Auden’s Revisions

By

W. D. Quesenbery
for
Marilyn

and

_in memoriam_
William York Tindall
Grellet Collins Simpson

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Acknowledgments

Were I to list everyone (and their affiliations) to whom I owe a debt of gratitude for their help in preparing this study, the list would be so long that no one would bother reading it.

Literally, scores of reference librarians in the eastern United States and several dozen more in the United Kingdom stopped what they were doing, searched out a crumbling periodical from the stacks, made a Xerox copy and sent it along to me. I cannot thank them enough.

Instead of that interminable list, I restrict myself to a handful of friends and colleagues who were instrumental in the publication of this book.

First and foremost, Edward Mendelson, without whose encouragement this work would be moldering in Columbia University’s stacks;

Gerald M. Pinciss, friend, colleague and cheer-leader of fifty-odd years standing, who gave up some of his own research time in England to seek out obscure citations;

Robert Mohr, then a physics student at Swarthmore College, tracked down citations from 1966 forward when no English literature student stepped forward;

Ken Prager and Whitney Quesenbery, computer experts who helped me with technical problems and many times saved this file from disappearing into cyberspace;

Emily Prager, who compiled the Index of First Lines and Titles.
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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 an 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
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*)

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Auden’s Revisions

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 appear* 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.

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<td>(Tonight when a full storm)</td>
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<td>Tough he believe it no man is strong</td>
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<td>X</td>
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<td>(Night strives with darkness)</td>
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<td>The spring will come</td>
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<td>X</td>
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<td>The summer quickens grass</td>
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<td>(The summer quickens all)</td>
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<td>Some say that handsome raider still</td>
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</table>
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 Criterion, 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]
A30 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
These lines omitted in A27

FOR Needing no look READ needing to look IN A30

These lines omitted in A27

FOR You thought READ Yet thought IN A2b, A6, A30

This line omitted in C11.

No stanza division follows this line in A40, A40b

FOR tempt; areas not seen READ tempt; are as not seen IN A30

FOR Whose guessed at wonders

READ When guessed-at wonders IN A1

FOR may sleep at READ may meet at IN A1

FOR over the stage READ over to the stage IN A2, A17, A30

FOR has nested, iced READ has rested, iced IN A2b, A17, A30

FOR we are together. / The silence is unused

READ we are together. The silence / is unused IN A2

FOR The summer quickens all,

READ The summer quickens grass IN A1

FOR urgent word survive READ urgent world survive IN A1

These lines omitted from A20

FOR Tonight the many come to mind,

READ To-night when a full storm surrounds the house
And the fire creaks, the many come to mind IN A1

FOR half-lighted in the READ half-lighted at the IN A1

FOR out in her chair READ out, asleep in her chair IN A1

Stanza division follows this line in C11 and A30.
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), 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.
<table>
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<tr>
<th></th>
<th>New Poems Published</th>
<th>CP 1945</th>
<th>CSP 1950</th>
<th>CSP2 1966</th>
<th>CP2 1976</th>
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<tr>
<td>Poems (1930)</td>
<td>22</td>
<td>18</td>
<td>18</td>
<td>16</td>
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<td>1930-1932</td>
<td>10</td>
<td>5</td>
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<td>74</td>
<td>27</td>
<td>27</td>
<td>24</td>
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</tr>
</tbody>
</table>

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*
(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.
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
external reference for their meaning.
## Appendix II, 1930-1932

**From the very first coming down**

| 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 differences

**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   |
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 commonness.
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,
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**

<p>| | | |</p>
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<th></th>
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<tbody>
<tr>
<td>A1</td>
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<td>P, p.54</td>
<td>XV [untitled]</td>
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<tr>
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<td>P2, p 60</td>
<td>XV [untitled]</td>
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<tr>
<td>A7</td>
<td>AP, p.26</td>
<td>XV [untitled]</td>
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<tr>
<td>A27</td>
<td>CP, p. 20</td>
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</tr>
<tr>
<td>A30</td>
<td>CSP, p. 44</td>
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<tr>
<td>A56</td>
<td>CSP2, p. 22</td>
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<td>A56b</td>
<td>CSP2b, p. 22</td>
<td>As above</td>
</tr>
<tr>
<td>A59</td>
<td>SelP, p. 7</td>
<td>As above</td>
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<tr>
<td></td>
<td>CP2, p 41</td>
<td>As above</td>
</tr>
</tbody>
</table>

14  FOR  Parting easily two that were
READ  Parting easily who were  IN A!, A2, A7, A27, A30
and five (5) inconsequential differences.
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
A56 CSP2, p. 24 As above
A56b CSP2b, p. 24 As above

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There are two (2) inconsequential differences.

**Again in conversations**

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<tbody>
<tr>
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<td>A7</td>
<td>AP, p. 17</td>
<td>VIII [untitled]</td>
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<td>A27</td>
<td>CP, p. 5</td>
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<tr>
<td>A30</td>
<td>CSP, p. 21</td>
<td>Never Stronger</td>
</tr>
<tr>
<td>A56</td>
<td>CSP, p. 25</td>
<td>As above</td>
</tr>
<tr>
<td>A56b</td>
<td>CSP, p. 25</td>
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<tr>
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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**

<table>
<thead>
<tr>
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<tbody>
<tr>
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<td>P, p. 62</td>
<td>XVIII [untitled]</td>
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<td>A2b</td>
<td>P, p. 68</td>
<td>XVIII [untitled]</td>
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<tr>
<td>A7</td>
<td>AP, p. 34</td>
<td>XVIII [untitled]</td>
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<td>A27</td>
<td>CP, p. 19</td>
<td>This One</td>
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<td>A30</td>
<td>CSP, p. 36</td>
<td>As above</td>
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</table>
There are ten (10) inconsequential differences.

**Between attention and attention**

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<th>A2b</th>
<th>P, p. 48</th>
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<td>AP, p. 14</td>
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<tr>
<td>A27</td>
<td>CP, p. 22</td>
<td>Make Up Your Mind</td>
</tr>
<tr>
<td>A30</td>
<td>CSP, p. 40</td>
<td>Easy Knowledge</td>
</tr>
<tr>
<td>A56</td>
<td>CSP2, p. 27</td>
<td>As above</td>
</tr>
<tr>
<td>A56b</td>
<td>CSP2, p. 27</td>
<td>As above</td>
</tr>
<tr>
<td></td>
<td>CP2, p. 44</td>
<td>As above</td>
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</tbody>
</table>

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

35 The easy knowledge

and five (5) inconsequential differences..

**Love by ambition**

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<th>A2</th>
<th>P, p. 49</th>
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<tbody>
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<td>P, p 54</td>
<td>X [untitled]</td>
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<tr>
<td>A7</td>
<td>AP, p. 20</td>
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38  AUDEN’S REVISIONS

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<td>CP, p. 78</td>
<td>Too Dear, Too Vague</td>
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<td>A30</td>
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<tr>
<td></td>
<td>CP2, p. 45</td>
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</table>

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**

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<td>As above</td>
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<td>CP, p. 46</td>
<td>As above</td>
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There are four (4).inconsequential differences..

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

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</table>
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]
There are fifteen (15) inconsequential differences

Since you are going begin to-day

It was Easter as I walked in the public gardens
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.
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
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  | Adelphi, 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

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 Criterion., 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  Twentieth Century, 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.
For what as easy

B5  New Signatures, 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  Lysistrata, 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
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 SelP, 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
52  AUDEN’S REVISIONS

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


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
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 pffwunng of burner IN A3, A3b, A17, A27, A30
and fourteen (14) inconsequential differences.

**There are some birds in these valleys**

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<td>CSP2, p. 56</td>
<td>As above</td>
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<tr>
<td>CP2</td>
<td>p. 66</td>
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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;**

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<td>Have a Good Time</td>
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<td>CSP, p. 163</td>
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<td>A56</td>
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<td>As above</td>
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<tr>
<td>A56b</td>
<td>CSP2, p. 57</td>
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Having abdicated with comparative ease

C34  Cambridge Left, I, 1 (Summer 1933), 5  Interview
C71  Bozart-Westminster, [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  New Signatures, 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
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
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
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
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 to 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 sem to me
The great? I know that one as well as you.
‘Why, Daunt, 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 Rotherhithe, 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 he 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.

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

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<th>LS</th>
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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:

1. Changes in punctuation
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.
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 of 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:

<table>
<thead>
<tr>
<th>Title</th>
<th>A13</th>
<th>A27</th>
<th>A30</th>
<th>A56</th>
<th>CP2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Here on the cropped grass . . .</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fleeing the short-haired mad . .</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Earth has turned over; our side . .</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Out on the lawn I lie in bed . .</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>A shilling life will give you . .</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Love, loath to enter</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>What was the weather on . .</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Our hunting fathers told the story</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Just as his dream foretold</td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>To settle in the valley of the . .</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>On the provincial lawn I watch you</td>
<td></td>
<td></td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Enter with him</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>O what is that sound which so . .</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>. . . you too are patients</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Easily you move, easily you head</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>The summer holds: upon its . .</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>May with its light behaving</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
</tbody>
</table>
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 included 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 Poèmes 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 of 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
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
24e Waken me, I shall speak with one
24f Who has not gone away.
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
C37Criterion, 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  *New Verse*, 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  *Listener*, 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 Look, Stranger) III [untitled]
A27  CP, p 95  In Father’s Footsteps
PART IV. 1933-1938

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 New Verse, 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
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
PART IV. 1933-1938

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
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
A shilling life will give you all the facts:

C52  *Rep* (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
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
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
READ And easily as through the leaves of a photograph album, IN AV TO A2

4 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
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

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

A13   LS, p. 19   V [untitled]

A13b  OTI, p. 19   V [untitled]

A17   SP, p. 91   IV [untitled]
102  AUDEN’S REVISIONS

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

       Night Mail
       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,

There are thirty-one (31) inconsequential differences.

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

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

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**

<table>
<thead>
<tr>
<th>C84</th>
<th>Listener, XV, 379 (15 April 1936), 372</th>
<th>Poem</th>
</tr>
</thead>
<tbody>
<tr>
<td>A13</td>
<td>LS, p. 60</td>
<td>XXVII [untitled]</td>
</tr>
<tr>
<td>A13b</td>
<td>OTI, p. 60</td>
<td>XXVII [untitled]</td>
</tr>
<tr>
<td>A23</td>
<td>SoP, p. 68</td>
<td>20 [untitled]</td>
</tr>
<tr>
<td>A27</td>
<td>CP, p. 201</td>
<td>(Songs) VI [untitled]</td>
</tr>
<tr>
<td>A30</td>
<td>CSP, p. 231</td>
<td>(Songs) VI [untitled]</td>
</tr>
</tbody>
</table>
PART IV. 1933-1938

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
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]
PART IV. 1933-1938

111

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 *Harper's Bazaar*, 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
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  O Tell Me the Truth About Love

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.
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  Listener, 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
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 little 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.
And is that child happy with his box of lucky books
And all the jokes of learning? Birds cannot grieve:
Wisdom is a beautiful bird; but to the wise
Often, often is it denied
To be beautiful or good.

Outside, some factories, then a whole
Without are the shops, the works, the whole
comforts the evel, a hymn the weak,
comforts the guilty and a kiss the weak;
Where thousands
The following five lines (one stanza) appear in C133, A22, A22b, A27, A30
Ah, if that thoughtless almost natural world
Would match his sorrow to her loving sensual heart!
But he is Eros and must hate what most he loves
And she is of Nature; Nature
Can only love herself.

Ah, that that thoughtless, almost-natural world
And over this talkative
And over the talkative
Yes, over this talkative
A low
That sleeps
and fourteen (14) inconsequential differences.

Steep roads, a tunnel through chalk downs, are the approaches;

C123  *New Verse, 26-27 (Nov 1937),* 2  Dover
A22  AT, p. 46   XXVIII Dover
A22b  AT, p. 59   XXVIII. Dover
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
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:
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*

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<td>C644</td>
<td><em>Iceland Review</em>, II, 3 (Autumn 1964), 21</td>
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<td>A56</td>
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<td>CP2</td>
<td>p. 126</td>
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</table>

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
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

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

FOR  and all sides: white wings flicker and flaunt;
READ  And everywhere. The light birds flicker  IN AV TO A56

FOR  under a scolding  READ  Under the scolding  IN AV TO C644

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

FOR  of glacier, sterile immature mountains intense
READ  Of glaciers, the sterile  IN C95
READ  Of glaciers, the outlies of sterile  IN C644

FOR  abnormal northern day, and
READ  abnormal day of this world, and  IN AV TO A56

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

FOR  a horse-shoe ravine, an issue
READ  The horse-shoe ravine, the issue  IN C95, C103, A15, A15b, A17, A23, C644

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

22 FOR Beautiful is the hillside. I will not go,

23 FOR confessing He that I loved the

24 FOR best, to him I was worst

25 FOR Europe is absent: this is an island and should be

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

26 FOR a refuge, where the affections of its dead can be
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

     Poetry, 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.

   FOR ever gaze his     READ ever look his    IN C106
   FOR ‘on native       READ At native          IN C106
   FOR Father, grandfather
   READ Fathers, grandfathers    IN C106, A14, A14b, A17, A27, A30, A40, A40b
   FOR the pilgrims from our    READ the issue of our    IN C106
   FOR Death’s low answer
   READ Death’s soft answer    IN C106, A15, A15b, A17, A27, A30, A40, A40b
   FOR In that moment starts.
   READ In the silence starts    IN C106, A15, A15b, A17, A27, A30, A40, A40b
   FOR Change your partner, dance while
   READ Change your partner and dance while    IN C106
   FOR embraces, dance        READ embrace and dance    IN 106
   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 *Poetry*, 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

*Poetry*, 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
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,**

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<td>A22</td>
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<td>XVIII [untitled]</td>
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<td>A22b</td>
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<td>C230</td>
<td><em>Penguin New Writing</em>, 3 (Feb 1941), 26</td>
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<td>A27</td>
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<td>(Songs) XI [untitled]</td>
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<td>A30</td>
<td>CSP, p. 238</td>
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<td>A40</td>
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<td>A56</td>
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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
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
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    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.’
James Honeyman was a silent child;

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

A22   AT, p. 63

A22b  AT, p.76

CP2, p. 134

Victor was a little baby,

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

A22   AT, p. 69

Two Ballads  Victor (Tune, Frankie and Johnny

II Three Ballads  3 Victor

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

and twenty-seven (27) in consequential differences.
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
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
PART IV. 1933-1938

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*, LXXXVII, 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
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
and thirteen (13) inconsequential differences.

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

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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. IN A20, 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
AUDEN’S REVISIONS

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 INAV TO A56

and four (4) inconsequential differences.
Quarter of pleasures where the rich are always waiting.

C157  *New Writing*, 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**  *New Writing*, 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 *New Writing*, 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 *Penguin New Writing*, 14 (Sept 1942), 70 Palais des Beaux Arts
*C275 Choix*, I, 1 ([1944]), 67 Palais des Beaux 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 *Icarus*, 48 ([1966]), [28] As above
A59 SelP, p. 28 As above

C732 *Studies in the Twentieth Century*, I (Spring 1968), 5
AUDEN’S REVISIONS

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  *New Writing*, n. s. 2 (Spring 1939), 4  VII  The Novelist

A20  AT, p. 33  XX The Novelist

A20b  AT, p. 46  XX. The Novelist

C260  *Penguin New Writing*, 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  *New Writing*, 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
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 *New Writing*, 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

**FOR** The Latin Scholar of

READ The leading classic of IN C157, A22, A22b

**FOR** his public love, his private lust

READ his candid love, his secret lust IN C157

**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 *TLS*, 38th year (Spring Book Section, 25 Match 1939), i Edward Lear

A22 AT, p. 12 VII. Edward Lear

A22b AT, p. 25 VII. Edward Lear

A27 CP, p. 76 Edward Lear

Edward Lear
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  
A20b JTW, p. 259  
A27  CP, p. 319  
A30  CSP, p. 271  
A56  CSP2, p. 128  
A56b CSP2, p. 128  
A59  SelP, p. 29  
CP, p. 149  

1    FOR   ye ars 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
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
He, though, by naming thought to make connections

The bird meant nothing: that was his projection

Between himself as hunter and his food;

Who named it as he hunted it for food.

sent his servant to the wood,

sent his servant to chop wood

sent his servant to the wood,

kiss a girl to

kiss his bride to

confused and abject,

and he was abject,

A creature to his own creation subject,

And to his own creation became subject;

He shook

And shook

Pined for a love abstracted from its object

And knew of love without love’s proper object,

and three (3) inconsequential differences.

He stayed, and was imprisoned in possession:

He stayed, and was imprisoned in possession:

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
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
FOR His care-free swagger was a new invention:
READ His generous bearing was a new invention: IN AV TO A56

FOR Life was too slow, too regular, too grave.
READ For life was slow; earth needed to be careless: IN AV TO A56

FOR A conquering hero, bountiful and brave,
READ He was the Rich, the Bountiful, the Fearless. IN AV TO A56

FOR To whom teen-agers looked for liberation:
READ And to the young he came as a salvation; IN AV TO A56

FOR At his command they left behind their
READ They need him to free them from their IN AV TO A56

FOR Their wits were sharpened by the
READ And grew sharp-witted in the IN AV TO A56

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

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

FOR Grown seedy, paunchy, pouchy, disappointed,
READ And he became the shabby and demented, IN AV TO A56

FOR He took to READ And took to IN AV TO A56

FOR Boomed at his children about Law
READ And spoke approvingly of Law IN AV TO A56

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 Common Sense, VII, 4 (April 1939), 25 Ganymede

A20 JTW, p. 269 (In Time of War) XI [untitled]

A20b JTW, p. 269 (In Time of War0 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  *New Verse*, 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  IN C89

10 FOR  retinue from the  READ  retinue at the  IN C89
13 FOR the silly sons who strayed into their course,

READ the sons who strayed into their course,  
IN A20, A20b, A23, A27, A30, A40, A40b

READ the son, indifferent to the mother’s curse  IN C89

and six (6) inconsequential differences.

Certainly praise: let song mount again and again

A20 JTW, p. 271 (In Time of War) XIII [untitled]
A20b JTW, p. 271 (In Time of War) XIII [untitled]
A27 CP, p. 325 (In Time of War) XIII [untitled]
A30 CSP, p. 277 (In Time of War) XIII [untitled]
A56 CSP2, p. 133 (Sonnets from China) XI [untitled]
A56a CSP2, p. 133 As above
A59 SelP, p. 34 As above
CP2, p. 153 As above

1 FOR let song READ let the song  IN AV TO A56

3 FOR For vegetal patience, for animal courage and grace:

READ For the vegetable patience, the animal grace;  IN AV TO A56

4 FOR Some have been happy; some, even, were great

READ Some people have been happy; there have been great  IN AV TO A56

5 FOR the morning’s injured READ the mourning’s injured  IN A20, A20b, A27

6 FOR Ramparts and souls have . . . unjust

READ Cities and men have . . . Unjust  IN AV TO A56
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.

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
AUDEN’S REVISIONS

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:

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<td>JTW, p. 275</td>
<td>(In Time of War) XVII [untitled]</td>
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<td>A20b</td>
<td>JTW, p. 275</td>
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<td>Surgical Ward</td>
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<td>A40b</td>
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<td>Surgical Ward</td>
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<tr>
<td>A56b</td>
<td>CSP2, p. 134</td>
<td>As above</td>
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<tr>
<td>A59</td>
<td>SelP, p. 35</td>
<td>As above</td>
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<td>CP2, p. 154</td>
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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;

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<td>(In Time of War) XIX [untitled]</td>
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<td>JTW, p. 277</td>
<td>(In Time of War) XIX [untitled]</td>
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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
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

FOR Crime, daring, commerce, chatter will go on,
READ The daring and the chatter will go on: IN AV TO A56

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

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

FOR 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
3 FOR Speak to our muscles of a need for joy:
READ And speak to muscles of the need for joy; IN AV TO A56
4 FOR lovers bound to READ lovers soon to IN AV TO A56
5 FOR Ever new, READ Always new, IN AV TO A56
7 FOR of how we READ of what we IN AV TO A56
8 FOR The very echoes of our READ They speak directly to our IN AV TO A56
10 FOR died, when China READ died and China IN AV TO A56
12-14 The material in italics here appears in single quotation marks IN AV TO A56.
14 FOR Mankind: READ The earth: IN AV TO A56

and four (4) inconsequential differences.

Chilled by the Present, its gloom and its noise,
C148 Listener, XX, 512 (3 Nov 1938), 943 Sonnet
A20 JTW, p. 285 (In Time of War) XXVII [untitled]
A20b JTW, p. 285 (In Time of War) XXVII [untitled]
A27 CP, p. 334 (In Time of War) XXVII [untitled]
C34? Pacific Spectator, III, 2 (Spring 1948), 127 Sonnet XXVII
A30 CSP, p. 285 (In Time of War) XXVII [untitled]
C433 Listener, LI, 1298 (14 Jan 1954), 103 Sonnet
A56 CSP2, p. 136 (Sonnets from China) XVIII [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

9. FOR But, doubtful, articulated

READ But we are articulated IN AV TO A56

10. No stanza division follows this line in C34?.

11. 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,
AUDEN’S REVISIONS

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 whay we’re neded   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,

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 reappeared 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 crystallize  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
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 beaurocrats 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 Icthus 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 fire 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:

<table>
<thead>
<tr>
<th>Poem</th>
<th>CP</th>
<th>CSP</th>
<th>CSP2</th>
<th>CP2</th>
</tr>
</thead>
<tbody>
<tr>
<td>O season of repetition and return</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eyes look into the well</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Lady, weeping at the crossroads</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>You’ve no idea how dull it is</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>With conscience cocked to listen for</td>
<td>X</td>
<td></td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Anthropos apteros for days</td>
<td>X</td>
<td></td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Returning each morning from a timeless</td>
<td>X</td>
<td></td>
<td>X</td>
<td>X</td>
</tr>
</tbody>
</table>
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 seemed 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 intransigeant 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 ormulu 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 intransigeant” 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 intransigeant that 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, LXXXXVIII, 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

      In Memoriam: Ernst Toller

C190  *New Writing*, 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  *Penguin New Writing*, 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
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 C172, C190, C264
and three (3) inconsequential differences.

Almost happy now, he looked at his estate.

C160 Listener, XXI, 530 (9 March 1939), 531 Voltaire at Ferney
C171 Poetry, 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
FOR exile making watches READ exile making watches IN C160

FOR he’d planted were
READ he’d planned were IN A22b, A27, A30, A56, A56b
READ he’d planned were IN A22a

FOR He’d led the READ He’d had the IN C171

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 astronomy 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.

FOR So, like READ Yet, like IN C160, C171, A22, A22b

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
CP2, p. 200

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

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**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 victorola, 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**

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<td>CP2</td>
<td>p. 205</td>
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</tbody>
</table>

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
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
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 New Yorker, XV, 9 (15 April 1939), 21 Song
C190 New Writing, n.s. 3 (Christmas 1939), 37 As above
A24 AT, p. 85 (Lighter Poems) VIII Refugee Blues
A24b AT, p. 98 As above
C262 Penguin New Writing, 12 (April 1942), 129 Song
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 *Harper’s Bazaar*, 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, 79th 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,_

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 Nation, CLII, 13 (29 March 1941), 382 Song
A27 CP, p. 235 (Songs) IX [untitled]
C301 Mint, 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
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
When there are so many we shall have to mourn,

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
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
For remotest miserable duchy
READ remotest most miserable duchy IN AV TO A56

For have felt the . . . bones and are cheered,
READ Are aware of the . . . bones and cheered C192, C202

For till the child
READ And the child IN AV EXCEPT C192, C202

For calmer now and somehow
READ calmer and somehow IN AV TO A56

For Are returned to us READ Are restored to us IN C202

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

For alone has to offer, but READ alone can give, but IN C192, C202

For love. With large sad READ love: for with sad IN AV TO A56

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
There are three (3) inconsequential differences.

The hour-glass whispers to the lion’s roar,

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, 73rd year, 2732 (Jan. 1940), p. 118
      Hell

A22 AT, p. 19 XII. [untitled]
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<td>CP2, p. 219</td>
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6 FOR And so much READ It’s so much IN C194

20 FOR It would be then *de trop* 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,**


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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.
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 TO A56

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
218 AUDEN’S REVISIONS

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
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 New Republic, 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  *New Republic*, CIII, 1356 (25 Nov 1940), 716-19

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  *New Republic*, CIII. 1356 (25 Nov 1940), 716-19

For no window in his suburb lights that bedroom where IN C219, A24, A24b, A27
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]
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]
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
They noticed that virginity was needed

C219  *New Republic*, 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  *New Republic*, 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  *New Republic*, 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  *New Republic*, CIII, 1356 (25 Nov 1940), 716-19  
(The Quest) 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  *New Republic*, CIII, 1356 (25 Nov 1940), 716-19  
(The Quest) The Way (Quest No. 14)

A24  DM, p. 178  
(The Quest) The Way
There are five (5) inconsequential differences.

**Supposed he’d listened to the erudite committee,**

C219 *New Republic*, 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  *New Republic*, 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  *New Republic*, 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) XIX [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
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

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

1 FOR ageing READ aging IN AV TO A56
232  AUDEN’S REVISIONS

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]
There is one (1) inconsequential difference.

**Once for candy Cook had stolen**

There are four (4) inconsequential differences.

**With what conviction the young man spoke**

There are two (2) inconsequential differences.

**To the man-in-the-street who, I’m sorry to say,**
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]
There is one (1) inconsequential difference.

The Champion smiles—What Personality!

There is one (1) inconsequential difference.

When statesmen gravely say ‘We must be realistic’,

There are five (5) inconsequential differences.

Who will cure the nation’s ill?
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]
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
Outside his library window he could see

FOR hefty sprawled, too tired to care: it
READ hefty lay exhausted. O it IN AV TO A56

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  *Vice Versa*, 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  *Harper’s Bazaar*, 72nd 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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<th>Line</th>
<th>Original Text</th>
<th>Revised Text</th>
<th>In References</th>
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<tbody>
<tr>
<td>1</td>
<td>FOR Round the READ About the</td>
<td>IN C178</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>FOR of any Christmas: READ of</td>
<td>every Christmas,</td>
<td>IN C178</td>
</tr>
<tr>
<td></td>
<td>any Christmas, IN C178</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8a</td>
<td>Expressing their kinds of</td>
<td>hopeful attention:</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>FOR <em>my friendship or</em> READ</td>
<td>my absolute love or IN C178</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>FOR its towns and rivers and</td>
<td>its rivers and towns and</td>
<td>IN C178, A24b, A27</td>
</tr>
<tr>
<td></td>
<td>READ its rivers and towns and</td>
<td>IN C178, A24b, A27</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>FOR Which will always READ</td>
<td>That must always IN C178, A21, A27</td>
<td></td>
</tr>
<tr>
<td></td>
<td>and thirteen (13) inconsequential differences.</td>
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</tr>
</tbody>
</table>

**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

<table>
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<th>Line</th>
<th>Original Text</th>
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<tbody>
<tr>
<td>6</td>
<td>FOR Sat Caesar with his READ</td>
<td>The emperor and his IN A27, A30</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>FOR In clanging verse READ</td>
<td>In lovely verse IN A27, A30</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>FOR the multitudes call READ</td>
<td>the sensual call IN C234, A27, A30</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>FOR Barbarians waited READ</td>
<td>The savage waited IN C234, A27, A30</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>FOR Its flagrant self-assertions</td>
<td>READ Its brilliant self-assertions IN C234, A27, A30</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>FOR The just, the READ</td>
<td>The fair, the IN C234, A27, A30</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>FOR Or hated READ Nor hated</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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 withness bellowed at and tickled
30jj   By the immodest Without
PART VI. 1939-1947

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 out predicament.

30ccc That catastrophic situation whihch 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.
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
54u To imagine the rising Rome
54v To which his tools and takes migrate, to guess from what shore
54w The signal will flash, to observe the anarchist’s gestation
54x In the smug constricted home..

54m FOR mobile creature descended READ mobile animal descended IN C251

The following six lines (one stanza) appears in AV TO A56

54y Into this city from the shining lowlands
54z Blows a wind that whispers of uncovered skulls
54aa And fresh ruins under the moon,
54bb Of hopes that will not survive the secousse of this spring
54cc Of blood and flames, of the terror that walks by night
54dd The sickness that strikes at noon.

The following six lines (one stanza) appear in AV TO A56

60a Because the darkness is never so distant,
60b And there is never much time for the arrogant
60c Spirit to flutter its wings
60d Or the broken bone to rejoice, or the cruel to cry
60e For Him whose property is always to have mercy, the author
60f And giver of all good things.

and twenty-eight (28) inconsequential differences.

Each lover has a theory of his own

C238 Harper’s Bazzar, 74th year, 2749 (15 March 1941), 80
Each lover has some . . .

A27 CP, p. 35 Are You There?
A30 CSP, p. 50 Alone
A56 CSP2, p. 199 As above
A56b CSP2, p. 199 As above
CP2, p. 243 As above

1 FOR has a theory READ has some theory IN AV except A56, A56b
11 FOR mischief, though, and take READ mischief for they take IN C238
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
<table>
<thead>
<tr>
<th></th>
<th>FOR</th>
<th>Time will say</th>
<th>READ</th>
<th>Time can say</th>
<th>IN C225</th>
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<tr>
<td>1</td>
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and eight (8) inconsequential differences.

**Being set on the idea**

*C A9 Christianity and Society, VI, 3, (Summer 1941), 18 Atlantis

<table>
<thead>
<tr>
<th></th>
<th>FOR</th>
<th>How their subtlety</th>
<th>READ</th>
<th>How its subtlety</th>
<th>IN AV except A56, A56b</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td></td>
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<td>22</td>
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</table>
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**

<table>
<thead>
<tr>
<th>A27</th>
<th>CP, p.29</th>
<th>In Sickness and in Health (For Maurice and Gwen Mandelbaum)</th>
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<tr>
<td>C301</td>
<td>Mint, I (1946), 15</td>
<td>As above</td>
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<tr>
<td>A30</td>
<td>CSP, p. 45</td>
<td>As above</td>
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<tr>
<td>A56</td>
<td>CSP2, p. 204</td>
<td>As above</td>
</tr>
<tr>
<td>A56a</td>
<td>CSP2, p. 204</td>
<td>As above</td>
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<tr>
<td>CP2, p. 247</td>
<td>As above</td>
<td></td>
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</tbody>
</table>

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
There are no differences in this poem.

**Generally, reading palms or handwriting or faces**

C268 *Dodo*, (Swarthmore College), [IV, 2] (Feb 1943), 2
To the Model

C295 *Harper’s Bazaar*, 79th 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
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
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
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)
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
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**

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<tbody>
<tr>
<td>C350</td>
<td><em>Commentary</em>, VII, 5 (May 1949), 437</td>
<td>Pleasure Island</td>
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<td>A32</td>
<td>N, p. 28</td>
<td>As above</td>
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<td>A32</td>
<td>N, p. 24</td>
<td>As above</td>
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<td>A40</td>
<td>PA, p. 135</td>
<td>As above</td>
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<td>A40b</td>
<td>PA, p. 120</td>
<td>As above</td>
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<td>A56</td>
<td>CSP2, p. 229</td>
<td>As above</td>
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<tr>
<td>C56b</td>
<td>CSP2, p. 229</td>
<td>As above</td>
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<tr>
<td>CP2</td>
<td>p. 265</td>
<td>As above</td>
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</table>

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**

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<th>Source</th>
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<th>Description</th>
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<tbody>
<tr>
<td>C348</td>
<td><em>Commonweal</em>, XLIX, 22 (11 March 1949), 540</td>
<td>A Walk After Dark</td>
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<tr>
<td>A32</td>
<td>N, p. 80</td>
<td>As above</td>
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<td>A32b</td>
<td>N, p. 71</td>
<td>As above</td>
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<tr>
<td>A56</td>
<td>CSP2, p. 231</td>
<td>As above</td>
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<tr>
<td>A56b</td>
<td>CSP2, p. 231</td>
<td>As above</td>
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<tr>
<td>CP2</td>
<td>p. 267</td>
<td>As above</td>
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</tbody>
</table>

31 FOR For the present stalks READ For this moment stalks IN C348
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 noteworthy 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 a 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
PART VII. FOR THE TIME BEING (1941-1942) 263

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.
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 Partisan Review, X, 5 (Sept-Oct 1943), 386 Alonzo to Ferdinand

C281 Atlantic, 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 ormulu 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
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, l. 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. 360, l. 6-7 FOR I skipped to / The shower and
PART IX. THE AGE OF ANXIETY

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
PART THREE THE SEVEN STAGES

p. 372, l. 25 This speech by Malin (15 lines) appears as an independent poem in A40, A40b, CSP2, CSP2b

p. 372, l. 26 FOR shade, our mothers READ shade, the mothers IN A29, A29b

p. 372, l. 34 FOR And the freckled
READ And a freckled IN A40, A40b, CSP2, CSP2b

p. 373, l. 25 This speech by Quant (16 lines) appears as an independent poem in A40 A40b, CSP2, CSP2b.

p. 373, l. 26 FOR On domed hills READ On the doomed hills IN A29b
READ On the domed hills IN A29a

p. 373, p. 27 FOR Where little monks READ Where the little monks IN A29, A29b

p. 373, l. 31 FOR At a green READ At the green IN A29, A29b

p. 373, l. 42 This speech by Emble (10 lines) appears as an independent poem in A40, A40, CSP2, CSP2b.

p. 374, l. 41-42 These lines are transposed in A29b

p. 378, l. 2 These speeches by Rosetta, Emble, Mailin, and Quant (24 lines) appear as an independent poem, “Landfall,” in Inventario, 1946-1947, (C310)

p. 378, l. 9-10 FOR in awe / Of their READ in awe of / their IN C310

p. 378, l. 16 FOR this queasy juncture READ this greasy juncture IN C310

p. 378, l. 18 FOR And lamps are READ Lamps are IN C310

p. 378, l. 19 FOR Urgent whispers READ And urgent whispers IN C310

p. 378, l. 29 FOR peace, and impatience READ peace as impatience IN C310

p. 378, l. 32 FOR As, far READ And, far IN C310

p. 379, l. 41 No stanza division follows this line in CLP and CLPb.
This speech by Malin (30 lines) first appeared as an independent poem, “Metropolis,” in *Commonweal*, 20 Dec 1946, (C311).

For men whose magic keeps this

Read men who keep this

For and playgrounds for

Read and paygrounds for

For mild from suburbia, Read mild and suburbia

For penultimate stop is the Read penultimate is the

This speech by Rosetta (30 lines) first appeared as an independent poem, “Spinster’s Song,” in the *New Yorker*, 28 Sept 1946, (C309).

For through a window a World that is fallen

Read through my window a world that has fallen

For look, is a Read look, in a

For Is the more Read Is more


For And a chronic chorus Read And a country chorus

For whims of wind their Read whims of win their

For MALIN says: Read EMBLE says

**PART FOUR THE DIRGE**

These sixty-eight (68) lines (4 stanzas) of poetry appeared as an independent poem, “Lament for a Lawgiver,” in *Horizon*, March, 1948,
AUDEN’S REVISIONS

(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 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
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
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 reappearance 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 Horizon, 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 Oscura, 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:**

<table>
<thead>
<tr>
<th>Manuscript</th>
<th>Description</th>
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<tbody>
<tr>
<td>C357</td>
<td><em>Horizon, XX, 118 (Oct 1949), 209</em></td>
</tr>
<tr>
<td>A32</td>
<td>N, p. 45</td>
</tr>
<tr>
<td>A32b</td>
<td>N, p. 39</td>
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<tr>
<td>A40</td>
<td>PA, p.143</td>
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<tr>
<td>A40b</td>
<td>PA, p. 127</td>
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<tr>
<td>A56</td>
<td>CSP2, p. 243</td>
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<tr>
<td>A56b</td>
<td>CSP2, p. 243</td>
</tr>
<tr>
<td>CP2</td>
<td>p. 417</td>
</tr>
</tbody>
</table>

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:**

<table>
<thead>
<tr>
<th>Manuscript</th>
<th>Description</th>
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<tbody>
<tr>
<td>C357</td>
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</tr>
<tr>
<td>A32</td>
<td>N, p. 50</td>
</tr>
<tr>
<td>A32b</td>
<td>N, p. 43</td>
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<tr>
<td>A56</td>
<td>CSP2, p. 245</td>
</tr>
<tr>
<td>A56b</td>
<td>CSP2, p. 245</td>
</tr>
<tr>
<td>CP2</td>
<td>p. 419</td>
</tr>
</tbody>
</table>

There are two (2) inconsequential differences.
A shot: from crag to crag

C340  *Third Hour*, VI (1954), 3  Hunting Season

A35  SA, p. 40  As above

A35b  SA, p. 40  As above

C485  *Perspectives USA*, 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  *Listener*, 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
PART X. 1948-1957

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 Listener, 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 London Magazine, I, 10 (Nov 1954), 15 Winds (for Alexis Leger)
A35 SA, p. 11 (Bucolics) 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

FOR Deep. deep below our violences,

READ Deep below our violences IN C545, A35, A35b, A40, A40b

and eight (8) inconsequential differences.

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Sylvan meant savage in those primal woods

C407 Listener, XLVIII, 1240 (11 Dec 1952), 974 Woods

B51 New Poems by American Poets, 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
FOR Sylvan meant savage READ Sylvan men at savage IN R41a

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         |

FOR Masters rarely care

READ Masters seldom care IN AV TO A56

FOR Are bred on READ Are grown on IN A34

FOR make it so plain READ make it so clear IN A34

FOR refuge. That boy READ refuge. The boy IN A34

FOR And that quiet READ And the quiet IN A34

FOR These farms READ The farms IN A34

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)
AUDEN’S REVISIONS

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  London Magazine, I, 3 (April 1954), 13 Plains  (For Wendell Johnson)
C451  Atlantic, XCIV, 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 *Encounter*, II, 6 (June 1954), 30 Streams (For Elizabeth Drew)

C473 *Atlantic*, CXCV, 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 *Perspectives USA*, 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 *Semi-colon, I, 2 ([1955]), 2

A35  SA, p. 53

A35b SA, p. 53

A40  PA, p. 160

A40b PA, p. 142

A56  CSP2, 268

A56b CSP2, 268

CP2, p. 435

There are two (2) inconsequential differences.

To save your world you ask this man to die:

A35  SA, p. 54

A35b SA, p. 54

A56  CSP2, p. 268

A56b CSP2, 268

CP2, p. 435

There is one (1) inconsequential difference.

O where would those choleric boys,

A35  SA, p. 47

A35b SA, p. 47

A56  CSP2, p. 269

A34b CSP2, p. 269

A56b CSP2, 268

CP2, p. 435

There is one (1) inconsequential difference.
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
A42b HTC, p. 69
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
A42b HTC, p. 74
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
There is one (1) inconsequential difference.

**Bull-roarers cannot keep up the annual rain**

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,**

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
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 *Encounter*, I, 2 (Nov 1953), 12 The Willow Wren and the Stare

A35 SA, .p. 41 As above
PART X. 1948-1957 301

A35b SA, p. 41  
40 PA, p. 155  
A40b PA, p. 138  
A56 CSP2, p. 272  
A56b CSP2, p. 272  
CP2, p. 438  

42 FOR of that Joy READ of the Joy IN C423

and nineteen (19) inconsequential differences

‘When rites and melodies begin

C448 TLS, 53rd year. 2746 (American Writing Today, 17 Sept 1954), vi  
The Trial

C458 Harper’s Bazaar, LXXXVIII, 12 (16 Dec 1954), 100  
The Proof

A35 SA, p. 43  
A35b SA, p. 43  
A40 PA, p. 157  
A40b PA, p. 139  
A56 CSP2, p. 273  
A56b CSP2, p. 273  
CP2, p. 439  

There are nine (9) inconsequential differences.

Make this night loveable,

A35 SA, p. 52  
Nocturne II
There are three (3) inconsequential differences.

When things began to happen to our favourite spot,


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  *Harper’s Bazaar*, XC, 1 (Jan 1956), 96  Metalogue to The Magic Flute

C489  *The Listener*, LX, 1404 (26 Jan 1956), 137  Metalogue to ‘The Magic Flute’
In Memoriam, W. A. Mozart,  
b. January 27, 1756

Metalogue

As above

A42  HTC, p. 69  
Metalogue to *The Magic Flute*

A42b  HTC, p. 70  
Metalogue to The Magic Flute

A56  CSP2, p. 276  
(Three Occasional Poems) II. Metalogue to The Magic Flute

A56b  CSP2, p. 276  
As above

CP2, p. 441  
As above

4  FOR speak this Metalogue READ speak the Metalogue  IN A35, A35b

READ speak of the Metalogue  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

No stanza division follows this line in C487, C489, A37, A37b, A42, A42b

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 26th, 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
and ten (10) inconsequential differences.

**Be patient, solemn nose**

C373  *Harper’s Magazine*, CCI, 1205 (Oct 1950), 58

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 italicizes 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
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 Poetry, 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.
No, Virgil, no:

C563  *Mid-Century*, 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  *London Magazine*, II, 9 (Sept 1955), 15  Makers of History
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  *Horizon*, XVIII, 107 (Nov 1948), 300  The Managers
C352  *Reporter*, 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
AUDEN’S REVISIONS

312

FOR From woods READ Out of woods IN C352

FOR There drift the scents READ Drift the scents IN C342, C352

FOR blame. If, to READ blame; then if, to IN C342, C352

FOR go a-playing, their READ go out to play, their IN C342

FOR rule must be a calling READ rule is a calling IN C342

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

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  Perspectives USA, 14 (Winter 1956), 20  The Old Man’s Road
A36  OMR, p. [7]  As above
C525  Listen, 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
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
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 Clio
- **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—**

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<td>16</td>
<td>FOR We prod or READ We strike or</td>
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and nine (9) inconsequential differences.

**There is one devil in the lexicon**

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There are four (4) inconsequential differences.
The tribes of Limbo, travellers report,

C529  *Atlantic*, 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
There are seven (7) inconsequential differences.

When to disarm suspicious minds at lunch

and two (2) inconsequential differences.

By all means sing of love but, if you do,
A56b  CSP2, p. 315  
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
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) I. 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 Catholic Worker, 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 *Encounter*, 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
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;

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 Dictung 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 comprises (1) six poems from *Homage to Clio* that were not included 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 *Encounter*, 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  *DePauw Alumnus*, XXII, 3 (Dec 1957), 4  As above
C555  *Listener*, 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  Observer, 8775 (6 Sept 1959), 24  The Sabbath
C573  Poetry London-New York, 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 nosostril 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
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  Listener, LX, 1552 (25 December 1958), 1056
   Friday’s Child In Memory of Dietrich Bonhoeffer, martyred at Flossenberg, April 9th, 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  [frontpiece]
   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]
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, Bysshe

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 Bysshe and Guest were.

Arthur Hugh Clough

AG 13

CP2, p. 511 (Academic Graffiti) [14] [untitled]

There are no differences.
Dante

AG

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

CP2, p. 512

(Academic Graffiti) [16] [untitled].

There is one (1) inconsequential difference..

Charles Dickens

AG

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

CP2, p. 512

(Academic Graffiti) [18] [untitled]

There are no differences.
Fulke Greville

C415 *New Yorker*, 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  

CP2, p. 513  (Academic Graffiti) [23] [untitled]

There are no differences.

**Joseph Haydn**

AG  

CP2, p 513  (Academic Graffiti) [24] [untitled]

There are no differences.

**No one could ever inveigle**

C415 *New Yorker*, XXIX, 7 (4 April 1953), 36  (People) [untitled]

A42 HTC, p. 86  (Academic Graffiti) [11] [untitled]

A42b HTC, p. 86  As above

AG  

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 Phenomenology* IN A42, A42b

and one (1) inconsequential difference.

**George Herbert**

AG  

CP2, p. 513  (Academic Graffiti) [26] [untitled]
There are no differences.

AG includes a footnote explaining who Herbert was.

**Robert Herrick**

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<td>(Academic Graffiti) [27] [untitled]</td>
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There are no differences.

AG includes a footnote explaining who Herrick was and what *Eric* is.

**Henry James**

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There are no differences.

**When the young Kant**

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<td>HTC, p. 87 (Academic Graffiti) [12] [untitled]</td>
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<td>HTC, p. 86 As above</td>
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There are no differences.

**Soren Kierkegaard**

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<td>HTC, p. 87 (Academic Graffiti) [13] [untitled]</td>
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</table>
There are no differences.

**Karl Kraus**

There are no differences.

AG includes a footnote explaining who Kraus was

**Archbishop Laud**

There are no differences.

Edward Lear

There are no differences.

Joseph Lister
There is one (1) inconsequential difference

**Mr. Robert Liston**

There are no differences.

AG includes a footnote explaining who Liston was.

**Luther & Zwingli**

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
There are no differences.

**John Milton**

AG 40

CP2, p. 515

(Academic Graffiti) [40] [untitled]

There are no differences.

**William Henry Monk**

A42 HTC, p. 88

(Academic Graffiti) [22] [untitled]

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]
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] [untitled]
A42b HTC, p. 89 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 New Yorker, 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 *New Yorker*, 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 New Yorker, 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 Listener, LXXII, 1857 (1 Oct 1964), 525.  The Cave of Making (In Memoriam Louis MacNeice)

*C675 Observer, 9105, (9 Jan 1966), 22-23  The Cave of Making
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  The Cave of Making  [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, CAd15
26  FOR unknowable nomads).  READ unknowable Avars)  IN C646, CAd15
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, CAd15
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 CAd15.
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  *John Crowe Ransom*, 1964  
John Crowe Ransom, 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  *John Crowe Ransom*, 1964  
John Crowe Ransom, 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, 526  
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.
it is odd that the English

C610  Encounter, XIX, 2 (August, 1962), 53  Encomium Balnei
A49  ATH, p.19  VII. Encomium Balnei
A49b  ATH, p.29  As above
A59  SelP, p. 128  7. Encomium Balnei
CP2, p.528  VII. Encomium Balnei

1  FOR  it  READ  It  IN C610

12-14  FOR  still John Bull’s hip-bath it was that made one carnal pleasure lawful

READ  still  John Bull’s hip-bath it was that made one carnal pleasure lawful  IN C610

16-19  FOR  (Shakespeare . . . did)  READ  Shakespeare . . . did)  IN C610

20  FOR  a subarctic fire-cult could meet

READ  a sub-arctic fire cult may meet  IN C610

30  FOR  such a few  READ  such few  IN A49b

40  FOR  (you . . . tub)  READ  you . . . tub  IN C610

42-44  FOR  (for . . . world)  READ  for . . . world  IN C610

54-55  FOR  (besides . . . gun)  READ  besides . . . gun  IN C610

75  FOR  invent are quite  READ  invent as quite  IN A49, A49b

77-78  FOR  I may escape notice but never

READ  we may escape notice but never  IN C610

84-85  FOR  orphans  READ  exiles  exiles may failures may  IN C610

86  FOR  as an only child  READ  as only children  IN C610
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
AUDEN’S REVISIONS

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, 1, 9 (26 December 1963), 13

The Common Life  (for Chester Kallman)
C636  *London Magazine*, n.s. III, 10 (January 1964), 31-33  

The Common Life

A48  *The Common Life*, 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  *Thou and 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  *The ogre will come in any case:*  

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
and no other differences.

**Ladies and gentlemen, you have made most remarkable**

<table>
<thead>
<tr>
<th>Source</th>
<th>Note</th>
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<tbody>
<tr>
<td>TYF, p. 46</td>
<td>Two <em>Don Quixote</em> Lyrics  Recitative by Death</td>
</tr>
<tr>
<td>TYFb, p. 45</td>
<td>As above</td>
</tr>
<tr>
<td>CP2, p.542</td>
<td>Two <em>Don Quixote</em> Lyrics  II.  Recitative by Death</td>
</tr>
</tbody>
</table>

There are no differences.

**Corons, heartburn, sinus headaches. suh minor ailments**

<table>
<thead>
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<tbody>
<tr>
<td>C598</td>
<td><em>Encounter</em>, XVIII, I, (January 1962), 93  A Change of Air</td>
</tr>
<tr>
<td>C652</td>
<td><em>Kenyon Review</em>, XXVI, I (Winter 1964), 190-191, 204-208 As above</td>
</tr>
<tr>
<td>A49</td>
<td>ATH, p.41 As above</td>
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<td>A49b</td>
<td>ATH, p.51 As above</td>
</tr>
<tr>
<td>A50</td>
<td><em>The Cave of Making</em>  [English-German bilingual pamphlet] As above</td>
</tr>
<tr>
<td>CP2, p.542</td>
<td>As above</td>
</tr>
</tbody>
</table>

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

* * *  

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  creaurely 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
and there are ten (10) inconsequential differences.

Unwashed, unshat

*C637 Lesbok Morgunblthsin, XXXIX, 20 (31 May 1964), 3
Iceland Revisited

C638 Encounter, XXIII, 20 (July 1964), 28
As above (for Basil and Susan Boothby)

C644 Iceland Review, 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 New Yorker, XL, 20 (4 July 1964), 35
On the Circuit

A49 ATH, p. 51
As above

A49b ATH, p. 61
As above
PART XII.  1958-1971

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_

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_

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.

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 English and Medieval Studies A Short Ode to a Philologist
AUDEN’S REVISIONS

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.

A49b  ATH, p. 67  As above


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**

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  Epithalamiun 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
63 FOR its Proper Name. READ its holy name. IN C662

and seven (7) inconsequential differences..

In our beginning


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 Memorium Emma Eiermann
A63b CWW, p. 21 As above

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
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
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 Encounter, 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 New measure, 1 (Autumn, 1965), 5-6 Amor Loci
C679 Quest, 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  *Two Songs*, New York: Phoenix Book Shop, 1968
   I: Song of the Ogres

C755  *New Statesman*, 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


A58  *Two Songs*, 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

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


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  *New York Review of Books*, 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  *New York Review of Books*, 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

       (Marginalia)
A55  Marginalia  [8]
A63  CWW, p. 57  (Marginalia I) [18]
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]
AUDEN’S REVISIONS

There are no differences.

Few even wish they could read

There are no differences.

The tyrant’s device:

There are three (3) inconsequential differences.

Small tyrants, threatened by big,

C676 New York Review of Books, VI, 1 (3 Feb 1966), 8 (Marginalia)

There are no differences.
There are no differences.

**No tyrant ever fears**

A63  CW, p. 58  (Marginalia II [6])

A63b  CW, p. 51  As above

CP2, p. 592  As above

There are no differences.

**Tyrants may get slain,**

C676  *New York Review of Books*, VI, 1 (3 Feb 1966), 8  (Marginalia)

A55  Marginalia  [12]

A63  CW, p. 58  (Marginalia II)  [7]

A63b  CW, 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  *New York Review of Books*, VI, 1 (3 Feb 1966)  (Marginalia)

A55  Marginalia  [14]

A63  CW, p. 58  (Marginalia II)  [8]

A63b  CW, p. 51  As above

CP2, p. 592  As above
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,

There are two (2) inconsequential differences.

When their Infidel

There are no differences.

After the Just War

There are no differences.

The Huguenot church bells
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]
390  AUDEN’S REVISIONS

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  CW, p. 63  (Marginalia III) [23]
A63b  CW, p. 57  As above
CP2, p. 596  As above

There are no differences.

In the intervals between

A63  CW, p. 63  (Marginalia III) [24]
A63b  CW, p. 57  As above
CP2, p. 596  As above

There are no differences.

Ready any day

A55  Marginalia  [29]
A63  CW, p. 63  (Marginalia III) [25]
A63b  CW, 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 New York Review of Books, 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 New York Review of Books. VI, 1 (3 Feb 1966)
(Marginalia)
A55 Marginalia [34]
A63 CWW, p. 64 (Marginalia III) [28]
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]
There is one (1) inconsequential difference.

Animal femurs

There is one (1) inconsequential difference.

Like any Zola

There are no differences.

To shock pagan purists

There are no differences.

With equal affection
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
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 pottered**

*C692 Harvard Advocate, C, 3-4 (Fall 1966), 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  Harvard Advocate, 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  Harvard Advocate, 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**

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?**

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


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
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
Pulling on his socks,

A63  CWW, p. 70  
(A 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 differences.

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)
4 FOR he dared not READ he didn’t dare IN C692.

and no other differences.

The class whose vices

C692 Harvard Advocate, 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 Confrontation, (Long Island Univ.), 2 (Spring 1969), 31 In Due Season

*CA19 Ver Sacrum, [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
Auden’s Revisions

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**


B102 *Poems*, edited by E.W. White, Christmas, 1966

A63 CWW, p. 93

A63 CWW, p. 91

CP2, p. 605

There are five (5) inconsequential differences in C695, A63, A63b

**Talented creatures, on the defensive because**

C694 *Encounter*, XXVII, 3 (Sept 1966), 9-10

A63 CWW, p. 95

A63b CWW, p. 94

CP2, p. 607

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
and ten (10) inconsequential differences.

The High Priests of telescopes and cyclotrons

Ode to Terminus

A63  CW, p. 97  As above.
A63b  CW, 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  CW, p. 103  Four Commissioned Texts  Runner.
A63b  CW, 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
and three (3) inconsequential differences.

**Without arms or charm of culture**

First printed in the musical score by Sir William Walton, 1962

D12 Programme for the performance at Westminster Abbey
2 January 1966, p. [2]

C696 *Christian Century*, LXXXIII, 41 (12 Oct 1966), 1235

A63 CWW, p. 108

A63b CWW, p. 105

CP2, p. 612

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 C696

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 C696.

and three (3) in consequential differences.

**In the First Age the frogs dwelt**

C726 *London Magazine*, n.s. VII, 11 (February 1968), 34-40

Moralities
Program Book of the 47th 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


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 VI. United Nations Hymn

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

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 unwilled.
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.)
AUDEN’S REVISIONS

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
A New Year Greeting (for Vassily Yanowsky)

C768 Scientific American, CCXCI, 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 Poet, (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  New Yorker, XLV, 29 (6 Sept 1969), 38  Moon Landing
C762  Wort and Wahrheit, 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

*Atlantic Monthly*, 230, 3 (Sept 1972), 88  
[417]  
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

*Atlantic Monthly*, 230, 3 (Sept 1972), 89  
[417]  
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*  
*Harper’s*, 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
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, runers and counters**

<table>
<thead>
<tr>
<th>Source</th>
<th>Title</th>
<th>Author</th>
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<tr>
<td>EG, p. 35</td>
<td>The Aliens</td>
<td>For William Gray</td>
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<tr>
<td>EG b, p. 31</td>
<td>As above</td>
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<tr>
<td>CP2, p. 637</td>
<td>As above</td>
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</table>

There are no differences.

**Our earth in 1969**

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>C767 Poetry, CXV, 3 (Dec 1969), 185–86</td>
<td>Doggerel by a Senior Citizen (for Robert Lederer)</td>
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<tr>
<td>EG, p. 37</td>
<td>As above</td>
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<td>EG b, p. 34</td>
<td>As above</td>
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<tr>
<td>CP2, p. 639</td>
<td>As above</td>
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</tbody>
</table>

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**

<table>
<thead>
<tr>
<th>Source</th>
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<tr>
<td>EG, p. 39</td>
<td>Shorts I [1]</td>
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<tr>
<td>EGb, p. 37</td>
<td>As above</td>
<td></td>
</tr>
<tr>
<td>CP2, p. 639</td>
<td>Shorts II [1]</td>
<td></td>
</tr>
</tbody>
</table>

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]
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]

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]

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 II0 [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

_Poetry_, 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

_Atlantic Monthly_, 230, 3 (Sept 1972), 88

Loneliness

EG, p. 64

As above

EGb, p. 68

As above
There are no differences.

From us, of course, you want grisly bones

*Harper’s Magazine*, 242 (March 1971), 110

Talking to Dogs (In memoriam, Rolfi Srobl: run over, June 9th, 1970)

EG, p. 66

As above

EGb, p. 70

As above

CP2, p. 650

As above

There are no differences.

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

Appendix XIII  1972-1973

Grown used to New York weather

Vogue, 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

Atlantic Monthly, 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

New Yorker, 49, 8(14 April 1973), p. 40 Unpredictable But Providential
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

*New Yorker*, 49, 33 (8 Oct 1973), 44  Address to the Beasts

TYF, p. 19  As above
TYFb, p. 11  As above

*London Magazine*,  (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

*London Magazine*,  (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**

<table>
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<tr>
<td>Progress ?</td>
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There are no differences in TYF, TFYb.

**Dark was the day when Diesel**

* *Harper’s Magazine,* A Curse

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There is one (1) inconsequential difference in TYF, TFYb

**How can you be quite so uncouth? After sharing**

*New York Review of Books,* 19, 9 (30 Nov 1972), 10

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<tr>
<td>As above</td>
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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.”

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There are no differences.

**It’s rather sad we can only meet people**

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<td>CP2</td>
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There are no differences.

**How broad-minded were Nature and My Parents**

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441
There are three (3) inconsequential differences.

**All of us believe**

TYF, p. 35

TYF b, p. 30

CP2, p. 668

There are no differences.

**I can’t imagine anything**

TYF, p. 36

TYF b, p. 31

CP2, p. 669

There is one (1) inconsequential difference.

**Do squamous and squiggling fish**

*Journal of Hellenic Studies, 93, (1973), 2*  
Nocturne (for E. R. Dobbs)

*Listener, 92, 2368 (15 Aug 1974), 221*  
As above

TYF, p. 37

TYF b, p. 33

CP2, p. 669

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*
and seven (7) inconsequential differences.

When pre-pubescent I felt

TYF, p. 39  
TYF b, p. 36  
CP2, p. 671

There are no differences.

The din of work is subdued

Listener, 91, 2352 (25 April 1974), 536  
TYF, p. 41  
TYF b, p. 38  
CP2, p. 672

There are no differences.
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