 114 As above
- CP2, p. 484 As above
- 23 FOR to us from noon till three,  
 READ to us between noon and three, IN A35
- 59-60 FOR (And I shall know exactly what happened

Today between noon and three)

READ (And I shall know exactly

What happened from noon till three), IN A32

and no inconsequential differences.

**Among the leaves the small birds sing;**

C418 *Botteghe Oscure*, XII, ([Autumn] 1953), p. 164-210.

This poem is based on the final chorus of *Delia*, v. Bloomfield and Mendelson.

A35 SA, p. 84

(Horae Canonicae) VII Lauds

A35b SA, p. 80

(Horae Canonicae) 7. Lauds

A40 PA, p. 194

(Horae Canonicae) Lauds

A40b PA, p. 172

As above

A56 CSP2, p. 337

(Horae Canonicae) 7. Lauds

A56b CSP2, p. 337

As above

A59 SelP, p. 116

As above

CP2, p. 485

As above

There are two (2) inconsequential differences.

**Out of a gothic North, the pallid children**

C545 *Encounter*, XI, 5 (Nov 1958), 6

Goodbye to the Mezzogiorno

A41 *Good-bye to the Mezzogiorno*

(For Carlo Izzo)

A42 HTC, p. 79

Good-bye to the Mezzogiorno (For Carlo Izzo)

A42b HTC, p. 79

As above

- A56 CSP2, p. 338 As above
- A56b CSP2, p. 338 As above
- CP2, p. 486 As above
- 10 FOR as unwashed READ as unbathed IN C545, A41
- 27 FOR to set out READ to step out IN C545, A41
- 34 FOR Making fun in a private lingo,  
 READ Poking fun in a private language IN C545, A41
- 77 FOR time, we grow READ time, go IN C545  
 READ time, we go IN A41
- 84 FOR *A piacere*, READ “*Per piacere!*” In C545
- 87-88 FOR names, *Vico, Verga, / Pirandello, Bernini, Bellini*  
 READ names, *Pirandello, / Croce, Vico, Verga, Bellini* IN A41, A42, A42b  
 READ call *Leopardi, / Pirandello, Verga, Bellini* IN C545

and twenty-eight (28) inconsequential differences.





## **PART XI. DICTUNG AND WAHRHEIT (1959)**

This “unwritten poem” was prepared for Auden’s induction into the American Academy of Arts and Letters in 1960. Having written and delivered *Dictung and Wahrheit*, Auden left it completely alone. From the point of view of revisions, there is nothing to be said about this piece.

## Appendix XI. DICHTUNG UND WAHRHEIT

C578 Proceeding of the American Academy of Arts and Letters and the National Academy of Arts and Letters, 2nd series, II (1961), 45-60.

Dichtung und Wahrheit

A42 HTC, p. 33-49

Interlude Dichtung und Wahrheit (An Unwritten Poem)

A42b HTC, p. 39-51

As above

CP2, p. 489-99

Dichtung und Wahrheit (An Unwritten Poem)

p. 495, l. 6

FOR gon beside' READ don beside' IN A42b.

and forty-seven (47) inconsequential changes, almost all of them in A42b.

## PART XII. 1958 – 1971

Part XII comprises (1) six poems from *Homage to Clio* that were not include in Part X, (2) the poems from *About the House*, (3) *City Without Walls*, (4) *Epistle to a Godson* and a handful of poems published for the first time. Included in these poems are a series of “shorts” that Auden had become so fond of in the final fifteen years of his life. These are “Academic Graffiti” from *Homage to Clio*, “Shorts I” and “Symmetries and Asymmetries” from *About the House*, ”Profile” and “Marginalia” from *City without Walls*.

## Appendix XII. 1958-1971

### Steatopygous, sow-dugged

A42	HTC, p, 53	Dame Kind
A42b	HTC, p. 55	As above
C569	<i>Encounter</i> , XIV, 5 (May 1960), 17-18	As above
	CP2, p.503	As above
3	FOR To Whom—Whom Else?—the first innocent blood	
	READ To Whom the first innocent blood	IN C569
66	FOR it deserves a	READ it deserve a
		IN C569
77	FOR Of lying endearments	READ Of false endearments
		IN C569

and ten (10) inconsequential differences.

### Within a shadowland of trees

	Revised and reprinted from the 1957 broadside	Reflections in a Forest
C533	<i>DePauw Alumnus</i> , XXII, 3 (Dec 1957), 4	As above
C555	<i>Listener</i> , LXII, 1582 (23 July 1959), 135	As above
A42	HTC, p. 7	As above
A42b,	HTC, p. 18	As above
CP2,	p. 504	As above
1	FOR Within a shadowland of trees	
	READ Beneath the silence of the trees	IN C533

and ten (10) inconsequential differences.

**We don't need a face in the picture to know**

A42	HTC, p.9	Hands
A42b	HTC, p.20	Hands
	CP2, p. 505	Hands

13 FOR its right name READ its real name IN A42b

and five (5) inconsequential differences..

**Waking on the Seventh Day of Creation**

C557	<i>Observer</i> , 8775 (6 Sept 1959), 24	The Sabbath
C573	<i>Poetry London-New York</i> , I, 4 (Summer 1960), 14	As above
A42	HTC, p.12	As above
A42b	HTC. p.22	As above
A59	SelP, p. 81	As above
	CP2, p. 507	As above

3 FOR The most fastidious nostril READ Till the nicest nostril IN C573

7 FOR Not a trace of READ Not a sign of IN C573

13 FOR Well, that fellow had never really smelled

READ Extinct? Well that fellow had never smelled IN C573

17 FOR Back, then, at last on a READ Returning, relieved, to a IN C557

17 FOR last on a READ last, to a IN C573

24 No stanza division follows this line in C557 or A42b.

and five (5) inconsequential differences.

**I choose the road from here to there**

A42	HTC, p. 63	Walks
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A42b HTC, p. 64 Walks

CP2, p.507 Walks

There are three (3) inconsequential differences in A42b.

#### **He told us we were free to choose**

C546 *Listener*, LX, 1552 (25 December 1958), 1056

Friday's Child In Memory of Dietrich Bonhoeffer, martyred at Flossenber, April 9<sup>th</sup>, 1945

A42 HTC, p.77 As above

A42b HTC, p.77 As above

A59 SelP, p. 85 As above

CP2, p. 509 As above

There are five (5) inconsequential differences.

The following sixty-three clerihews all appear in CP2 under the overall title "Academic Graffiti." All appeared in both English and American editions under the same title. Both English and American editions of the volume AG are clearly printed from the same "plates" and are consequentially treated as a single source here.

#### **My first name, Wystan,**

C415 *New Yorker*, XXIX, 7 (4 April 1953), 36 People

AG [frontspiece]

CP2, p.510 (Academic Graffiti) [1] [untitled]

There are no differences,

**Henry Adams**

A42 HTC, p. 85 (Academic Graffiti) [1] [untitled]

A42b HTC, p. 85 As above

AG 1

CP2, p. 510 (Academic Graffiti) [2] [untitled]

There are no differences.

**St. Thomas Aquinas**

AG 2

CP2, p. 510 (Academic Graffiti) [3] [untitled]

There are no differences.

**Johann Sebastian Bach**

AG 3

CP2, p. 510 (Academic Graffiti) [4] [untitled]

There is one (1) inconsequential difference.

**Thomas Lovell Beddoes**

AG 4

CP2, p. 510 (Academic Graffiti) [5] [untitled]

There are no differences.

**Ludwig von Beethoven**

AG 5

CP, p. 510 (Academic Graffiti) [6] [untitled]

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There are no differences.

**Good Queen Bess**

A42 HTC, p. 85 (Academic Graffiti) [2] {untitled}

A42b HTC, p. 85 As above

AG 6

CP2, p. 511 (Academic Graffiti) [7] [untitled]

There are no differences.

**William Blake**

A42 HTC p. 85 (Academic Graffiti) [3] [untitled]

A42b HTC, p. 85 As above

AG 7

CP2, p. 511 (Academic Graffiti) [8] [untitled]

There are no differences.

**Said Robert Bridges**

AG 8

CP2, p. 511 (Academic Graffiti) [9] [untitled]

There are no differences.

**Robert Browning**

AG 9

CP2, p. 511 (Academic Graffiti) [10] [untitled]

There are no differences



**Martin Buber**

A42	HTC, p. 85	(Academic Graffiti) [4] [untitled]
A42b	HTC, p. 85	As above
	AG	10
	CP2, p. 511	(Academic Graffiti) [11] [untitled]

There are no differences.

**Lord Byron**

	AG	11
	CP2, p. 511	(Academic Graffiti) [12] [untitled]

There are no differences.

**Among the prosodists, Bysse**

A42	HTC, p. 85	(Academic Graffiti) [5] [untitled]
A42b	HTC, p. 85	As above
	AG	12
	CP2, p. 511	(Academic Graffiti) [13] [untitled]

There is one (1) inconsequential difference.

AG includes two footnotes explaining who Bysse and Guest were.

**Arthur Hugh Clough**

	AG	13
	CP2, p. 511	(Academic Graffiti) [14] [untitled].

There are no differences.

**Dante**

AG	14
CP2, p. 512	(Academic Graffiti) [15] [untitled]

There are no differences.

**Hugo De Vries.**

A42 HTC, p. 86	(Academic Graffiti) [6] [untitled]
A42b HTC, p. 85	As above
AG	15
CP2, p. 512	(Academic Graffiti) [16] [untitled].

There is one (1) inconsequential difference..

**Charles Dickens**

AG	16
CP2, p. 512	(Academic Graffiti) [17] [untitled]

These are no differences.

**Desiderius Erasmus**

A42 HTC, p. 86	(Academic Graffiti) [7] [untitled]
A42b HTC, p. 86	As above
AG	17
CP2, p. 512	(Academic Graffiti [18] [untitled]

There are no differences.

**Fulke Greville**

C415	<i>New Yorker</i> , XXIX, 7 (4 April 1953), 36	(People) [untitled]
A42	HTC, p. 86	Academic Graffiti) [8] [untitled]
A42	HTC, p. 86	As above
	AG	18
	CP2, p. 512	(Academic Graffiti) [19] [untitled]

There is one (1) inconsequential difference

**The *Geheimrat* in Goethe**

A42	HTC, p. 86	(Academic Graffiti) [9] [untitled]
A42b	HTC, p. 86	As above
	AG	19
	CP2, p. 512	(Academic Graffiti) {20} [untitled]

There are no differences.

**Sir Rider Haggard**

	AG	20
	CP2, p. 512	(Academic Graffiti) [21] [untitled]

There are no differences.

**Georg Friedrich Handel**

A42	HTC, p. 86	(Academic Graffiti) [10] [untitled]
A42b	HTC, p. 86	As above
	AG	21
	CP2, p. 512	(Academic Graffiti) [22] [untitled]

There are no differences.

**Thomas Hardy**

AG	22
CP2, p. 513	(Academic Graffiti) [23] [untitled]

There are no differences.

**Joseph Haydn**

AG	23
CP2, p. 513	(Academic Graffiti) [24] [untitled]

There are no differences.

**No one could ever inveigle**

C415 <i>New Yorker</i> , XXIX, 7 (4 April 1953), 36	(People) [untitled]
A42 HTC, p. 86	(Academic Graffiti) [11] [untitled]
A42b HTC, p. 86	As above
AG	24
CP2, p. 513	(Academic Graffiti) [25] [untitled]

1 FOR No one could ever inveigle READ It was impossible to inveigle IN C415

4 FOR his *Phenomenology* READ his *Principles of Phenomenolgy* IN A42, A42b

and one (1) inconsequential difference.

**George Herbert**

AG	25
CP2, p. 513	(Academic Graffiti [26] [untitled]

There are no differences.

AG includes a footnote explaining who Herbert was.

### **Robert Herrick**

AG	26
CP2, p. 513	(Academic Graffiti) [27] [untitled]

There are no differences.

AG includes a footnote explaining who Herrick was and what *Eric* is.

### **Henry James**

AG	27
CP2, p. 513	(Academic Graffiti) [28] [untitled]

There are no differences.

### **When the young Kant**

C415 <i>New Yorker</i> , XXIX, 7 (4 April 1953), 36	(People) [untitled]
A42 HTC, p. 87	(Academic Graffiti) [12] [untitled]
A42b HTC, p. 86	As above
AG	28
CP2, p. 513	(Academic Graffiti) [29] [untitled]

There are no differences.

### **Soren Kierkegaard**

A42 HTC, p. 87	(Academic Graffiti) [13] [untitled]
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A42b	HTC, p. 87	As above
	AG	29
	CP2, p. 513	(Academic Graffiti) [30] [untitled]

There are no differences.

### **Karl Kraus**

	AG	30
	CP2, p. 514	(Academic Graffiti) [31] [untitled]

There are no differences.

AG includes a footnote explaining who Kraus was

### **Archbishop Laud**

A42	HTC, p. 87	(Academic Graffiti) [14] [untitled]
A42b	HTC, p. 87	As above
	AG	31
	CP2, p. 514	(Academic Graffiti) [32] [untitled]

4 FOR celebrating the READ celebrating at the IN A42, A42b, AG

### **Edward Lear**

	AG	32
	CP2, p. 514	(Academic Graffiti) [33] [untitled]

There are no differences.

### **Joseph Lister**

C415 *New Yorker*, XXIX, 7 (4 April 1953), 36 (People) [untitled]

A42	HTC, p. 87	(Academic Graffiti) [15] [untitled]
A42b	HTC, p. 87	As above
	AG	33
	CP2, p. 514	(Academic Graffiti) [34] [untitled]

2 FOR According to his sister, READ Never worried his sister IN C415

3 FOR Was not an alcoholic: READ By becoming an alcoholic; IN C415

There is one (1) inconsequential difference

### **Mr. Robert Liston**

A42	HTC, p. 87	(Academic Graffiti) [16] [untitled]
A42b	HTC, p. 87	As above
	AG	34
	CP2, p. 514	(Academic Graffiti) [35] [untitled]

There are no differences.

AG includes a footnote explaining who Liston was.

### **Luther & Zwingli**

A42	HTC, p. 87	(Academic Graffiti) [17] [untitled]
A42b	HTC, p. 87	As above
	AG	35
	CP2, p. 514	(Academic Graffiti) [36] [untitled]

There are no differences.

**Mallarme**

A42	HTC, p. 88	(Academic Graffiti) [18] [untitled]
A42b	HTC, p. 87	As above
	AG	36
	CP2, p. 514	(Academic Graffiti) [37] [untitled]

There are no differences.

**Mary, Queen of Scots**

A42	HTC, p. 88	(Academic Graffiti) [19] [untitled]
A42b	HTC, p. 88	As above
	AG	37
	CP2, p. 515	(Academic Graffiti) [38] [untitled]

There are no differences.

**Queen Mary (The Bloody)**

A42	HTC, p. 88	(Academic Graffiti) [20] [untitled]
A42b	HTC, p. 88	As above
	AG	38
	CP2, p. 514	(Academic Graffiti) [39] [untitled]

There are no differences.

**When Karl Marx**

A42	HTC, p. 88	(Academic Graffiti) [21] [untitled]
A42b	HTC, p. 88	As above
	AG	39



CP2, p. 515

(Academic Graffiti) [40] [untitled]

There are no differences.

### **John Milton**

AG

40

CP2, p. 515

(Academic Graffiti) [41] [untitled]

There are no differences.

### **William Henry Monk**

A42 HTC, p. 88

(Academic Graffiti) [22] [untitled]

A42b HTC, p. 88

As above

AG

41

CP2, p. 515

(Academic Graffiti) [42] [untitled]

There are no differences.

AG includes two footnotes explaining who Monk and Dykes were.

### **Thomas More**

AG

42

CP2, p. 515

(Academic Graffiti) [43] [untitled]

1 FOR More READ Moore IN AG

and no other differences.

### **Cardinal Newman**

AG

43

CP2, p. 515

(Academic Graffiti) [44] [untitled]

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4 FOR latest contract by READ latest tract by IN AG

and no other differences

**Neitzsche**

C415 *New Yorker*, XXIX, 7 (4 April 1953), 36 (People) [untitled]

A42 HTC, p. 88 (Academic Graffiti) [23] [untitled]

A42b HTC, p. 88 As above

AG 44

CP2, p. 515 (Academic Graffiti) [45] [untitled]

1 FOR Neitzsche READ Freidrich Neitzsche IN C415

and no other differences.

**Oxbridge philosophers, to be cursory,**

A42 HTC, p. 89 (Academic Graffiti) [24] [unntitled]

A42b HTC, p. 88 As above

AG 45

CP2, p. 515 (Academic Graffiti [46] [untitled]

There are no differences.

**Louis Pasteur,**

A42 HTC, p. 89 (Academic Graffiti [25] [untitled]

A42b HTC, p. 89 As above

AG 46

CP2, p. 516 (Academic Graffiti [48] {untitled]

There are no differences

**Alexander Pope**

AG 47

CP2, p. 516 (Academic Graffiti) [48] [untitled]

There are no differences

**Christina Rossetti**

AG 48

CP2, p. 516 (Academic Graffiti) [49] [untitled]

There are no differences.

**When Sir Walter Scott**

AG 49

CP2, p. 516 (Academic Graffiti) [50] [untitled]

There are no differences.

***'Ma foi!'*, exclaimed Stendhal**

A42 HTC, p. 89 (Academic Graffiti) [26] [untitled]

A42b HTC, p. 89 As above

AG 50

CP2, p. 516 (Academic Graffiti) [51] [untitled]

There is one (1) inconsequential difference.

**Adalbert Stifter**

AG	51
CP2, p. 516	(Academic Graffiti) [53] [untitled]

There are no differences.

AG includes a footnote explaining who Stifter was.

**William Makepeace Thackeray**

C514 <i>New Yorker</i> , XXIX, 7 (4 April 1953), 36	(People) [untitled]
A42 HTC, p. 89	(Academic Graffiti) [27] [untitled]
A42b HTC, p. 89	As above
AG	52
CP2, p. 516	(Academic Graffiti) [53] [untitled]

and one (1) inconsequential difference.

**Thomas the Rhymer**

A42 HTC, p. 89	(Academic Graffiti) [28] [untitled]
A42b HTC, p. 89	As above
AG	53
CP2, p. 516	(Academic Graffiti) [54] [untitled]

There are no differences.

**Thomas Traherne**

AG	54
CP2, p. 517	(Academic Graffiti) [55] [untitled]

There are no differences.

AG includes a footnote explaining who Traherne was.

### **Paul Valery**

C514	<i>New Yorker</i> , XXIX, 7 (4 April 1953), 36	(People) {untitled]
A42	HTC, p. 89	(Academic Graffiti) [29] [untitled]
A42b	HTC, p. 89	As above
	AG	55
	CP2, p. 517	(Academic Graffiti [57] [untitled]

There are three (3) inconsequential differences.

### **Good Queen Victoria**

A42	HTC, p. 90	(Academic Graffiti) [30] [untitled]
A42b	HTC, p. 89	As above
	AG	56
	CP2, p 517	(Academic Graffiti) [57] [untitled]

There are no differences.

### **James Watt**

A42	HTC, p. 90	(Academic Graffiti) [31] [untitled]
A42b	HTC, p. 90	As above
	AG	57
	CP2, p. 517	(Academic Graffiti) [58] [untitled]

There are no differences.

**Oscar Wilde**

AG 58

CP2, p. 517 (Academic Graffiti) [59] [untitled]

There are no differences

**Sir Thomas Wyatt**

AG 59

CP2, p. 517 (Academic Graffiti) [60] [untitled]

There are no differences.

**Whenever Xantippe**

A42 HTC, p. 90 (Academic Graffiti) [32] [untitled]

A42b HTC, p. 90 As above

AG 60

CP2, p. 517 (Academic Graffiti) [61] [untitled]

There is one (1) inconsequential difference.

**T. S. Eliot is quite at a loss**

A42 HTC, p. 90 (Academic Graffiti) [untitled]

A42b HTC, p. 90 As above

CP2, p. 517 (Academic Graffiti) [62] [untitled]

There is one (1) inconsequential difference.

**To get the Last Poems of Yeats,**

A42 HTC, p. 90 (Academic Graffiti) [untitled]

A42b	HTC, p. 90	As above
	CP2, p. 518	(Academic Graffiti) [63] [untitled]

There are no differences.

**From gallery-grave and the hunt of a wren-king**

A49	ATH, p 3	Thanksgiving for a Habitat I. Prologue: the Birth of Architecture
A49b	ATH, p.13	As above
A59	SelP, p. 117	As above
	CP2, p. 518	As above

There is no postscript in A59; otherwise there are no differences.

**Nobody I know would like to be buried**

C629	<i>New Yorker</i> , XXXIX, 26 (17 Aug 1963), 30	Thanksgiving for a Habitat
A49	ATH, p.5	II Thanksgiving for a Habitat
A49b	ATH, p.15	As above
A59	SelP, p. 118	As above
	CP2, p.519	As above

55 FOR I may enjoy as an alien READ I cam enjoy as alien IN C629  
and eighteen (18) inconsequential differences.

**For this and for all enclosures like it the archtype**

C646	<i>Listener</i> , LXXII, 1857 (1 Oct 1964), 525.	The Cave of Making (In Memoriam Louis MacNeice)
*C675	<i>Observer</i> , 9105, (9 Jan 1966), 22-23	The Cave of Making

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CA15	<i>Harper's Bazaar</i> , 98 <sup>th</sup> yr., 3039 (Feb 1965), 118-119	The Cave of Making In Memoriam Louis MacNeice
A49	ATH, p.8	III The Cave of Making
A49b	ATH, p.18	III The Cave of Making
*A50	<i>The Cave of Making</i> [German-English pamphlet]	The Cave of Making
A59	SelP, p.120	III The Cave of Making
	CP2, p. 521	As above

There is no postscript in C646, A49, A59

17 Stanza division follows this line in C646.

24-25 FOR palisade, Carolingian / Bavaria stopped

READ palisade, the Bavaria / of Pepin stopped IN C646, CA15

26 FOR unknowable nomads). READ unknowable Avars) IN C646, CA15

49 Stanza division follows this line in C646.

69 Stanza division follows this line in C646.

88 FOR integers truthfully speak.) READ integers can speak.) IN C646, CA15

98 FOR while knowing Speech READ though knowing Speech IN C646

110 Stanza division follows this line in C646.

113 FOR lonely caves, we READ our dens, we IN C646

117 FOR to break READ and break IN C646

137-39 These lines *do not* appear in CA15.

146 FOR lucky moments we READ lucky moment we IN A49b

and twelve (12) inconsequential differences.



**A cellar underneath the house, though not lived in**

B87	<i>John Crowe Ransom</i> , 1964	Down There
A49	ATH, p.14	IV Down There (For Irving Weiss)
A49b	ATH, p.24	As above
A59	SelP, p.124	As above
	CP2, p.525	As above

13 FOR the lair, maybe, READ the home, maybe, IN B87  
and two (2) inconsequential differences.

**Men would never have come to need an attic**

B87	<i>John Crowe Ransom</i> , 1964	Up There (For Anne Weiss)
A49	ATH, p.15	V Up There
A49b	ATH, p.25	As above
A59	SelP, p. 125	As above
	CP2, p, 525	As above

There are five (5) inconsequential differences.

**Seated after breakfast**

A49	ATH, p 16	VI The Geography of the House
A49b	ATH, p.26	As above
A59	SelP, p.125	As above
	CP2, p 526	As above

There are two (2) inconsequential differences.



91 FOR rhyme and reason READ rhyme or reason IN C610

and twelve (12) inconsequential differences mostly in C610.

### **Should the shade of Plato**

C549 *New Yorker*, XXXV, 3 (7 March 1959), 34

On Installing an American Kitchen in Lower Austria

A42 HTC, p. 15

As above

A42b HTC, p.24

As above

A49 ATH, p. 23

VIII Grub First, Then Ethics (Brecht)

A49b ATH, p. 33

As above

A59 SelP, p. 130

As above

CP2, p.530

As above

There are forty (40) inconsequential differences, mostly from C549 to A42, A42b.

### **Our yet not ours, being set apart**

A49 ATH, p.27

IX For Friends Only

A49b ATH, p.37

As above

A59 SelP, p.134

As above

CP2 , p.532

As above

There are no differences.

### **The life of plants**

A49 ATH, p 29

X Tonight at Seven-Thirty

A49b ATH, p.39

As above

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A59 SelP, p.136 As above  
CP2, p.533 As above  
81 FOR dapatical fare, READ depatical fare, IN A49, A49b, A59  
and four (4) inconsequential differences.

**Don Juan needs no bed, being far too impatient to undress**

C634 *Encounter*, XXI, 6 (December 1963), 32-33  
The Cave of Nakedness  
(For Louis and Emmie Kronenberger)  
A49 ATH, p.32 XI The Cave of Nakedness  
(For Louis and Emmie Kronenberger)  
A49b ATH, p.42 As above  
A59 SelP, p. 138 As above  
CP2, p.535 As above  
.3 FOR for so mundane READ of so mundane IN C634  
11 FOR data. (Dreams may be repeatable,  
READ data. (Our dreams may be recounted, IN C634  
12 FOR of errantry in READ of arrantry in IN C634  
34 FOR of Derbies and READ of Darbies and IN C634  
39 FOR to get nodding READ to go nodding IN C634  
and thirteen (13) inconsequential differences.

There are no postscripts in C634 and A59..

**A living room, the catholic area you**

C635 *New York Review of Books*, I, 9 (26 December 1963), 13  
The Common Life (for Chester Kallman)

C636	<i>London Magazine</i> , n.s. III, 10 (January 1964), 31-33	The Common Life
A48	<i>The Common Life</i> , 1964, (English-German)	The Common Life
A49	ATH, p.36	XII The Common Life
A49b	ATH, p.46	As above
A59	SelP, p.141	As above
	CP2, p.537	As above

C635 is set in italics.

14	FOR <i>Thou and I</i>	READ Thou and I	IN C636
31	FOR prayers and jokes	READ prayers or jokes	IN C635. C636
39	FOR clear enough: how they create, though, a common	READ plain enough: how, though, they create a common	IN A48, C635, C636
79	FOR <i>The ogre will come in any case:</i>	READ The ogre will come in any case:	IN C636

and thirteen (13) inconsequential differences..

### **Between those happenings that prefigure it**

CP2, p. 539 (Shorts) [1] [untitled]

### **The watch upon my wrist**

A42	HTC, p. 30	Parable
A42b	HTC, p.37	As above
	CP2, p. 539	(Shorts) [2] Parable

There is one (1) inconsequential difference.

**We've covered ground since that awkward day**

CP2, p. 539 (Shorts) [3] [untitled]

**In the hungry Thirties**

TYF, p. 31 Economics

TYF, p. 26 As above

CP2, p. 539 (Shorts) [4] Economics

There are no differences.

**At Twenty we find our friends . . .**

A63 CWW, p. [vii] [dedicatory poem] For Peter Hayworth

A63b CWW, p. [v] As above

CP2, p. 540 (Shorts) [5] [untitled]

There are no differences.

**Each year brings new problems . . .**

CP2, p. 540 (Shorts) [6] [untitled]

**Lost on a fogbound spit of sand**

A49 ATH, p. 75 Lost

A49b ATH, p. 85 Lost

CP2, p. 540 (Shorts) [7] Lost

3 FOR Charon's oar READ Charon's car IN A49

There are no other differences.

**How wonderfully your songs begin**

CP2, p. 540

(Shorts) [8] To Goethe: A Complaint

**The Road of Excess**

CP2, p. 540

(Shorts) [9] Contra Blake

**Nose, I am free**\*C704 *Quest*, II, 1 (Spring 1967), 6

Metaphor

A63 CWW, p. 43

As above

A63b CWW, p. 37

As above

CP2, p. 540

(Shorts) [10] Metaphor

There are no differences in A63, A63b..

**A moon profaned by**

A49 ATH, p. [vi]

[dedicatory poem] For Edmund and Elena Wilson

A49b ATH, p. [v]

As above

CP2, p. 541

(Shorts) [11] [untitled]

This poem is set in italics in A49, A49b. There are no other differences

**The poets tell us of an age of unalloyed felicity**

TYF, p. 44

Two *Don Quixote* Lyrics The Golden Age

TYFb, p. 43

As above

CP2, p.541

Two *Don Quixote* Lyrics I. The Golden Age

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35 FOR Gaols READ Jails IN TYFb

and no other differences.

**Ladies and gentlemen, you have made most remarkable**

TYF, p. 46

Two *Don Quixote* Lyrics Recitative by  
Death

TYFb, p. 45

As above

CP2, p.542

Two *Don Quixote* Lyrics II. Recitative by  
Death

There are no differences.

**Corns, heartburn, sinus headaches. suh minor ailments**

C598 *Encounter*, XVIII, I, (January 1962), 93 A Change of Air

C652 *Kenyon Review*, XXVI, I (Winter 1964), 190-191, 204-208  
As above

A49 ATH, p.41

As above

A49b ATH, p.51

As above

A50 *The Cave of Making* [English-German bilingual pamphlet]  
As above

CP2, p.542

As above

21 FOR return here (for you will)

READ return (you will, of course) IN C598

29 FOR remain a wordless READ remain wordless IN C598

32 FOR from some Committee, READ from a Committee IN C598

and six (6) inconsequential differences..



**Really, must you**

- \*C000 *Badger*, Autumn, 1960 You
- C605 *Saturday Evening Post*, CCXXXV, 9 (3 March 1962), 61  
You
- A49 ATH, p.43 You
- A49b ATH, p.53 You
- CP2, p 543 You
- 13 FOR With no thought READ With no sense IN C605
- 15 FOR have known your READ have seen your IN C605
- 20 FOR you grow savage READ you go savage IN C 605
- 30 FOR creaturely fact? READ creaturely facts IN C605
- and seven (7) inconsequential differences..

**Who, now, seeing Her so**

- C660 *New York Review of Books*, IV, 9 (3 June 65), 5  
Et in Arcadia Ego
- A49 ATH, p.45 As above
- A49b ATH, p.55 As above
- CP2, p.544 As above
- 8-9 FOR Are abated, Her exorbitant / Monsters abashed
- READ Are abated, / Her exorbitant monsters abashed IN C660
- and two (2) inconsequential differences.

**For over forty years I'd paid it atlas homage,**

- C603 *London Magazine*, n.s. I, 12 (March 1962), 5-6  
Hammerfest

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A49	ATH, p,47	As above
A49b	ATH, p.57	As above
	CP2, p 545	As above
7	FOR nor dreamed of READ nor dreamt of IN C603	
33	FOR anything we're after: to READ anything we want: to IN C603	

and there are ten (10) inconsequential differences.

### Unwashed, unshat

*C637	<i>Lesbok Morgunblthsins</i> , XXXIX, 20 (31 May 1964), 3	Iceland Revisited
C638	<i>Encounter</i> , XXIII, 20 (July 1964), 28	As above (for Basil and Susan Boothby)
C644	<i>Iceland Review</i> , II, 3 ([Autumn] 1964), 21	As above
A49	ATH, p,49	As above
A49b	ATH, p.59	As above
	CP2, p.546	As above

The following three lines appeared as the third stanza in C638, C644; in A49, A49b, CP2.they appear as the eighth stanza following "The town mouse fell in."

6a	The desolate fjord
6b	Denied the possibility
6c	Of many gods.

and four (4) inconsequential differences.

### Among pelagian travelers,

C640	<i>New Yorker</i> , XL, 20 (4 July 1964), 35	On the Circuit
A49	ATH, p. 51	As above
A49b	ATH, p. 61	As above

CP2, p. 548 As above

27 FOR Tolkien READ Tolkein IN A49, A49b

and four (4) inconsequential differences.

**Deep in earth's opaque mirror,**

A49 ATH, p. 60 Symmetries & Asymmetries

A49a ATH, p. 70 As above

CP2, p. 549 As above

There are three (3) inconsequential differences.

**Unmarried, nearsighted, rather deaf**

B82 *Poetry in Crystal*, (1963) The Maker

C627 *New York Times*, 28 April 1963, section 6, p. 7  
As above

B88 *Of Books and Humankind*, (1964) As above

A49 ATH, p. 72 As above

A49b ATH, p. 82 As above

CP2, p. 554 As above

3 FOR Legendary ancestor READ The legendary ancestor IN B88

8 FOR he measures READ he reckons IN B82, B88

16 FOR From listening to his hammer's

READ From measuring a hammer's IN B82, C627

16 READ From listening to a hammer's IN B88

20 FOR oblige: once more the Quality READ oblige: the Quality IN B82, B88, C627

21 FOR learn that charm READ learn their charm IN B82, C627

and seven (7) inconsequential differences.

**Unrhymed, unrhythmical the chatter goes:**

A49 ATH, p. 74 At the Party

A49b ATH, p. 84 As above

CP2, p. 555 As above

There are no differences.

**A sweet tooth taught us to admire**

A49 ATH, p. 76 Bestiaries Are Out

A49b ATH, p. 86 As above

CP2, p 556 As above

There are three (3) inconsequential differences.

**If all a top physicist knows**

C615 *New Yorker*, XXXVIII, 39 (17 Nov 1962), 48  
After Reading a Child's Guide to Modern  
Physics

A49 ATH, p. 78 As above

A49b ATH, p. 88 As above

CP2, p. 557 As above

There are eight (8) inconsequential differences.

**From leaf to leaf in silence**

\*C642 *London Magazine*, n.s. IV, 5 (August 1964), 5-6  
Ascension Day, 1964

- A48 *The Common Life*, 1964, (English-German) As above
- A49 ATH, p. 80 As above
- A49b ATH, p. 90 As above
- CP2, p. 558 As above

There is one (1) inconsequential difference in C642.

***Komm Schopfer Geist I bellow as Herr Beer***

- C620 *Reporter*, XXVII, 10 (6 December 1962), 40-41  
Whitsunday in Kirchstetten  
(For H. A. Reinhold)  
Grace dance. I would pipe.  
Dance ye all.
- C628 *Wort und Wahrheit*, XVIII, 5 (May 1963), 336-38  
Whitsunday in Kirchstetten
- C633 *Listener*, LXX, 1806 (7 November 1963), 731  
Whitsunday in Kirchstetten  
(For H. A. Reinhold)  
Grace dances. I would pipe.  
Dance ye all.
- A49 ATH, p. 82 As above
- A49b ATH, p. 92 As above
- CP2 p. 559 As above
- 1 FOR Herr Beer READ Herr Bayer IN C620
- 12 FOR land: no doubt, if READ land: of course, if IN C628
- 31 FOR penitents like it READ penitents luke it IN C633
- 39-41 FOR set (though difficult,  
saints at least may think in algebra  
without sin): but no sacred
- READ set'. But no sacred IN C633

51 FOR the Unfortunate, who danced

READ the Unfortunate, / who danced IN C633

59 FOR Abendlander READ *Abendlander* IN C633

79 FOR what do I know, except

READ I know nothing, except IN C620, C628, C633, A49, A49b

and twenty-one (21) inconsequential differences.

**Hugerl, for a decade now**

CP2, p. 561

Three Posthumous Poems I. Glad

**At break of dawn**

CP2, p. 562

II. Aubade

**When one is lonely (and You,**

CP2, p. 562

III. Minnelied

**...'Those fantastic forms, fang-sharp**

C735 *New Yorker*, XLIV, 10 (27 April 1968), 43

City Without Walls

A63 CWW, p.11

As above

A63b CWW, p. 3

As above

CP2, p. 562

As above

In C735, Auden uses both sentence and line capitalization; all other versions use only sentence capitalization. These differences are *not* recorded below.

In C735, A63, A63b, Auden uses double quotation marks. These differences are also *not* recorded below.

- 1 FOR ... ‘ Those READ “Those IN C735
- 56 FOR ‘Quite soon computers READ “And soon computers IN C735
- 59 FOR value and virtue READ Value, virtue IN C735
- 66 FOR Age, but as READ Age, yet as IN C735
- 77 FOR *beaux gestes*, READ *beaux gestes* IN C735
- 85 FOR stately bransles: READ stately bransels: IN C735

101-105 The following lines do *not* appear in C735.

‘nor choice they have nor change know,  
 their fate ordained by fore-elders,  
 the Oldest Ones, the wise spirits  
 who through the mouths of masked wizards  
 blessing give or blood demand.

- 100 FOR roofs, READ roofs. . . .

and fourteen (14) inconsequential differences.

### **What on earth does one say at a Gaudy**

- |      |             |                                    |
|------|-------------|------------------------------------|
| A49  | ATH, p. 54  | Four Occasional Poems I A Toast    |
| A49b | ATH, p. 64  | As above                           |
|      | CP2, p. 565 | Eleven Occasional Poems I. A Toast |

There is one (1) inconsequential difference.

### **Necessity knows no Speech. Not even**

- |     |                                     |                              |
|-----|-------------------------------------|------------------------------|
| B81 | <i>English and Medieval Studies</i> | A Short Ode to a Philologist |
|-----|-------------------------------------|------------------------------|

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A49	ATH, p. 56	Four Occasional Poems II A Short Ode to a Philologist
A49b	ATH, p. 66	As above
	CP2, p. 566	Eleven Occasional Poems II. Short Ode to a Philologist

32 FOR the O.E.D READ the N.E.D. IN B81

and there are five (5) inconsequential differences.

**Why *then*, why *there***

C650 *Sunday times*, 7384, (22 Nov 1964), 47 Elegy for J. F. K.

C A14 *Washington Post*, 22 Nov 1964, section E. p. 1  
As above

\*C651 *Evening Standard*, 23 November 1964, p. 9 Elegy for J. F. K.

\*C671 *Adam*, 300 (1963-65) [i.e, Winter 1965], 62 Elegy for J. F. K.

A49	ATH, p. 57	Four Occasional Poems III Elegy for J. F. K.
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A49b	ATH, p. 67	As above
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	CP2, p. 567	Eleven Occasional Poems III Elegy for J. F. K. (November 22 <sup>nd</sup> , 1963)
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There are two (2) inconsequential differences.in C 650..

**Withdrawn from the Object-World**

A49	ATH, p. 58	Four Occasional Poems IV Lines for Elizabeth Mayer
-----	------------	--

A49b	ATH, p. 68	As above
------	------------	----------

	CP2, p. 567	Eleven Occasional Poems IV. Lines for Elizabeth Mayer
--	-------------	---

In the dedication, A49 specifies her eighteenth birthday instead of the correct eightieth.



Otherwise, there are no differences.

**Reaching my gate, a narrow**

- C661 *London Magazine*, n.s., V, 4 (July 1985), 21-24  
Joseph Weinheber
- A63 CWW, p. 17 Five Occasional Poems Joseph Weinheber
- A63b CWW, p. 8 As above
- CP2, p. 568 Eleven Occasional Poems V. Joseph Weinheber

There are three (3) inconsequential differences in A63, A63b

**All folk-tales mean by ending**

- C662 *New Yorker*. XLI, 24 (31 July 1965), 34 An Epithalamium for Peter Mudford and Rita Auden May 15th, 1965
- \*C669 *Holy Door*, 2 (Winter 1965),1 Epithalamium for Peter Mumford and Rita Auden
- A63 CWW, p. 21 Five Occasional Poems An Epithalamium for Peter Mudford and Rita Auden, May 25, 1965
- A63b CWW, p. 13 As above
- CP2, p. 571 Eleven Occasional Poems VI. Epithalamium For Peter Mudford and Rita Auden, May 25, 1965

In C662, Auden indents lines 2, 4, 7 of each stanza.

- 36 FOR For we're better READ We're better IN A63b
- 61 FOR are super-posable, yet READ are superimposable, IN C662
- 62 FOR Who numbers each READ yet Who knows each IN C662

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63 FOR its Proper Name. READ its holy name. IN C662

and seven (7) inconsequential differences..

#### **In our beginning**

B101 To Nevill Coghill from Friends, London: Faber and Faber, 1966.

To Professor Nevill Coghill on his retirement  
in A. D. 1966

A63 CWW, p. 23

Five Occasional Poems Eulogy

A63b CWW, p. 16

As above

CP2. p, 572

Eleven Occasional Poems VII. Eulogy

4-5 FOR full of objects and not-theres,  
too close, over-big,

READ among solids and not-theres,  
too big, too close, IN B101

17 FOR to annal births, READ to annul Births IN B101

25 FOR or cross-roads cannot READ or cross-road cannot IN B101

28-29 FOR a good death, whatever  
world we are destined

READ a good death, whatever world  
our eyes are destined IN B101

32 FOR terse lawns READ terse lawn IN B101

43 FOR the frown READ the scowl IN B101

127 FOR a pet author, READ a choice author, IN B101

and thirteen (13) inconsequential differences.

#### **Liebe Frau Emma,**

C739 *London Magazine*, n.s. VIII, 5 (August 1968), 53-55

In Memorium Emma Eiermann (*ob.*

*November 4, 1967)*

- |      |             |   |
|------|-------------|---|
| A63  | CWW, p. 27  | Five Occasional Poems Elegy In<br>Memorium Emma Eiermann  |
| A63b | CWW, p. 21  | As above  |
|      | CP2, p. 575 | Eleven Occasional Poems VIII. Elegy ( <i>In<br/>Memoriam Emma Eiermann, ob. November,<br/>4, 1967</i> ) |

69 FOR vivid they READ living they IN C739

and there are seven (7) inconsequential differences mostly in C739..

### **The concluded gardens of personal liking**

C719 *New York Review of Books*, IX, 8 (9 Nov 1967), 3.

A Mosaic for Marianne Moore

C750 *Wilson Library Bulletin*, XLIII, 7 (March 1969), 624-25

As above

A63 CCW, p. 30

Five Occasional Poems A Mosaic for  
Marianne Moore

A63b CCW, p. 24

As above

CP2, p 577

Eleven Occasional Poems IX. A Mosaic for  
Marianne Moore

Throughout A63, A63b. CP2, Auden uses only sentence capitalization. In C719 and C750, in addition to sentence capitalization, he uses capitals to begin each line. These differences are *not* recorded below.

There are eight (8) inconsequential differences.

### **When you first arrived in Kirchstetten, trains had**

*New York Review of Books*, XVI, 2(11 Feb 1971), 13

Lines to Dr, Walter Birk on His Retiring

from General Practice

EG, p. 10

As above

EGb, p. 16

As above

CP2, p. 577

(Eleven Occasional Poems) X. Lines to Dr. Walter Birk on His Retiring from General Practice

9-10 FOR function, / but READ function, but IN NYRB

and five (5) inconsequential differences.

*As quid pro quo for your enchanting verses*

EG, p. 63

A Toast

EGb, p. 66

As above

CP2, p. 579

Eleven Occasional Poems XI. A Toast

There are no differences.

**Into what fictive realms can imagination**

C753 *New Yorker*, XLV, 14 (24 May 1969), 44. The Horations

A63 CWW, p. 33

As above.

A63b CWW, p. 26

As above

CP2, p. 579

As above

57 FOR who don't ever READ who won't stop to IN A63

and one (1) inconsequential difference.

**He thanks God daily**

C670 *Quest*, I, 1 (Winter 1965-66), 3-4 [longer version]

Precious Me

A63	CWW, p. 36	Profile
A63b	CWW, p. 29	As above
	CP2, p 581 (with addenda; as C670?)	As above

The “addenda” are included in C670; they are **not** included in A63 and A63b.

There is one (1) inconsequential difference.

### **On a mid-December day**

C658	<i>Encounter</i> , XXIV, 5 (May 1965), 37	Since
A63	CWW, p. 39	As above
A63b	CWW, p. 33	As above
	CP2, p 584	As above

In C658, Auden capitalizes each line; in other versions he uses only sentence capitalization.

14      FOR geese fled screaming    READ geese ran screaming    IN C658

47      FOR whose friendly countenance    READ whose open countenance    IN C658

and two (2) inconsequential differences..

### **I could draw its map by heart**

*C665	<i>New measure</i> , 1 (Autumn, 1965), 5-6	Amor Loci
C679	<i>Quest</i> , I, 2 (Spring 1966), 3-4.	As above
A63	CWW, p. 41	As above
A63b	CWW, p. 35	As above
	CP2, p. 585	As above

7      FOR grouse    READ frouse    IN C679

and seven (7) inconsequential differences in C679, A63, A63b

**Trying to understand the words**

A63	CWW, p. 44	Bird-language
A63b	CWW, p. 38	As above
CP2,	p. 586	As above

There are no differences..

**Little fellow, you're amusing**

A58	<i>Two Songs</i> , New York: Phoenix Book Shop, 1968	I: .Song of the Ogres
C755	<i>New Statesman</i> , LXXVIII, 2003 (1 August 1969), 150	Song of the Ogres
A63	CWW, p. 47	Two Songs I. Song of the Ogres.
A63b	CWW, p.39	As above
	CP2, p. 586	As above

17 FOR it alright: READ it all right: IN C755

and five (5) inconsequential differences.

**Ever since observation taught me temptation**

*C716	<i>Isis</i> , (Oxford) 25 October 1967, p. [12].	Song of the Devil
A58	<i>Two Songs</i> , New York, Phoenix Book Shop, 1968	II: Song of the Devil
A63	CWW, p. 48	Two Songs II Song of the Devil
A63b	CWW, p. 40	As above
	CP2, p. 587	As above

There are seventeen (17) inconsequential differences..

**Except where blast-furnaces and generating-stations**

- C742 *New York Review of Books*, XI, 5 (26 Sept 68), 5  
Forty Years On
- A63 CWW, p. 51 As above
- A63b CWW, p. 43 As above
- CP2, p. 588 As above
- 11 FOR it patent something READ it obvious something IN C742
- 48 FOR me oggle. But READ me boggle. But IN A63
- and nine (9) inconsequential differences.

**Fate succumbs**

Compiled from poems previously printed in

- C670 *Quest*, I, 1 (Winter 1965-66), 3-4 Precious Me
- C676 *New York Review of Books*, VI, 1 (3 Feb 1966), 8  
Marginalia
- C684 *New York Review of Books*, VI, 8 (12 May 1966), 8  
Filler
- C692 *Harvard Advocate*, C, 3-4, (Fall 1966), 8 Dear Diary
- A55 *Marginalia*, Cambridge: Ibex Press, 1966 Marginalia
- A63 CWW, p. 55 As above.
- A63b CWW, p. 46 As above
- CP2, p. 589 As above

Throughout A63, A63b and CP2, Auden uses only sentence capitalization. In all other versions, in addition to sentence capitalization, he uses capitals to begin each line. These differences are *not* recorded below.

None of the Marginalia carries a title.

**Fate succumbs**

A63	CWW, p. 55	{Marginalia I} [1]
A63b	CWW, p. 46	As above
	CP2, p. 589	As above

**The gregarious**

C676	<i>New York Review of Books</i> , VI, 1 (3 February 1966), 8 (Marginalia)	
A55	Marginalia	[1]
A63	CWW, p. 55	(Marginalia I) [2]
A63b	CWW, p.46	As above
	CP2, p. 589	As above

There are no differences

**Unable to see**

C676	<i>New York Review of Books</i> , VI, 1 (3 Feb 1966).8 (Marginalia)	
A55	Marginalia	[2]
A63	CWW, p. 55	(Marginalia I) [3]
A63b	CWW, p. 46	As above
	CP2, p. 589	As above

There are no differences.



**Some species of animals**

A55		(Marginalia) [3]
	Some species of animals Have died out, but none Have ruined themselves.	

**Afraid or ashamed to say**

A55	Marginalia	[4]
A63	CWW, p. 55	(Marginalia I) [4]
A63b	CWW, p. 47	As above
	CP2, p. 590	As above

There are no differences.

**The palm extended in welsome**

A63	CWW, p. 55	(Marginalia I) [5]
A63b	CWW, p.47	As above
	CP2, p. 590	As above

There are no differences.

**Afraid after long**

A63	CWW, p. 55	(Marginalia I) [5]
A63b	CWW, p. 46	As above
	CP2, p. 590	As above

There are no differences.

**Brashly triumphant**

A63 CWW, p. 56 (Marginalia I) [7]

A63b CWW, p. 47 As above

CP2, p 590 As above

There is one (1) inconsequential difference,

**Born with high voices**

A63 CWW, p. 56 (Marginalia I) [8]

A63b CWW, p. 47 As above

CP2, p.590 As above

There are no differences.

**Few can remember**

A63 CWW, p. 56 (Marginalia I) [9]

A63b CWW, p. 47 As above

CP2, p. 590 As above

There are no differences

**Fear and Vanity**

A55 Marginalia [5]

A63 CWW, p. 56 (Marginalia I) [10]

A63b CWW, p. 48 As above

CP2, p. 590 As above

2 FOR to imagine READ to believe IN A55

and one (1) inconsequential difference.

**Everyone thinks**

A63	CWW, p. 56	(Marginalia I) [11]
A63b	CWW, p. 48	As above
	CP2, p. 591	As above

There is one (1) inconsequential difference.

**Wooziness that knows it is woozy**

A63	CWW, p. 56	(Marginalia I) 12]
A63	CWW, p. 48	As above
	CP2, p. 591	As above

There are no differences

**True Love enjoys**

A63	CWW, p. 57	(Marginalia I) [13]
A63b	CWW, p. 48	As above
	CP2, p. 591	As above

There are no differences.

**Justice: permission to peck**

A55	Marginalia	[6]
A63	CWW, p. 57	(Marginalia I) [14]
A63b	CWW, p. 48	As above
	CP2, p. 591	As above

There is one (1) inconsequential difference.

**The introvert is deaf**

A55	Marginalia	[7]
A63	CWW, p. 57	(Marginalia I) [15]
A63b	CWW, p. 49	As above
	CP2, p. 591	As above

There is one (1) inconsequential difference

**Needing above all**

A55	Marginalia	[9]
A63	CWW, p. 57	(Marginalia I) [16]
A63b	CWW, p. 49	As above
	CP2, p. 591	As above

There are no differences.

**Wicked deeds have their glamour**

A63	CWW, p. 57	(Marginalia I) [17]
A63b	CWW, p. 49	As above
	CP2, p. 591	As above

There are no differences.

**When we do evil**

C676 *New York Review of Books*, VI, 1 (3 Feb 1966), 8.  
(Marginalia)

A55	Marginalia	[8]
A63	CWW, p. 57	(Marginalia I) [18]

A63b CWW, p. 49 As above

CP2, p. 591 As above

There are no differences

**The decent, probably,**

C676 *New York Review of Books*, VI, 1 (3 Feb 1966), 8  
(Marginalia)

A55 Marginalia [39]

A63 CWW, p. 57 (Marginalia I) [19]

A63b CWW, p. 49 As above

CP2, p. 591 As above

There is one (1) inconsequential difference.

**A dead man**

C676 *New York Review of Books*, VI, 1 (3 Feb 1966), 8  
(Marginalia)

A55 Marginalia [10]

A63 CWW, p. 58 (Marginalia II) [1]

A63b CWW, p. 50 As above

CP2, p. 592 As above

There are no differences.

**The last king**

C676 *New York Review of Books*, VI, 1 (3 Feb 1966), 8  
(Marginalia)

A55 Marginalia [22]

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A63 CWW, p. 58 (Marginalia II) [2]

A63b CWW, p. 50 As above

CP2, p. 592 As above

There are no differences

**Few even wish they could read**

A63 CWW, p. 58 (Marginalia II) [3]

A63b CWW, p. 50 As above

CP2, p. 592 As above

There are no differences.

**The tyrant's device:**

A55 Marginalia [11]

A63 CWW, p. 58 (Marginalia II) [4]

A63b CWW, p. 50 As above

CP2, p. 592 As above

There are three (3) inconsequential differences.

**Small tyrants, threatened by big,**

C676 *New York Review of Books*, VI, 1 (3 Feb 1966), 8  
(Marginalia)

A55 Marginalia [13]

A63 CWW, p. 58 (Marginalia II) [5]

A63b CWW, p. 51 As above

CP2, p. 592 As above

There are no differences.

**No tyrant ever fears**

A63	CWW, p. 58	(Marginalia II [6])
A63b	CWW, p. 51	As above
	CP2, p. 592	As above

There are no differences.

**Tyrants may get slain,**

C676	<i>New York Review of Books</i> , VI, 1 (3 Feb 1966), 8	(Marginalia)
A55	Marginalia	[12]
A63	CWW, p. 58	(Marginalia II) [7]
A63b	CWW, p. 51	As above
	CP2, p. 592	As above

1        FOR get slain, READ get killed, IN C676, A55  
and no other differences.

**Patriots? Little boys**

C676	<i>New York Review of Books</i> , VI, 1 (3 Feb 1966)	(Marginalia)
A55	Marginalia	[14]
A63	CWW, p. 58	(Marginalia II) [8]
A63b	CWW, p. 51	As above
	CP2, p. 592	As above

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There are four (4) inconsequential differences..

### In states unable

C676 *New York Review of Books*, VI, 1 (3 Feb 1966), 8  
(Marginalia)

A55 Marginalia [15]

A63 CWW, p. 59 (Marginalia II) [9]

A63b CWW, p. 51 As above

CP2, p. 593 As above

There are no differences.

### In semi-literate countries

C676 *New York Review of Books*, VI, 1 (3 Feb 1966), 8  
(Marginalia)

A55 Marginalia [16]

A63 CWW, p. 59 (Marginalia II) [10]

A63b CWW, p. 51 As above

CP2, p. 593 As above

There is one (1) inconsequential difference.

### When Chiefs of State

A63 CWW, p. 59 (Marginalia II) [11]

A63b CWW, p. 51 As above

CP2, p. 593 As above

There are no differences.



**Ancestorless**

A63	CWW, p. 59	(Marginalia III) [1]
A63b	CWW, p. 52	As above
	CP2, p. 593	As above

There are no differences.

**Their gods:—like themselves**

A63	CWW, p. 59	(Marginalia III) [2]
A63b	CWW, p. 52	As above
	CP2, p. 593	As above

There is one (1) inconsequential difference.

**On their stage swords, horses**

A63	CWW, p. 59	(Marginalia III) [3]
A63b	CWW, p. 52	As above
	CP2, p. 593	As above

There are no differences

**Wars, revolts, plagues, inflation**

A63	CWW, p. 59	(Marginalia III) [4]
A63b	CWW, p. 52	As above
	CP2, p. 593	As above

There are no differences.

**He praised his God**

A55	Marginalia	[17]
A63	CWW, p. 60	(Marginalia III) [5]
A63b	CWW, p. 53	As above
	CP2, p. 593	As above

There are no differences

**Voracious eater,**

A63	CWW, p. 60	(Marginalia III [6]
A63b	CWW, p. 53	As above
	CP2, p. 594	As above

There are no differences.

**While the Empire went to pot**

A63	CWW, p. 60	(Marginalia III) [7]
A63b	CWW, p. 53	As above
	CP2, p. 594	As above

There is one (1) inconsequential difference.

**A neglected wife,**

A63	CWW, p. 60	(Marginalia III) [8]
A63b	CWW, p. 53	As above
	CP2, p. 594	As above

There are no differences.

**With silver mines**

C676 *New York Review of Books*, VI, 1 (3 Feb 1966), 8  
(Marginalia)

A55 Marginalia [23]

A63 CWW, p. 60 (Marginalia III) [9]

A63b CWW, p. 54 As above

CP2, p. 594 As above

There are no differences.

**After the massacre**

C676 *New York Review of Books*, VI, 1 (3 Feb 1966), 8  
(Marginalia)

A55 Marginalia [20]

A63 CWW, p. 61 (Marginalia III) [10]

A63b CWW, p. 54 As above

CP2, p. 594 As above

There are no differences.

**Reluctant at first**

C676 *New York Review of Books*, VI, 1 (3 Feb 1966), 8  
(Marginalia)

A55 Marginalia [18]

A63 CWW, p. 61 (Marginalia III) [10]

A63b CWW, p. 54 As above

CP2, p. 594 As above

There are no differences.

***Be godly, he told his flock,***

C676 *New York Review of Books*, VI, 1 (3 Feb 1966), 8  
(Marginalia)

A55 Marginalia [19]

A63 CWW, p. 61 (Marginalia III) [11]

A63b CWW, p. 54 As above

CP2, p. 595 As above

There are two (2) inconsequential differences.

**When their Infidel**

C676 *New York Review of Books*, VI, 1 (3 Feb 1966), 8  
(Marginalia)

A55 Marginalia [21]

A63 CWW, p. 61 (Marginalia III) [12]

A63b CWW, p. 54 As above

CP2, p. 595 As above

There are no differences

**After the Just War**

A63 CWW, p. 61 (Marginalia III) [13]

A63b CWW, p. 55 As above

CP2, p. 595 As above

There are no differences.

**The Huguenot church bells**

A63 CWW, p. 62 (Marginalia III) [14]

A63b CWW, p. 55 As above

CP2, p. 595 As above

There is one (1) inconsequential difference.

### **The Queen fled, leaving**

C676 *New York Review of Books*, VI, 1 (3 Feb 1966), 8  
(Marginalia)

A55 Marginalia [27]

A63 CWW, p. 62 (Marginalia III) [15]

A63b CWW, p. 55 As above

CP2, p. 595 As above

There are no differences.

### **Refused permission**

A55 Marginalia [28]

Refused permission  
To take two horn-players with him,  
In high dudgeon

He refused to sail  
With the expedition  
He had promoted.

### **Intelligent, rich**

C676 *New York Review of Books*. VI, 1 (3 Feb 1966), 8  
(Marginalia)

A55 Marginalia [24]

A63 CWW, p. 62 (Marginalia III) [16]

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A63b CWW, p. 55 As above

CP2, p. 595 As above

There are no differences.

**Born to flirt and write light verses,**

C676 *New York Review of Books*, VI, 1 (3 Feb 1966), 8  
(Marginalia)

A55 Marginalia [25]

A63 CWW, p. 62 (Marginalia III) [17]

A63b CWW, p. 56 As above

CP2, p. 595 As above

There are no differences.

**Into the prosperous quiet**

C676 *New York Review of Books*, VI, 1 (3 Feb 1966), 8  
(Marginalia)

A55 Marginalia [26]

A63 CWW, p. 62 (Marginalia III) [18]

A63b CWW, p. 56 As above

CP2, p. 596 As above

There are no differences.

**Under a Sovereign**

A63 CWW, p. 62 (Marginalia III) [19]

A63b CWW, p. 56 As above

CP2, p. 596 As above

There are no differences.

**War-time. English schoolboys**

A63 CWW, p. 63 (Marginalia III) [20]

A63b CWW, p. 56 As above

CP2, p. 596 As above

There are no differences.

**Rumors ran through the city**

A55 Marginalia [30]

A63 CWW, p. 63 (Marginalia III) [21]

A63b CWW, p. 56 As above

CP2, p. 596 As above

1 FOR Rumors ran through the city READ A rumor ran through the streets IN A55

and there is one (1) inconsequential difference.

**Assembling**

C676 *New York Review of Books*, VI, 1 (3Feb 1966), 8  
(Marginalia)

A55 Marginalia [30]

A63 CWW, p. 63 (Marginalia III) [22]

A63a CWW, p. 56 As above

CP2, p. 596 As above

4 FOR gravely debated READ Cravely debated IN C676

and there are no other differences.

**He hid when he saw**

A63	CWW, p. 63	(Marginalia III) [23]
A63b	CWW, p. 57	As above
	CP2, p. 596	As above

There are no differences.

**In the intervals between**

A63	CWW, p. 63	(Marginalia III) [24]
A63b	CWW, p. 57	As above
	CP2, p. 596	As above

There are no differences.

**Ready any day**

A55	Marginalia	[29]
A63	CWW, p. 63	(Marginalia III) [25]
A63b	CWW, p. 57	As above
	CP2, p. 596	As above

1-9      FOR    Ready any day  
                          to pistol each other  
                          on a point of honor,  
  
                          night after night  
                          they stakes their fortunes, knowing  
                          their were money-lenders  
  
                          they could always cheat  
                          by absconding to Dieppe  
                          or shooting themselves.

            READ    The gambling dandies  
                          Were sure they could always cheat  
                          The money-lenders



By escaping to Dieppe  
Or shooting themselves

IN A55.

There are no other differences.

**The tobacco farmers**

A55	Marginalia	[32]
A63	CWW, p. 64	(Marginalia III) [26]
A63b	CWW, p. 57	As above
	CP2, p. 597	As above

There are no differences.

**Abandoning his wives,**

C676	<i>New York Review of Books</i> , VI, 1 (3 Feb 1966), 8	(Marginalia)
A55	Marginalia	[36]
A63	CWW, p. 64	(Marginalia III) [27]
A63b	CWW, p. 58	As above
	CP2, p. 597	As above

There are no differences.

**To maintain a stud**

C676	<i>New York Review of Books</i> . VI, 1 (3 Feb 1966)	(Marginalia)
A55	Marginalia	[34]
A63	CWW, p. 64	(Marginalia III) [28]

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A63b CWW, p. 58 As above

CP2, p. 597 As above

There are no differences.

#### **He walked like someone**

C676 *New York Review of Book*, VI, 1 (3 Feb 1966), 8  
(Marginalia)

A55 Marginalia [35]

A63 CWW, p. 64 (Marginalia III) [29]

A63b CWW, p. 58 As above

CP2, p. 597 As above

There are no differences.

#### **Victorious over**

C676 *New York Review of Books*, VI, 1 (3 Feb 1966), 8  
(Marginalia)

A55 Marginalia [33]

A63 CWW, p. 64 (Marginalia III) [30]

A63b CWW, p. 58 As above

CP2, p. 597 As above

There are no differences.

#### **Providentially**

C676 *New York Review of Books*, VI, 1 (3 Feb 1966), 8  
(Marginalia)

A55 Marginalia [37]

A63 CWW, p. 64 (Marginalia III) [31]

A63b CWW, p. 58 As above

CP2, p. 597 As above

There is one (1) inconsequential difference.

**Animal femurs**

A63 CWW, p. 65 (Marginalia IV) [1]

A63b CWW, p. 59 As above

CP2, p. 597 As above

There is one (1) inconsequential difference.

**Like any Zola**

A63 CWW, p. 65 (Marginalia IV) [2]

A63b CWW, p. 59 As above

CP2, p. 598 As above

There are no differences.

**To shock pagan purists**

A63 CWW, p. 65 (Marginalia IV) [3]

A63b CWW, p. 59 As above

CP2, p. 598 As above

There are no differences.

**With equal affection**

A63 CWW, p. 65 (Marginalia IV) [4]

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A63b CWW, p. 60 As above

CP2, p. 598 As above

There are no differences.

**The young scamp turned into**

A63 CWW, p. 65 (Marginalia IV) [5]

A63b CWW, p. 60 As above

CP2, p. 598 As above

There are no differences.

**A choleric type,**

A63 CWW, p. 65 (Marginalia IV) [6]

A63b CWW, p. 60 As above

CP2, p. 598 As above

There are no differences.

**Knowing that God knew**

A63 CWW, p. 66 (Marginalia IV) [7]

A63b CWW, p. 60 As above

CP2, p. 598 As above

There are no differences.

**Getting up to pray**

A63 CWW, p. 66 (Marginalia IV) [8]

A63b CWW, p. 60 As above

CP2, p. 598

As above

There are no differences

### **On his return from foreign parts**

A63 CWW, p. 66

(Marginalia IV) [9]

A63b CWW, p. 60

As above

CP2, p. 599

As above

There are no differences.

### **Who died in Nineteen-Sixty-Five**

C676 *New York Review of Books*, VI, 1 (3 Feb 1966), 8

(Marginalia)

A55 Marginalia

[38]

A63 CWW, p. 66

(Marginalia IV) [10]

A63b CWW, p. 61

As above

CP2, p. 599

As above

3 FOR a cow READ the cow IN C676

and one (1) inconsequential difference.

### **Once having shat**

C692 *Harvard Advocate*, C, 3-4 (Fall 1966), 8

(Dear Diary)

A63 CWW, p. 67

(Marginalia V) [1]

A63b CWW, p. 62

As above

CP2, p. 599

As above

1 FOR Once having shat READ Once he had shat IN C692.

There are no other differences.

**Another entire day wasted.**

C692 *Harvard Advocate*, C, 3-4 (Fall 1966), 8 (Dear Diary)

A63 CWW, p. 67 (Marginalia V) [2]

A63b CWW, p. 62 As above

CP2, p 599 As above

1 FOR Another entire day wasted. READ Another whole day wasted IN C692

3 FOR Pills? Patience? READ Pillls? or Patience? IN C692

There are no other differences.

**His thoughts pattered**

C692 *Harvard Advocate*, C, 3-4 (Fall1966), 8 (Dear Diary)

A63 CWW, 63 (Marginalia V) [3]

A63b CCW, 62 As above

CP2, p. 599 As above

There are no differences.

**Mulberries dropping**

C692 *Harvard Advocate*, C, 3-4 (Fall 1966)), 8 (Dear Diary)

A63 CCW, p. 67 (Marginalia V) [4]

A63b CCW, p. 62 As above

CP2, p. 599 As above

There are no differences.

**Round the ritual bonfire**

A63	CCW, p. 67	(Marginalia V) [5]
A63b	CWW, p. 63	As above
	CP2, p. 600	As above

There are no differences.

**A September night:**

C692	<i>Harvard Advocate</i> , C, 3-4 (Fall 1966), 8	(Dear Diary)
A63	CWW, p. 67	(Marginalia V) [6]
A63b	CWW, p. 63	As above
	CP2, p. 600	As above

There are no differences.

**On the bushes**

C692	<i>Harvard Advocate</i> , C, 3-4, (Fall 1966), 8	(Dear Diary)
A63	CWW, p. 68	(Marginalia V) [7]
A63b	CWW, p. 63	As above
	CP2, p. 600	As above

1       FOR On the bushes   READ October mist,   IN C692

and no other differences.

**Leaf-fall. A lane. A rogue,**

A63	CWW, p. 68	(Marginalia V) [8]
A63	CWW, p. 63	As above
	CP2, p. 600	As above

There are no differences.

**Imaged in the bar-mirror**

C692 *Harvard Advocate*, C, 3-4 (Fall 1966), 8 (Dear Diary)

A63 CWW, p. 68 (Marginalia V) [9]

A63b CWW, p. 63 As above

CP2, p. 600 As above

1 FOR Imaged in READ Reflected in IN C692

3 FOR row of city faces, READ row of faces IN C692.

and no other differences.

**How cheerful they looked,**

A63 CWW, p. 68 (Marginalia V) [10]

A63b CWW, p. 63 As above

CP2, p. 600 As above

There are no differences.

**How could he help him?**

C692 *Harvard Advocate*, C, 3-4 (Fall 1966), 8 (Dear Diary)

A63 CWW, p. 68 (Marginalia V) [11]

A63b CWW, p. 64 As above

CP2, p. 600 As above

1-2 FOR How could he help him?  
Miserable youth! In flight

READ What was he to say



To the wretched youth? In flight. IN C692

and no other differences.

**The Marquis de Sade and Genet**

C684 *New York Review of Books*, VI, 8 (12 May 1966)

Filler

A63 CWW, p. 68 (Marginalia V) [12]

A63b CWW, p. 64 As above

CP2, p. 601 As above

2 FOR Are highly thought READ Are most highly thought IN C684

4 FOR not his kinds of READ not my sort of IN C684

5 FOR So he's given his copies READ So I've given my copies IN C684

and no other differences.

**Americans-like omlettes:**

A63 CWW, p. 69 (Marginalia V) [13]

A63b CWW, p. 64 As above

CP2, p. 601 As above

There are no differences.

**Even Hate should be precise:**

A63 CWW, p. 69 (Marginalia V) [14]

A63 CWW, p. 64 As above

CP2, P. 601 As above

There are no differences

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**As a Wasp, riding**

A63 CWW, p. 69 (Marginalia V) [15]

A63b CWW, p. 64 As above

CP2, p. 601 As above

There are no differences

**Passing Beauty**

A63 CWW, p. 69 (Marginalia V) [16]

A63b CWW, p. 65 As above

CP2, p. 601 As above

There are no differences.

***Post coitum homo tristis.***

C692 *Harvard Advocate*, C, 3-4 (Fall 1966), 8 (Dear Diary)

A63 CWW, p. 69 (Marginalia V) [17]

A63b CWW, p. 65 As above

CP2, p. 601 As above

There are no differences.

**Listening to the *Etudes***

A63 CWW, p. 69 (Marginalia V) [18]

A63b CWW, p. 65 As above

CP2, p. 601 As above

There are no differences.

**Lonely he may be**

- A63 CWW, p. 69 (Marginalia V) [19]  
 A63b CWW, p. 65 As above  
 CP2, p. 601 As above

There is one (1) inconsequential difference.

**He woke in the small hours,**

- C692 *Harvard Advocate*, C, 3-4, (Fall 1966), 8 (Dear Diary)  
 A63 CWW, p. 70 (Marginalia V) [20]  
 A63b CWW, p. 65 As above  
 CP2, p. 602 As above

There are no differences.

**The shame in ageing**

- A63 CWW, p. 70 (Marginalia V) [21]  
 A63b CWW, p. 66 As above  
 CP2, p. 602 As above

There are no differences.

**Thoughts of his own death,**

- C692 *Harvard Advocate*, C, 3-4 (Fall 1966), 8 (Dear Diary)  
 A63 CWW, p. 70 (Marginalia V) [22]  
 A63b CWW, p. 66 As above  
 CP2, p. 602 As above

3 FOR picnic. READ picnic? IN C692

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##### **Pulling on his socks,**

A63 CWW, p. 70 (Marginalia V) [23]

A63b CWW, P. 66 As above

CP2, p. 602 As above

There are no differences

##### **How odd it now seems**

C692 *Harvard Advocate*, C, 3-4 (Fall 1966),8 (Dear Diary)

A63 CWW, p. 70 (Marginalia V) [24]

A63b CWW, p. 66 As above

CP2, p. 602 As above

There are two (2) inconsequential difference..

##### **Years before doctors**

C692 *Harvard Advocate*, C, 3-4 (Fall 1966), 8 (Dear Diary)

A63 CWW, p. 70 (Marginalia V) [25]

A63b CWW, p. 66 As above

CP2, p. 602 As above

1-2 FOR Years before doctors  
Had invented the jargon

READ As a child. before  
Doctors had thought up the term, IN C692

and one (1) inconsequential difference.

##### **Father at the wars,**

C692 *Harvard Advocate*, C, 3-4 (Fall 1966), 8 (Dear Diary)

A63	CWW, p. 71	(Marginalia V) [26]
A63b	CWW, p. 66	As above
	CP2, p. 602	As above

4 FOR he dared not READ he didn't dare IN C692.

and no other differences.

### **The class whose vices**

C692	<i>Harvard Advocate</i> , C, 3-4 (Fall 1966), 8	(Dear Diary)
A63	CWW, p. 71	(Marginalia V) [27]
A63b	CWW, p. 67	As above
	CP2, p. 602	As above

There is one (1) inconsequential difference.

### **Spring-time, Summer and Fall: days to behold a world**

C 749	<i>Confrontation</i> , (Long Island Univ.), 2 (Spring 1969), 31	In Due Season
*CA19	<i>Ver Sacrum</i> , [I] (1969), 8	In Due Season
A63	CWW, p. 87	As above.
A63b	CWW, p. 82	As above
	CP2, p. 603	As above

There are five (5) inconsequential differences..

### **On High Feast-Days they were given a public airing**

A63	CWW, p. 88	Rois Faineants
A63b	CWW, p. 84	As above

CP 1976, p. 603

As above

There are no differences.

**Unbiased at least he was when he arrived on his mission,**

C697 *Atlantic*, CCXVIII, 6 (December 1966), 94 Partition

A63 CWW, p. 89

As above

A63b CWW, p. 86

As above

CP2, p. 604

As above

2 A stanza division follows this line in C697.

3-4 These two lines do not appear in C697.

5 FOR they has briefed him in READ he was briefed in IN C697

6 FOR For mutual reconciliation or rational debate:

READ For compromise, concessions, or rational debate; IN C697

7 FOR only solution now lies in separation.

READ only hope nw lies in regional separation. IN C697

8-12 FOR The Viceroy thinks, as you will see from his letter  
That the less you are seen in his company the better  
So we've arranged to provide you with other accommodations.  
We can give you four judges, two Moslem and two Hindu,  
To consult with, but the final decision must rest with you.

READ We cannot help. What with one thing and another,  
The Viceroy feels that you shouldn't see much of each other.  
Four judges, representing the parties interested,  
Will advise, but in you alone is authroity invested" IN C697

15 FOR He got down to work, to the task of settling the fate

READ He got down to his job, to settling the political fate IN C697

16 FOR The maps at his disposal were out of date

READ The available maps were all out of date, IN C697  
 17 FOR And the Census Returns almost READ The census returns almost IN C697  
 18 FOR to check them READ to revise them IN C697  
 19 FOR areas. The weather was READ areas himself. It was IN C697  
 21 FOR weeks it was done, the frontier decided,  
 READ weeks he had carried out his orders, IN C697  
 22 FOR A continent for better or worse divided.  
 READ Defined, for better or worse, their future borders. IN C697  
 and five (5) inconsequential differences.

### **The Ogre does what ogres can**

C741 *Observer*, 9244 (8 Sept 1968), 26 August 1968  
 A63 CWW, p. 90 As above  
 A63b CWW, p. 88 As above  
 CP2, p. 604 As above  
 5 FOR About a READ Across a IN C741  
 7 FOR Ogre stalks with READ ogre strolls with IN C741  
 and five (5) inconsequential differences.

### **Thumping old tunes give a voice to its whereabouts**

C691 *New Yorker*, XLII, 26 (20 August 1966), 32 Fairground  
 A63 CWW, p.91 As above  
 A63b CWW, p. 89 As above  
 CP2 p. 605 As above

There are six (6) inconsequential differences.

**Out of a bellicose fore-time, thundering**

C695 *New York Review of Books*, VII, 4 (22 Sept 1966), 4  
River Profile

A57 ` *River profile*, Text printed by Laurence Scott, Cambridge, Mass., 1966  
As above

B102 *Poems*, edited by E.W. White, Christmas, 1966  
As above

A63 CWW, p. 93 As above.

A63 CWW, p. 91 As above

CP2, p. 605 As above

There are five (5) inconsequential differences in C695, A63, A63b

**Talented creatures, on the defensive because**

C694 *Encounter*, XXVII, 3 (Sept 1966), 9-10 Insignificant Elephants

A63 CWW, p. 95 As above

A63b CWW, p. 94 As above

CP2, p. 607 As above

Throughout A63, A63b and CP2 Auden uses only sentence capitalization. In C694, in addition to sentence capitalization, he uses capitals to begin each line. These differences are *not* recorded below.

19 FOR bosh, semi-gnostic compost-heaps

READ bosh, magical hanky-panky IN C694

24 FOR against lickerous husbands. READ against troublesome husbands. IN C694



- 25 FOR Some anecdotes, even READ Anecdotes, even IN C694
- 36 FOR which divulge READ that divulge IN C694
- 38 FOR of joy which READ of a Joy which IN C694, A63

and ten (10) inconsequential differences.

### **The High Priests of telescopes and cyclotrons**

C738 *New York Review of Books*, IX, 1 (11 July 1968), 6  
Ode to Terminus

- A63 CWW, p. 97 As above.
- A63b CWW, p. 97 As above
- CP2, p. 608 As above

- 9 FOR will give no cause for hilarity  
READ will not be received with hilarity IN C738
- 10 FOR to gardeners READ by gardeners IN C738
- 60 FOR to be truthful, READ to be lucky IN C738
- 62 FOR the Heav'ns are all READ the Heavens are IN C738

and eleven (11) inconsequential differences.

### **Excellence is a gift: among mankind**

First printed in the mimeographed transcript of the film (1966)

- A63 CWW, p. 103 Four Commissioned Texts Runner.
- A63b CWW, p. 100 Four Commissioned Texts Runner
- CP2, p. 609 Six Commissioned Texts I. Runner

- 16 FOR week: one hundred READ week: two hundred IN A63

## 410 AUDEN'S REVISIONS

and three (3) inconsequential differences.

### **Without arms or charm of culture**

First printed in the musical score by Sir William Walton, 1962  
The Twelve

D12 Programme for the performance at Westminster Abbey  
2 January 1966, p. [2]  
The Twelve

C696 *Christian Century*, LXXXIII, 41 (12 Oct 1966), 1235  
The Twelve

A63 CWW, p. 108 Four Commissioned Texts As above

A63b CWW, p. 105 Four Commissioned Texts As above

CP2, p. 612 Six Commissioned Texts II. The  
Twelve

In C696, stanzas are not labeled "Recitative," "Chorus," "Solo," and "Chorus" as they are in CP2.

2 FOR Unimportant persons READ Persons of no importance IN C696.

10 FOR Dead souls were quickened to life:

READ Lives long dead were requickened IN C 696

26 This line set in italics in C696.

28-29 These lines are transposed in C696,

30 There is no stanza division following this line in C 696.

and three (3) in consequential differences.

### **In the First Age the frogs dwelt**

C726 *London Magazine*, n.s. VII, 11 (February 1968), 34-40  
Moralties

Program Book of the 47<sup>th</sup> May Festival at Cincinnati, 17-25,  
May 1968

Recording issued in 1968 (DGG 139-374)

Musical Score by Han Werner Henze, 1969

A63	CWW, p. 119	Four Commissioned Texts	Moralities
A63b	CWW, p. 107	As above	
	CP2, p. 613	Six Commissioned Texts	III. Moralities

There are four (4) inconsequential differences in A63, A63b

**Mr. Dean, Canons and Students of Christ Church, Ladies and**

D15 *Christ Church son et lumiere* [Souvenir programme, 27 June-18 Sept 1968], p. 3  
A Reminder

A63	CWW, p. 118	Four Commissioned Texts	A Reminder.
A63b	CWW, p. 115	As above	
	CP2, p. 617	Six Commissioned Texts	IV. A Reminder

There is one (1) inconsequential difference in A63, A63b

**Listen, good people, and you shall hear**

C769	<i>New York Review of Books</i> , XIII, 11 (18 Dec 1969), 1	The Ballad of Barnaby	
	EG, p. 43	The Ballad of Barnaby (for Chuck Turner)	
	EGb, p. 42	As above	
	CP2, p. 618	Six Commissioned Texts	V. The Ballad of Barnaby (for Chuck Turner)

There are fourteen (14) inconsequential differences..

**Eagerly, Musician**

EG, p. 60	United Nations Hymn	
EGb, p. 63	United Nations Hymn	
CP2, p. 618	Six Commissioned Texts Nations Hymn	VI. United

18-19 FOR Can say peace / When we mean war

READ Can say peace when we mean war IN EG

and one (1) inconsequential difference.

**Dark-green upon distant heights**

C706 *New York Review of Books*, VIII, 9 (18 May 1967), 3  
Prologue at Sixty

A63 CWW, p. 121 As above

A63b CWW, p. 117 As above

CP2, p. 622 As above

Throughout A63, A63b and CP2, Auden uses only sentence capitalization. In C706, in addition to sentence capitalization, he uses capitals to begin each line. These differences are *not* recorded below.

12 FOR moving frankly, READ moving about, IN C706

13 FOR stoic by sort and self-policing,

READ All do the bidding of Dame Kind, IN C706

The following five lines (one stanza) do not appear in C706.

- 35a *Flesh must fall though fated time*
- 35b *from birth to death, both unwilling.*
- 35c *but Spirit may climb counterwise*

35d *from a death, in faith freely chosen,*  
 35e *to resurrection, a re-beginning.*

92 FOR our sorry conceited O, READ our wasteful worried shape, IN C706

94 FOR and my day turned out torturers

READ and our time gave birth to torturers IN C706

96-100 These five lines (one stanza) do *not* appear in C706

and seven (7) inconsequential differences.

### **DEAR PHILIP: 'Thank God for boozy godfathers'**

C754 *New York Review of Books*, XII, 11 (5 June 1969), 4  
 Epistle to a Godson

EG, p. 9 As above

EGb, p. 3 As above

CP2, p. 624 As above

10 FOR a named and settled READ a nameable settled IN C754

46 FOR in current prices READ at current prices IN EG

63 FOR yet in READ but in IN C754

64 FOR a stern venture READ a fresh venture IN C754

77 FOR of Nature and of households, and

READ of nature and families, and IN C754

and fifteen (15) inconsequential differences..

### **Most patients believe**

C759 *New Yorker*, XLV, 32 (27 Sept 1969), 38 The Art of Healing (In Memoriam David Protetch, M. D.)

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- |   |                         |
|---|-------------------------|
| EG, p. 13   | As above.               |
| EG b, p. 7  | As above                |
| CP2, p.626  | As above plus 1923-1969 |
| 1 FOR patients believe READ patients assume IN C759                         |                         |
| 19 FOR some, ill health READ some, bad health IN C759                       |                         |
| 20 FOR a way to be important READ the inerest in their lives IN C759        |                         |
| 26 FOR the sadist, the nod-crafty, READ the nod-crafty, the sadist, IN C759 |                         |
| 35 FOR your sick pituitary READ your ill ituitary IN C759                   |                         |
| 48 FOR self-identity. READ self-identities. IN C759                         |                         |

and there are nine (9) inconsequential differences.

#### **On this day tradition allots**

C765 *Poetry Review*, LX, 4 (Winter 1969-70), 223-24

A New Year Greeting (for Vassily Yanowsky)

C768 *Scientific American*, CCXXI, 6 (Dec 1969), 134

As above

\*A64 *A New Year Greeting*, published by Scientific American

EG, p. 18 As above

EGb, p. 12 As above

CP2, p. 628 As Above

Auden capitalizes the beginning of each line in C768; in C765, EG, EGb and CP2, he uses only sentence capitalization. These differences are *not* noted below.

35 FOR it cannot be READ it will not be IN C768

37 FOR may turn to catastrophes READ May become catastrophes IN C768

and there are eight (8) inconsequential differences..

**The nose and palate never doubt**

CA20 Poet (Madras), X, 6 (June 1969), 2-3	Smelt and Tasted
EG, p. 20	As above
EGb, p, 15	Smelt and Tasted
CP2, p. 629	Smelt and Tasted
4 FOR praise each fact READ praise the fact IN POET	
10 FOR Can solve the READ Can sense the IN POET	

**Events reported by the ear**

CA20 <i>Poet</i> , (Madras), X, 6 (June 1969), 2-3	Heard and Seen
EG, p 21	Heard and Seen
EGb, p. 16	As above
CP2, p. 630	As above
1 FOR Events reported by READ Events recorded by IN POET	

and one (1) inconsequential difference.

**To call our sight Vision**

EG, p. 22	I Am Not a Camera
EG b, p. 17	I Am Not a Camera
CP 1976, p. 630	I Am Not a Camera

There are no differences.

**In his dream zealous**

EG, p. 24	A Bad Night (A Lexical Exercise)
EGb, p. 19	As above
CP2, p. 631	As above

There are no differences.

**It's natural the Boys should whoop it up for**

C758 <i>New Yorker</i> , XLV, 29 (6 Sept 1969), 38	Moon Landing
C762 <i>Wort and Wahrheit</i> , XXIV, 6 (Nov-Dec 1969), 34-35	As above
EG, p. 26	As above
EG b, p. 21	As above
CP2, p. 632	As above

- 6 FOR may in fairness READ may with reason IN C758
- 17 FOR were certainly no braver READ were no braver than Armstrong IN C758
- 18 FOR Than our Trio, but READ Aldrin, Collins, but IN C758
- 35 FOR an ugly finish READ a nasty finish IN C758

and no other differences.

**Martini-time: time to draw the curtains**

EG, p. 28	The Garrison
EG b, p. 23	As above
CP2, p. 633	As above

There are no differences.



**Who could possibly approve of Metternich**

<i>Atlantic Monthly</i> , 230, 3 (Sept 1972), 88	Pseudo-Questions
EG, p. 29	As above
EGb, p. 25	As above
CP2, p. 634	As above

There are no differences.

**I am no photophil who burns**

<i>Atlantic Monthly</i> , 230, 3 (Sept 1972), 89	Stark Bewolkt (for Stells Musulin)
EG, p. 30	As above
EGb, p. 26	As above
CP2, p. 634	As above

12 FOR an aging male READ an ageing male IN *Atlantic*  
and one (1) inconsequential difference.

**Every created thing has ways of pronouncing its ownhood**

C760 <i>Harper's</i> , CCXXXIX, 1433, (Oct 1969), 86	Natural Linguistics (for Peter Salus)
EG, p. 33	As above
EG b, p. 29	As above
CP2, p 636	As above

7 FOR who utter imperative READ who issue imperative IN C760

20 FOR tell, though their READ tell, yet their IN C760

29 FOR none, it seems, READ none, it would seem, IN C760

31 FOR their thing, not greedily trying to publish

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READ their thing well, never attempting to publish IN C760

and there are five (5) inconsequential differences..

**Wide through the interrupt be that divides us, runners and counters**

EG, p. 35 The Aliens For William Gray

EG b, p.31 As above

CP2, p. 637 As above

There are no differences.

**Our earth in 1969**

C767 *Poetry*, CXV, 3 (Dec 1969), 185–86 Doggerel by a Senior Citizen (for Robert Lederer)

EG, p. 37 As above

EG b, p. 34 As above

CP2, p. 639 As above

32 FOR Then Speech was mannerly, an Art

READ The Conservation was an art IN C767

and five (5) inconsequential differences..

**A poet's hope: to be**

EG, p. 39 Shorts I [1]

EGb, p. 37 As above

CP2, p. 639 Shorts II [1]

There are no differences.

Shorts II in EG and EGb are added onto Shorts II in CP2 to make a single section.

**A disappointed**

EG, p. 39	(Shorts I) [2]
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EGb, p.37	As above
-----------	----------

CP2, p. 639	(Shorts II) [2]
-------------	-----------------

There no differences.

**Who can picture**

EG, p. 39	(Shorts I) [3]
-----------	----------------

EGb p. 37	As above
-----------	----------

CP2, p. 639	(Shorts II) [3]
-------------	-----------------

There are no differences.

**Deprived of a mother to love him**

EG, p. 39	(Shorts I) [4]
-----------	----------------

EG, p. 37	As above
-----------	----------

CP2, p. 639	(Shorts II) [4]
-------------	-----------------

There are no differences.

**When engineers drink together**

EG, p. 39	(Shorts I) [5]
-----------	----------------

EGb, p. 38	As above
------------	----------

CP2, p. 640	(Shorts II) [5]
-------------	-----------------

There are no differences.

**The glass-lens**

EG, p.39 (Shorts I) [6]

EGb, p. 38 As above

CP2, p.640 (Shorts II) [6]

There are no differences.

**Space was holy to**

EG, p. 40 (Shorts I) [7]

EG b, p. 38 As above

CP2, p. 640 (Shorts II) [7]

There are no differences.

**When gales assault them**

EG, p. 40 (Shorts I) [8]

EG b, p, 38 As above

CP2, p. 640 (Shorts II) [8]

There are no differences.

**The fire mumbles on**

EG, p. 40 (Shorts I) [9]

EG b, p. 38 As above

CP2, p. 640 (Shorts II) [9]

There are no differences.

**Rivers, sooner and later,**

EG, p. 40	(Shorts I) [10]
EGb, p.38	As above
CP2, p. 640	(Shorts II) [10]

There are no differences.

**Youth, like the Press, is excited when Nature**

EG, p. 40	(Shorts I) [11]
EGb, p. 39	As above
CP2, p.640	(Shorts II) [11]

There are no differences.

**Our tables and chairs and sofas**

EG, p. 40	(Shorts I) [12]
EGb, p.39	As above
CP2, p. 640	(Shorts II) [12]

There are no differences.

**What we touch is always**

EG, p. 40	(Shorts I) [13]
EGb, p. 39	As above
CP2, p. 641	(Shorts II) [13]

There are no differences.

**In moments of joy**

EG, p. 41 (Shorts I) [14]

EGb, p. 39 As above

CP2, p.641 (Shorts II) [14]

There are no differences.

**Why must Growth rob us**

EG, p. 41 (Shorts I) [15]

EGb, p. 39 As above

CP2, p. 641 (Shorts II) [15]

There are no differences.

***When I was little . . .***

EG, p. 41 (Shorts I) [16]

EGb, p. 39 As above

CP2, p. 641 (Shorts II) [16]

There are no differences.

**Who, upon hearing**

EG, p. 41 (Shorts I) [17]

EGb, p. 40 As above

CP2, p.641 (Shorts II) [17]

There are no differences.

**Their senses cannot**

EG, p. 41	(Shorts I) [18]
-----------	-----------------

EGb, p. 40	As above
------------	----------

CP2, p. 641	(Shorts II) [18]
-------------	------------------

There are no differences.

**Oncers do no damage**

EG, p. 41	(Shorts I) [19]
-----------	-----------------

EGb, p. 40	As above
------------	----------

CP2, p. 641	(Shorts II) [19]
-------------	------------------

There are no differences.

**Only bad rhetoric**

EG, p. 41	(Shorts I) [20]
-----------	-----------------

EGb, p.40	As above
-----------	----------

CP2, p.641	(Shorts II) [20]
------------	------------------

There are no differences.

**The words of liars**

EG, p. 41	(Shorts I) [21]
-----------	-----------------

EGb, p. 40	As above
------------	----------

CP2, p. 641	(Shorts II) [21]
-------------	------------------

There are no differences.

**Virtue is always**

EG, p. 42 (Shorts I) [22]

EGb, p. 40 As above

CP2, p. 642 (Shorts II) [22]

There are no differences.

**Cosmic trivia**

EG, p. 42 (Shorts I) [23]

EGb, p. 40 As above

CP2, p.642 (Shorts II) [23]

There are no differences.

**What is Death? A Life**

EG, p. 42 (Shorts I) [24]

EGb, p. 41 As above

CP2, p. 642 (Shorts II) [24]

There are no differences.

**It is the unimportant**

EG, p. 42 (Shorts I) [25]

EGb, p.41 As above

CP2, p. 642 (Shorts II) [25]

There are no differences.



**God never makes knots**

EG, p. 42	(Shorts I) [26]
-----------	-----------------

EGb, p. 41	As above
------------	----------

CP2, p. 642	(Shorts II) [26]
-------------	------------------

There are no differences.

**Does God ever judge**

EG, p. 42	(Shorts I) [27]
-----------	-----------------

EGb, p. 41	As above
------------	----------

CP2, p. 642	(Shorts II) [27]
-------------	------------------

There are no differences.

**How many ravishing things . . .**

EG, p. 47	(Shorts II) [1]
-----------	-----------------

EGb, p. 47	As above
------------	----------

CP2, p. 642	(Shorts II) [28]
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There are no differences.

**Lucky the poets of old; . . .**

EG, p. 47	(Shorts II) [2]
-----------	-----------------

EGb, p. 47	As above
------------	----------

CP2, p. 642	(Shorts II) [29]
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There are no differences.

**Blessed be all metrical rules . . .**

EG, p. 47	(Shorts II) [3]
EGb, p. 47	As above
CP2, p. 642	(Shorts II) [30]

There are no differences.

**No, Surrealists, no! . . .**

EG, p. 47	(Shorts II) [4]
EGb, p.47	As above
CP2, p. 643	(Shorts II) [31]

There are no differences.

**I suspect that without some . . .**

EG, p. 47	(Shorts II) [5]
EGb, p.47	As above
CP2, p. 643	(Shorts II) [32]

There are no differences

**What should I write . . .**

EG, p. 47	(Shorts II) [6]
EGb, p. 48	As above
CP2, p. 643	(Shorts II) [33]

There are no differences.

**To-day two poems begged . . .**

EG, p. 47	(Shorts II) [7]
EGb, p. 48	As above
CP2, p. 643	(Shorts II) [34]

There are no differences.

**Like it is among all wild men . . .**

EG, p. 48	(Shorts II) [8]
EGb, p. 48	As above
CP2, p. 643	(Shorts II) [35]

There are no differences.

**Psychological critics, do be more . . .**

EG, p. 48	(Shorts II) [9]
EGb, p. 48	As above
CP2, p. 643	(Shorts II) [36]

There are no differences.

**Shameless, envious Age!. when the . . .**

EG, p. 48	(Shorts II) [10]
EGb, p.48	As above
CP2, p. 643	(Shorts II) [37]

There are no differences.

**Gossip-Columnist I can forgive. . .**

EG, p. 48 (Shorts II) [11]

EGb, p. 48 As above

CP2, p. 643 (Shorts II) [38]

There are no differences.

**Autobiographer, please don't tell me . . .**

EG, p.48 (Shorts II) [12]

EGb, p. 48 As above

CP2, p. 643 (Shorts II) [39]

There are no differences.

**Why is pornography boring? . . .**

EG, p. 48 (Shorts II) [13]

EGb, p. 49 As above

CP2, p. 643 (Shorts II) [40]

There are no differences.

**Knowing artists, you think that . . .**

EG, p. 48 (Shorts II) [14]

EGb, p. 49 As above

CP2, p. 644 (Shorts II) [41]

There are no differences.

**Why should the cleverest minds . . .**

EG, p. 48	(Shorts II) [15]
-----------	------------------

EGb, p. 49	As above
------------	----------

CP2, P. 644	(Shorts II) [42]
-------------	------------------

There are no differences.

**Those who run to the apes . . .**

EG, p. 49	(Shorts II) [16]
-----------	------------------

EGb, p. 49	As above
------------	----------

CP2, p. 644	(Shorts II) [43]
-------------	------------------

There are no differences.

**If all our acts are . . .**

EG, p. 49	(Shorts II) [17]
-----------	------------------

EGb, p. 49	As above
------------	----------

CP2, p. 644	(Shorts II) [44]
-------------	------------------

There are no differences.

**Horse-Flies, why didn't . . .**

EG, p. 49	(Shorts II) [18]
-----------	------------------

EGb, p. 49	As above
------------	----------

CP2, p. 644	(Shorts II) [45]
-------------	------------------

There are no differences.

**What we mean when . . .**

EG, p. 49 (Shorts II) [19]

EGb, p. 49 As above

CP2, p. 644 (Shorts II) [46]

There are no differences.

**Talent calls for display, . . .**

EG, p. 49 (Shorts II) [20]

EGb, p. 49 As above

CP2, p. 644 (Shorts II) [47]

There are no differences.

**When two persons discover . . .**

EG, p. 49 (Shorts II) [21]

EGb, p. 50 As above

CP2, p. 644 (Shorts II) [48]

There are no differences.

**Violence is never just, . . .**

EG, p. 49 (Shorts II) [22]

EGb, p. 50 As above

CP2, p. 644 (Shorts II) [49]

There are no differences.

**Alienation from the Collective . . .**

EG, p. 49	(Shorts II) [23]
-----------	------------------

EGb, p.50	As above
-----------	----------

CP2, p. 644	(Shorts II) [50]
-------------	------------------

There are no differences.

**Is it Progress when T. V.'s . . .**

EG, p. 49	(Shorts II) [24]
-----------	------------------

EGb, p.50	As above
-----------	----------

CP2, p. 645	(Shorts II) [51]
-------------	------------------

There are no differences.

**Yes, a Society so obsessed . . .**

EG, p. 50	(Shorts II) [25]
-----------	------------------

EGb, p. 50	As above
------------	----------

CP2, p. 645	(Shorts II) [52]
-------------	------------------

There are no differences.

**Why strip naked and bellow . . .**

EG, p. 50	(Shorts II) [26]
-----------	------------------

EGb, p.50	As above
-----------	----------

CP2, p. 645	(Shorts II) [53]
-------------	------------------

There are no differences.

**Somebody shouted, I read . . .**

EG, p.50 (Shorts II) [27]

EGb, p. 50 As above

CP2, p. 645 (Shorts II) [54]

There is one (1) inconsequential difference.

**In adolescence, of course, . . .**

EG, p. 50 (Shorts II) [28]

EGb, p. 51 As above

CP2, p. 645 (Shorts II) [55]

There are no differences.

**I'm for Freedom because . . .**

EG, p. 50 (Shorts II) [29]

EGb, p. 51 As above

CP2, p.645 (Shorts II) [56]

There are no differences.

**All are limitory, but each has her own**

*New York Review of Books*, XV, 2(23 July 1970), 4  
Old People's Home

EG, p. 51 As above

EGb, p. 52 As above

CP2, p. 645 As above

There is one (1) inconsequential difference.



**Her Telepathic-Station transmits thought-waves**

C757 *London Magazine*. n. s. IX, 6 (Sept 1969), 37-38

Circe

EG, p. 52

As above

EGb, p. 54

As above

CP2, p. 646

As above

5 FOR atlas or phone-book READ phone-book or atlas IN C757

9 FOR Inside it is warm and still like READ Inside the weather is warm like IN C757

11 FOR one notes the usual READ one see the expected IN C757

17 FOR sign. But, just READ sign. Then just IN C757

20 FOR murmuring: *At last!* READ whispering: 'At last!

21-28 These two stanzas are set in roman type in C757.

21 FOR *shall learn the* READ shall find the IN C757

27 FOR *soon, soon, in the perfect orgasm, you*

READ in the perfect orgasm soon, soon, you IN C757

38 FOR rump Her endearments READ rump her enchantments IN C757

and there are ten (10) inconsequential differences.

**No one imagines you answer idle questions**

*Atlantic Monthly*, 230, 2 (Aug 1972), 55

Short Ode to the Cockoo

EG, p. 54

As above

EGb, p. 56

As above

CP2, p. 647

As above

There are no differences.

**Chaucer, Langland, Douglas, Dunbar, with all your**

<i>Poetry</i> , 119, 2 (Nov 1971), 63	Ode to the Medieval Poets
EG, p. 55	As above
EGb, p. 57	As above
CP2, p. 647	As above

There are no differences.

**The year: 452. The place the southern**

EG, p. 56	An Encounter
EGb, p.59	As above
CP2, p. 648	As above

8        FOR cities land letters    FOR cities and letters    IN EG, EGb  
and two (2) inconsequential differences.

**Houseman was perfectly right**

EG, p 58	A Shock.
EGb, p. 61	As above
CP2, p. 649	As above

There are no differences.

**Gate-crashing ghost, aggressive**

<i>Atlantic Monthly</i> , 230, 3 (Sept 1972), 88	Loneliness
EG, p. 64	As above
EGb, p. 68	As above

CP2, p. 649

As above

There are no differences.

**From us, of course, you want grisly bones***Harper's Magazine*, 242 (March 1971), 110Talking to Dogs (In memoriam, Rolfi Srobl: run over, June 9<sup>th</sup>, 1970)

EG, p. 66

As above

EGb, p. 70

As above

CP2, p. 650

As above

15 FOR things which can't READ things that can't IN *Harper's*  
and five (5) inconsequential differences.

**Plural the verdicts we cast on the creatures we have to shake hands with:**

EG, p. 68

Talking to Mice

EGb, p. 72

As above

CP2, p. 651

As above

There are no differences.

**Spring this year in Austria started off benign**

EG, p. 70

Talking to Myself

EGb, p. 74

As above

CP2, p. 652

As above

There are no differences.



**PART XIII 1972-1973**

This final section corresponds to Auden's incomplete, posthumous book of poems *Thank You, Fog: Last Poems*, published in 1974.

### Appendix XIII 1972-1973

#### Grown used to New York weather

<i>Vogue</i> ,	Thank You, Fog
TYF, p. 13	As above
TYF b, p. 3	As above
CP2, p. 657	As above

There are no differences in TYF, TYFb.

#### Beckoned anew to a World

<i>Atlantic Monthly</i> , 232, 1 (July 1973), 70	Aubade (In memoriam Eugene Rosenstok-Huessy}
TYF, p. 15	As above
TYFb, p. 7	As above
CP2, p. 658	As above

8 FOR I am willing and knowing, READ I am knowing and willing, IN *Atlantic*

16 FOR no dehumanised Objects, READ no inanimate objects, IN *Atlantic*

49-50 FOR tales We / tell READ tales / we tell IN *Atlantic*

56 This final line is set in capitals in *Atlantic*

and there are five (5) inconsequential differences.

#### Spring with its thrusting leaves and jargling birds is here again

<i>New Yorker</i> , 49, 8(14 April 1973), p, 40	Unpredictable But Providential
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TYF, p. 17	As above
TYFb, p. 9	As above
CP2, p. 659	As above

18 Stanza break follows this line in *NY*.

35 FOR neither READ either IN *NY*.

and there are six (6) inconsequential differences

### **For us who, from the moment**

<i>New Yorker</i> , 49, 33 (8 Oct 1973), 44	Address to the Beasts
TYF, p. 19	As above
TYFb, p. 11	As above
<i>London Magazine</i> , (Aug-Sept 1974), 5	As above
CP2, p. 660	As above

There is one inconsequential difference in *London Magazine*

### **The archaeologists's spade**

TYF, p. 22	Archaeology
TYFb, p 14	As above
<i>London Magazine</i> , (Aug-Sept 1974), 8	As above
CP2, p 662	As above

In *London Magazine*, there are two dozen-odd lines that have one or two characters set in bold face, presumably as the result of a typesetter's error. These characters are always in the first

part of each line where they appear. They are not recorded below.

There is one (1) inconsequential difference in TFY, TFYb.

**Sessile, unseeing**

TYF, p. 25	Progress ?
TYFb, p. 18	As above
CP2, p. 663	As above

There are no differences in TYF, TFYb.

**Dark was the day when Diesel**

* <i>Harper's Magazine,</i>	A Curse
TYF, p. 26	As above
TYFb, p. 19	As above
CP2, p. 664	As above

There is one (1) inconsequential difference in TYF, TYFb

**How can you be quite so uncouth? After sharing**

*New York Review of Books*, 19, 9 (30 Nov 1972), 10

	Ode to the Diencephalon (after A. T. W. Simeons)
TYF, p. 27	As above
TYFb, p. 21	As above
CP2, p. 664	As above



There are no differences.

### **None of us are as young**

This “Shorts” section is made up of twenty-one short thoughts—the longest is four lines— that begin in TYF with “Pascal should have been soothed . . .” In CP2, the dedicatory poem for TYF for Michael and Marney Yates becomes the first of the “Shorts.”

TYF, p. 28	Shorts
TYF b, 22	As above
CP2, p. 665	As above

There are no differences.

### **It’s rather sad we can only meet people**

TYF, p. 32	Posthumous Letter to Gilbert White
TYF b, p. 27	As above
<i>London Magazine</i> (Aug- Sept 1974), 7	As above
CP2, p. 667	As above

There are no differences.

### **How broad-minded were Nature and My Parents**

TYF, p. 34	A Contrast
TYF b, p. 29	As above
CP2, p. 668	As above

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There are three (3) inconsequential differences.

**All of us believe**

TYF, p. 35	The Question
TYF b, p. 30	As above
CP2, p. 668	As above

There are no differences.

**I can't imagine anything**

TYF, p. 36	No, Plato, No
TYF b, p. 31	As above
CP2, p. 669	As above

There is one (1) inconsequential difference.

**Do squamous and squiggling fish**

<i>Journal of Hellenic Studies</i> , 93, (1973), 2	Nocturne (for E. R. Dobbs)
<i>Listener</i> , 92, 2368 (15 Aug 1974), 221	As above
TYF, p. 37	As above
TYF b, p. 33	As above
CP2, p. 669	As above

4 FOR But any grounded READ But every grounded IN *Journal*

52 FOR so comely READ How comely IN *Journal*

55 FOR so variant READ how variant IN *Journal*

63 FOR where else weak wills READ where weak wills IN *Journal*  
and seven (7) inconsequential differences.

**When pre-pubescent I felt**

TYF, p. 39	A Thanksgiving
TYF b, p. 36	As above
CP2, p. 671	As above

There are no differences.

**The din of work is subdued**

<i>Listener</i> , 91, 2352 (25 April 1974), 536	Lullaby
TYF, p. 41	As above
TYF b, p. 38	As above
CP2, p. 672	A Lullaby

There are no differences.



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