STUDIES TOWARD A CRITICAL EDITION OF THOMAS HARDY'S

A GROUP OF NOBLE DAMES

by

ALYSSA LEAVELL

(Under the Direction of Simon Gatrell)

ABSTRACT

This dissertation makes steps toward a complete critical edition of Thomas Hardy's second book of short stories, *A Group of Noble Dames*. It includes introductory essays describing the publication history of the stories and the general categories of changes that Hardy made for the editions published during his lifetime. *A Group of Noble Dames* contains ten short stories in total, which are united by a framing narrative. According to Hardy's preface to the Wessex Novels edition of the text published in 1896, the stories were inspired by genealogies and legends of the families of local nobility and landed gentry in the southwest of England, although the stories were dramatized with "motives, passions, and personal qualities" that Hardy imagined (v). This dissertation contains the edited text of five of the short stories, with a textual apparatus containing all substantive and accidental changes. "The First Countess of Wessex," "Squire Petrick's Lady," "The Lady Penelope," "The Duchess of Hamptonshire," and "The Honourable Laura" have been chosen for inclusion in this study because they were all published in separate serial magazines before being collected, and therefore they represent every stage in the publication history.

The work presented in this dissertation will contribute toward the first critical edition of *A Group of Noble Dames* to date. As G. Thomas Tanselle discusses in his book *A Rationale of*

Textual Criticism, a critical edition provides scholars with a reliable and accurate text for future scholarship; additionally "any text that a textual critic produces is itself the product of literary criticism, reflecting a particular aesthetic position and thus a particular approach to what textual 'correctness' consists of" (35). This dissertation uses the 1891 first edition as copy text, the earliest version to have all ten stories collected together within the framing narrative. Substantive variants from all revised editions are listed in footnotes keyed to the text. A complete list of accidental variants is included as an appendix, along with lists of editorial emendations. This will allow readers the option of reconstructing the version of the text that they deem most suitable for their research purposes.

INDEX WORDS: *A Group of Noble Dames*, Thomas Hardy, textual scholarship, critical edition, short stories, textual study

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by

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CUE-TITLES

Primary Sources

GND	*A Group of Noble Dames*. Osgood, McIlvaine, 1891.
MS	*A Group of Noble Dames*. Library of Congress, Washington D.C.
Preface	"Preface." *A Group of Noble Dames*, Osgood, McIlvaine, 1896.
Countess	"The First Countess of Wessex." Edited Text, Chapter Three.
Petrick	"Squire Petrick's Lady." Edited Text, Chapter Three.
Penelope	"The Lady Penelope." Edited Text, Chapter Three.
Hamptonshire	"The Duchess of Hamptonshire." Edited Text, Chapter Three.
Laura	"The Honourable Laura." Edited Text, Chapter Three.

Quotations from the edited texts are keyed to page and line numbers.

Secondary Sources

Brady	Kristin Brady. *The Short Stories of Thomas Hardy*. St. Martin's Press, 1982.
Creator	Simon Gatrell. *Hardy the Creator: A Textual Bibliography*. Clarendon Press, 1988.
Hutchins	John Hutchins. *The History and Antiquities of the County of Dorset*. John Bowyer Nichols and Sons, 1861. 4 vols.

Letters	Thomas Hardy. *The Collected Letters of Thomas Hardy*. Edited by Richard L. Purdy, Michael Millgate, Keith Wilson, and others, Clarendon Press, 1978-12. 8 vols.
Life	Thomas Hardy. *The Life and Work of Thomas Hardy.* Edited by Michael Millgate, U of Georgia Press, 1985.
Purdy	Richard Little Purdy. *Thomas Hardy: A Bibliographical Study*. Edited by Charles P. C. Pettit, Oak Knoll Press, 2002.
Ray	Martin Ray. *Thomas Hardy: A Textual Study of the Short Stories.* Ashgate, 1997.
Tess	Juliet Grindle and Simon Gatrell, editors. *Tess of the d'Urbervilles*, by Thomas Hardy, Clarendon, 1983.
Woodlanders	Dale Kramer, editor. *The Woodlanders*, by Thomas Hardy, Clarendon, 1891.

WRITING AND PUBLICATION HISTORY

A Group of Noble Dames is Thomas Hardy's second completed short story collection, following *Wessex Tales*. It contains ten stories about Wessex women, which Hardy claimed were loosely based on legends of actual Dorset nobility and the landed gentry from the seventeenth and eighteenth centuries. The stories are characterized by Hardy's proclivity for ironic circumstances and twists of fate, and they echo some of the central themes of *Tess of the d'Urbervilles*, which Hardy was writing concurrently with eight of them. Like *Tess*, most of the stories focus on a woman of passionate spirit who struggles to be happy after a cross-class marriage or misalliance, and they also expose the hypocritical attitudes of middle-class men who idealize aristocratic women and lineage. In *A Group of Noble Dames* this critique is provided mainly through Hardy's construction of a framing narrative in which the male members of the Wessex Field and Antiquarian Club tell the stories and provide commentary on them, usually offering moralistic and unsympathetic interpretations. The framing narrative was first written to encompass six stories published under the title *A Group of Noble Dames* in the *Graphic*'s 1890 Christmas issue.[1] Four other previously serialized tales were added for the first edition, published by Osgood, McIlvaine & Co. in 1891.

Hardy writes in the Preface to the 1896 Wessex Novels edition that his primary inspiration for the stories was "the pedigrees of our country families," animated by the details supplied by local lore and his own imagination (v). The truth of this claim varies widely for the

[1] These will be referred to throughout this study as the "core" stories of the collection, both because they are found in the middle of the volume and because they were written in a single effort, as a sort of nucleus, before the other four were gathered around them.

ten stories involved. The genealogies Hardy refers to can be found in one of his favorite sources, John Hutchins's four-volume *The History and Antiquities of the County of Dorset*. In his fiction, Hardy makes frequent use of Hutchins's record of Dorset families, architecture, and archaeology, and six of the ten noble dames have their roots there.[2] Some of the stories appear in Hutchins merely as a set of names and dates, which Hardy filled in with details of his own invention; for others, Hutchins supplies a more complete account for Hardy to dramatize. In every case, though, Hardy's fiction is also shaped in part by the circumstances of its publication. As Jerome McGann argues in his *Critique of Modern Textual Criticism*, these external influences cannot necessarily be thought of as a corruption of authorial intentions, because the social production of a work "takes place within the conventions and enabling limits that are accepted by the prevailing institutions of literary production—conventions and limits which exist for the purpose of generating and supporting literary production" (48). Hardy's literary career is marked by the constant renegotiation of the balance between his intentions and the expectations and norms imposed by his publishers and critics. His choices for each publication reflect his relationship with the conventions of literary production at that precise moment in time. Therefore the writing and publication history of each story in the collection must take into account Hardy's source material, his biography, his correspondence with his publishers, and the material and social makeup of its medium, in order to accurately describe how *A Group of Noble Dames* came to be.

[2] These are "The First Countess of Wessex," "Barbara of the House of Grebe," "Squire Petrick's Lady," "Anna, Lady Baxby," "The Lady Penelope," and "The Duchess of Hamptonshire".

Before the *Graphic*

"The Impulsive Lady of Croome Castle" (1878)

A Group of Noble Dames contains one of the earliest of Hardy's published short stories, written at an important period of his professional development. Originally titled "The Impulsive Lady of Croome Castle," an expanded version of this story would later be republished serially under the title "Emmeline; or, Passion versus Principle," and later still collected into *A Group of Noble Dames* as "The Duchess of Hamptonshire." It was written in the early months of 1878, just as *The Return of the Native* was beginning to appear serially. *Belgravia* was paying Hardy £20 for each installment of *The Return of the Native*, totaling £240 for the English serial rights; however, Hardy had yet to secure a contract for the novel's volume form. As a point of comparison, Smith, Elder had bought the English serial and volume rights to *The Hand of Ethelberta* for £700 altogether in 1875, largely due to the success of *Far From the Madding Crowd* (Millgate 175). The relative insecurity of his financial situation in 1878 required Hardy to develop his business acumen as he negotiated the sales of continental and cheap one-volume editions of his published works, and it also pressured him to undertake the regular publication of short stories as an additional source of income.

Prior to "The Impulsive Lady of Croome Castle," Hardy had published three articles of short fiction. "How I Built Myself a House," more accurately called a sketch than a short story, was published in March of 1865; "Destiny and a Blue Cloak" appeared in *The New York Times* in 1874; and "The Thieves Who Couldn't Help Sneezing" was written for a children's Christmas annual in 1877. "The Impulsive Lady of Croome Castle" was published just four months later, and henceforth short stories would remain a much more frequent part of Hardy's productive output.

"The Impulsive Lady of Croome Castle" was published both domestically and in America. Substantively, the two texts are identical, and even in the case of accidentals the changes are few. Given their similarity, Hardy would not have read proofs or made revisions for the American publication. In England, "The Impulsive Lady" appeared in the premier issue of Robert Buchanan's weekly journal, *Light: A Journal of Criticism and Belles Lettres,* on 6 April, and was concluded on 13 April. *Light* sold at sixpence, and the first issue also contained the opening chapters of Trollope's "The Lady of Launay." No records or letters survive to show how Hardy negotiated this publication, but it is reasonable to assume that Buchanan's editorship was an attractive feature of the magazine. In the case of Trollope, at least, Buchanan wrote directly to solicit a story of 24,000 words for £110, and requested "a tale with great sexual interest" (Trollope 759). While there is no evidence that a similar suggestion was made for Hardy's story, "The Impulsive Lady of Croome Castle" does centrally feature a married woman who attempts to elope with a curate. As Purdy notes, the journal was "short-lived," lasting a matter of months (63). In America, "The Impulsive Lady of Croome Castle" was published in *Harper's Weekly* on 11 May and 18 May 1878. In both serials, the two-part division occurred at the point just before Alwyn sets sail from Plymouth.

Ray notes that Hardy may have found inspiration for the story in a tale related to him by his brother-in-law, Rev. Caddell Holder, who had been a curate in Bristol during an outbreak of cholera (Ray 147). From *The Life and Work of Thomas Hardy*, Hardy recounts the tale as Holder once told it:

> He related that one day at a friend's house he met a charming young widow, who invited him to call on her. With pleasant anticipations he went at tea-time a day or two later, and duly inquired if she was at home. The servant said with a strange face: "Why, Sir, you buried her this

> morning!" He found that amongst the many funerals of cholera victims he had conducted that day, as on every day, hers had been one. (161)

A similar incident serves as the ironic twist at the end of "The Impulsive Lady of Croome Castle"; after refusing to elope with the married Emmeline, a young curate, Alwyn, emigrates to America, where he resides for several years. He returns to England upon hearing that Emmeline's husband has passed away—only to discover that Emmeline had stowed herself away on Alwyn's ship to America and died on the journey. Alwyn himself unknowingly presided over the burial at sea.

Although "The Impulsive Lady of Croome Castle" does not have the same foundation in historical genealogies that some of the stories in *A Group of Noble Dames* share, it was written at a time when Hardy was beginning to pursue a further interest in local historical material in preparation for *The Trumpet Major*. In his biography, Millgate notes that at the end of 1877 Hardy wrote to a "local antiquary," the Reverent Charles Bingham, to ask where he might find newspapers or memoranda relating to the Regency era. The historical setting for "The Impulsive Lady of Croome Castle" may have been influenced by this research. He had also begun his extensive consultation of Hutchins's *History and Antiquities of the County of Dorset*, which would serve as a source for many of the stories in the collection (Millgate 176). His reading of Hutchins undoubtedly inspired Hardy's description of Croome Castle:

> Though called a castle, the building was little fortified, and had been erected with a greater eye to internal convenience than those crannied places of defence to which the name strictly appertains. It was a castellated mansion, as square as a chess-board on its ground plan, ornamented at the four corners with circular turrets, and in the middle with stacks of battlemented chimneys. (Hamptonshire 260.1-5)

This description lines up with Hutchins's account of Lullworth Castle in many particulars. Hutchins also points out that the title "castle" is a misnomer: "Whether the present structure had its name from succeeding to [Lullwarde Castle's] site, or only from being built in that form, is uncertain; though it never was a place of strength, or designed to be such." The house and its dimensions are less poetic in Hutchins but resemble Hardy's particulars: "It is an exact cube of 80 feet, with a round tower at each corner 30 feet in diameter, rising 16 feet above the walls, which, as well as the towers, are embattled" (1: 374). While Croome Castle is "surrounded by dusky elms except to the southward," Lullworth has "groves of trees that almost surround it" (Hamptonshire 259.10; Hutchins 1: 374). An illustration confirms that these are possibly elms, and that they part on the south side, where the sea is visible (1: between pp. 374 and 375).

The sea is not mentioned at all in Hardy's story and suggests that, while the castle is certainly Lullworth, the location may not be anywhere in particular, as no specific identifying details are given. Years later, Hardy would write in a 1911 letter to his friend Hermann Lea that he could not remember the setting of "The Duchess of Hamptonshire," and therefore it does not appear in Lea's *Thomas Hardy's Wessex* (*Letters* 4: 175). As F. B. Pinion notes, "Batton Castle" (as it would be renamed in the first edition) is labeled southeast of Marlborough on the Wessex Novels map, so Hardy apparently had chosen a different location by that time and renamed the castle to reflect the nearby "Bedwyn" (Ray 155). However, Hardy's description of Croome Castle bears no striking to Tottenham House, which the map geographically suggests, so it is highly improbable that Hardy had this location in mind in 1878.

"Benighted Travellers" (1881)

The final story in the collected volume, "The Honourable Laura," was the second to be published serially, under the title "Benighted Travellers." In July of 1881, Hardy received a

request from Tillotson's Newspaper Fiction Bureau, a syndication firm based in the city of Bolton in Lancashire. Tillotson & Sons asked for the serial rights to a story that they could publish in the Christmas supplement of their newspaper, the *Bolton Weekly Journal*, and sell to other provincial newspapers in England and possibly magazines in the United States. Hardy was receptive to the suggestion, having unsuccessfully submitted work to Tillotson in the past, and on 29 July, he offered the firm an as-yet-unwritten story of between 5,000 and 8,000 words. He stated his price at six guineas per 1,000 words for the British serial rights alone, or eight guineas for the American and Australian serializations as well. Apparently this was more than Tillotson was willing to pay, and they responded with a counter-offer. In his next letter of 10 August, Hardy protests, "I hardly know how to meet you in terms." Nevertheless, he significantly lowered his price to seven pounds per 2,000 words for the British serialization, "provided you send me proofs of the same early enough for publishing in America" (*Letters* 1: 93). Tillotson would fulfill these conditions, allowing Hardy to sell the American serialization himself. He contacted J. B. Lippincott & Co., the Philadelphia-based publishers of the popular *Lippincott Magazine*, possibly to offer them the story; instead, they initiated the arrangements for it to be published in *Harper's Weekly* (*Letters* 1: 97).

Hardy wrote "Benighted Travellers" that autumn, and it was published in America in two parts on 10 and 17 December 1881, and in Britain intact on the 17th. The story has a distinctly melodramatic flavor. A young woman, called Lucetta in the serial version, has fled from her father's house in the company of a *faux*-Italian opera singer, Smittozzi. When they stop at a hotel for the night, they are found and confronted by the woman's father and her cousin—who, it is revealed, Lucetta married in secret three months before. The husband declares a duel, but on the way to the designated location, Smittozzi pushes him from a bridge. The husband miraculously

survives, Smittozzi escapes, and the repentant Lucetta spends the next twelve years atoning for her transgression. Hardy may have been tailoring his story to the readership of Tillotson's syndicated fiction, which through the 1870s heavily featured Mary Elizabeth Braddon and other sensation novelists.[3]

In spite of Hardy's implausible insistence that, as he told Rebekah Owen, "all the Group of Noble Dames tales are true," "Benighted Travellers" was certainly invented, with very little apparent source material (qtd. in Ray 74). There may be some biographical inspiration behind Lucetta's dutiful nursing of her husband through his injuries; her routine actions of "making his bedroom comfortable, putting the light so that it would not shine into his eyes, [and] seeing him fall asleep" could have been an acknowledgment of Emma's care for Hardy during his prolonged illness of the winter before (Laura 309.8-10). Out of all the stories in *A Group of Noble Dames*, though, this is the least grounded in historical or geographical fact. The basic premise of Lucetta's attempted elopement with an opera singer might have been born out of Hardy's early fascination with the life of Lady Susan Fox-Strangways, who scandalously married an Irish actor in 1764, but the similarity ends with the two men's careers on the stage.[4] The connection between many of the noble families and the genealogies in Hutchins is absent here, and even the setting is ambiguous. The serial version takes place at a remote hotel seven miles from a town that Hardy calls Portpool, but which does not appear again in Hardy's Wessex. The hotel, the picturesque glen, and the ruined castle may all be products of Hardy's imagination. Even Lucetta's estate is uncharacteristically generic. Most of the manor houses in *A Group of Noble Dames* have architectural features that can be used to identify a source, but Lucetta's property is only described as a "vast mansion," surrounded by a park, woods, and farmlands (Laura 311.18).

[3] For sensation fiction in Tillotsons, see Graham Law's *Serializing Fiction in the Victorian Press,* pp. 66-69.
[4] For Hardy's fascination with Lady Susan Fox-Strangways, see *Life* 264.

Only two peripheral characters provide any indication that the story takes place in Wessex at all. The hotel waiter speaks "the local dialect in all its purity" during the off-season, and a workman uses the expressions "as is thoughted" and "Anyhow, that's as I had it" (Laura 286.8, 306.10-11). Otherwise, the story could have taken place virtually anywhere in England.

In this matter, the story's content aligns, in a sense, with its textual history. Because the story was syndicated, it also could have been published virtually anywhere in England. In addition to the *Bolton Weekly Journal*, which was directly owned and run by Tillotson & Sons, a number of other small, provincial British newspapers had the opportunity to publish the story by acquiring it from Tillotson directly. Although the individual papers were provincial, their collective reach was impressive; the chain of six Lancashire Journals owned by Tillotson had a combined circulation of over 100,000 copies (Brake and Demoor 63). Hardy did not place restrictions on Tillotson's ownership of the serial copyright, meaning that Tillotson could distribute the story at any time without Hardy's knowledge. As a result, and because the newspapers involved in syndication were often highly localized, it can be difficult to determine how often and where "Benighted Travellers" was published, making its textual history unusually complex.

More than twenty years after its initial serialization, one of these unauthorized reprintings was brought to Hardy's attention, much to his annoyance. In early 1903, Hardy received a letter from Clement Shorter, the founder and editor of the weekly illustrated newspaper the *Sphere*, with whom Hardy had published the short story "A Changed Man" in 1900. Shorter wrote to say that the *Sphere* planned to reprint "Benighted Travellers," perhaps unaware that it had been revised and collected in *A Group of Noble Dames* under a different title. Possibly Shorter was simply extending Hardy a professional courtesy by informing him of the upcoming publication,

or perhaps he wanted to offer Hardy the opportunity to make revisions. Regardless, Hardy's response of 22 January hints that he disapproved of the plan, although he had no legal power to stop it from happening:

> The story "Benighted Travellers," first published by the Tillotsons (nearer 20 than 12 years ago) appears under another title in one of my volumes of short stories. I put a clause in nowadays to prevent the sale of my old stories in that way. (*Letters* 3: 48)

By this time, Hardy had given up writing fiction, but the reissue of "Benighted Travellers" was bound to mislead readers into thinking that it was a new story. In spite of Hardy's concerns, the *Sphere* went ahead with the publication on 2 and 9 May 1903, with each installment headed by a large half-page illustration by Bernard Partridge. Hardy wrote a letter to be published in the *Athenaeum* shortly afterwards disavowing the publication, calling it "a resuscitated old story which appeared in a country journal nearly twenty years ago," and further clarifying, "I am in no way responsible for its publication as if new" ("Serial Rights" 626). He also wrote another letter to Shorter, partly chastising and partly apologizing for the tone of his editorial, explaining, "I judged that my telling you that I had reprinted the story in one of my volumes (A Group of Noble Dames) would be sufficient to stop you," although he also states that he is more frustrated with the syndicate for "taking unfair advantage of the words 'serial right'" than he is with Shorter himself (*Letters* 3: 60).

However much Hardy may have resented the twenty-year-old reissuing of "Benighted Travellers" in the *Sphere*, from the textual critic's perspective it provides insight into Hardy's working methods of 1881. As Hardy's 1881 correspondence with Tillotson indicates, the syndication firm created at least two sets of proofs from his manuscript of "Benighted Travellers." Hardy revised one set of proofs for the printer's copy of *Harper's Weekly* in

America. He also revised another set and returned it to Tillotson for their *Bolton Weekly Journal* and any other British newspapers that published the story through its syndication. This created a fork in the textual history of "Benighted Travellers." In the absence of a manuscript, it can be difficult to determine which version of two serials contains Hardy's latest revisions. Adding a third version provides another point of comparison that can sometimes help determine the order in which changes were made. Given Hardy's objection to the *Sphere* reprinting the story at all, he certainly did not revise proofs for it in 1903, meaning the type was set from an earlier copy of the text. However, the number of substantive and accidental variants alike suggests that it was not based on the *Bolton Weekly Journal* or contemporary British syndications, nor was it set from *Harper's Weekly*.

For the purposes of this study, three serializations of "Benighted Travellers" were fully collated: *Harper's Weekly*, the *Sphere,* and *Leeds Mercury*—one of the regional newspapers that published the story on 17 December 1881 via Tillotson's syndication. The *Bolton Weekly Journal* was not included in the collation, but Ray provides enough detail that the text can be partially reconstructed for the purpose of identifying the sequence of transmission.[5] Each serial witness compared in this study has unique variants, which can be categorized broadly into errors, substantive revisions, and compositorial changes to accidentals.

Harper's Weekly, *Leeds Mercury*, and the *Sphere*, all reproduce the same notable error: the names of Lucetta's father and husband, Charles and James respectively, are transposed the first time that they are mentioned in the story (Laura 290.11, 290.16). The names appear in different paragraphs separated by several lines of text, so the mistake would not have been caused by a compositor mentally reversing the words while setting down a section of type (as

[5] See Ray 160-161. For a complete scholarly edition of *A Group of Noble Dames*, of course, the *Bolton Weekly Journal* would be an essential witness.

could sometimes happen within a short phrase). Rather, the substitution must have originated in Hardy's manuscript. Compositors and readers in printing houses were trained to catch errors in spelling and punctuation, but they would focus their attention on small sections at a time, or "takes," instead of reading an entire story sequentially (Dooley 15-6). The printers could not be expected to recognize continuity errors, so it was standard practice for authors to revise proofs of their work. In this case, Hardy must have reversed the names in his manuscript and then overlooked the error again when he read the proofs—which would not be unreasonable, considering that both names are so commonplace, and Charles's name is only mentioned once in the story. The *Bolton Weekly Journal*, according to Ray, *did* correct the transposed names. This means someone—likely Hardy, or possibly a reader—spotted the error and informed the printers at *Bolton* before the story was published.

Curiously, there is another error from the manuscript that is corrected in *Harper's Weekly*, but not in *Bolton*. At one point James considers the following line from *Othello*: "She has deceived her father, and may thee." Every serial version of "Benighted Travellers" except for *Harper's Weekly* mistakenly recounts the quotation as, "She *hath* deceived her father, and *will* thee" (Laura 308.20, emphasis added). Either Hardy suddenly recalled the correct quotation or, more likely, he looked it up; either way he must have recognized it before *Harper's Weekly* went to print, although it was not corrected in the other serial versions, suggesting that *Harper's* may have been the last set of proofs to be sent to the publishers.

While revising multiple sets of proofs, Hardy did occasionally mark an addition or alteration on one copy and forget to transfer it to the other set, but this was generally not the case for the correction of significant errors (*Creator* 94). Once he noticed the transposition of names or the misquotation of Shakespeare in "Benighted Travellers," it is unlikely that he would have

forgotten or otherwise failed to correct those mistakes on all of his proofs if he still had them at hand. The fact that every serial version retains at least one of these errors raises the question of which proof sheets Hardy revised most thoroughly.

In addition to the correction of errors, there are other substantive changes in each serial that can be attributed to authorial revisions for clarity and style. Between *Harper's Weekly*, *Leeds Mercury*, and the *Sphere*, there are twenty-six substantive variants. None of these have any impact on the events of the story, but the twelve that are found only in *Harper's Weekly* tend to be slightly longer and more deliberate than the others. For example, in the beginning of the story, the landlord is described wandering restlessly through the hotel; in the paragraph following, *Leeds Mercury* and *Sphere* both read, "The landlord walked to the fire in his own parlour." *Harper's Weekly* smooths out the landlord's transition between rooms: "The landlord, entering his own parlor, walked to the large fire" (Laura 286.12). Although this is not a drastic change, it is clearly authorial and improves the clarity of the narrative. Similar changes throughout *Harper's Weekly* make the text slightly more polished, even up to the very last line. Lucetta and her husband are reunited, and the happy ending is finalized with the birth of a child. Lucetta's father had passed away by this time, so the *Harper's Weekly* text reads, "a son had been added to the dwindled line of the Northbrook family." In *Leeds Mercury* and the *Sphere*, the family is described as "dwindling"—which is not applicable at the birth of their son (Laura 315.17-18). Because the changes introduced in *Harper's Weekly* are marked improvements to the story, it seems most probable that these were added at the proof stage.

Leeds Mercury has only one unique substantive variant—the substitution of "like" instead of "as" (Laura 285.11). Every other reading can either be found in *Harper's Weekly* or in the *Sphere*, so the text that it used for copy was clearly an intermediary stage in the chain of

revision. The anomalous “like” is probably one of the aforementioned errors in transcription, where Hardy failed to transfer a change between two sets of proof.

The *Sphere* has thirteen unique substantive variants, but unlike those in *Harper’s Weekly* these are not discernible improvements to the story, and in some cases are inferior readings. They mostly consist of the addition or omission of unnecessary prepositions and similar minor changes. The other serials have “show us in to where they are” where the *Sphere* reads “show us in where they are,” and “a young fool her age” becomes “a young fool of her age” in the *Sphere* (Laura 290.4-5; 298.13). While these changes are essentially neutral, some *Sphere* variants are more awkward. Smittozzi pushes Lucetta’s husband into “the rapid” instead of “the rapids,” and later in the story, when Lucetta’s husband has mostly recovered and can walk along the seaside, the *Sphere* describes her supporting him with her “arms”—a somewhat more ungainly procedure than the other serials’ “arm” (Laura 301.6, 309.3). These and other minor changes suggest that, although the *Sphere* was the latest serial version to be published, the text that it was set from predates the revised proof sheets used by the 1881 syndicate and *Harper’s Weekly*.

There are two plausible explanations for why Tillotson might have given Shorter a less completely revised version of the text. The first possibility is that Tillotson might not have had ready access to proofs of the revised text that they received from Hardy. According to Charles Johanningsmeier’s *Fiction and the American Literary Marketplace*, “much of Tillotson’s early business in the 1870s and 1880s involved casting stereotype plates at the Bolton plant and sending them in columns 21 inches long to other provincial newspapers” (Johanningsmeir 59). They did send galley proofs to American magazines at this time because of the cheaper cost, but Hardy handled the American serialization of the story himself. If Tillotson mostly or exclusively used stereotypes to syndicate the story in 1881, it is possible that they neither used nor

distributed galley proofs of the revised version once it had been set into type, and perhaps they gave Shorter the original unrevised proofs by mistake. Alternatively, it is also possible that Shorter set the story directly from Hardy's manuscript. A rare book collector, Shorter requested to keep the manuscript copy of "A Changed Man" after publishing it in the *Sphere*, and he would later offer to have all of Hardy's manuscripts professionally bound in exchange for keeping that of *The Return of the Native* (*Letters* 3: 303-9). If he discovered that Tillotson had retained the manuscript of "Benighted Travellers," he might have offered to buy it, along with the British serial rights. According to Graham Law's *Serializing Fiction in the Victorian Press*, by the 1890s syndication firms had begun selling their rights to serials that had run their course, in order to keep up with competition and diminishing profit margins (90). This might go some way toward explaining why the *Sphere* has over two hundred unique variants to punctuation that do not appear in any other published version of the story; compositors were usually much more free with accidentals when setting from a manuscript than a print source. It also might explain why each installment in the *Sphere* concludes with the erroneous footnote, "Copyright in the U.S.A. by Tillotson & Son." Tillotson would have been aware that this was untrue, but if Shorter bought the British rights, he might have assumed that the American rights still resided with the syndication firm.

Regardless of the specific printer's copy used by the *Sphere*, the serial variants make it highly likely that the publication order of the three serials collated in this study reverses the order of revision in their copy texts: the *Sphere* is based on manuscript or unrevised proofs, *Leeds Mercury* is based on Hardy's first layer of revision in the Tillotson proof sheets, and *Harper's Weekly* received a set of proofs that was additionally revised. This still does not explain two substantive variants that Ray notes from *Bolton Weekly Journal* which do not match up with the

text of *Leeds Mercury*. The correction of the James/Charles transposition is one of these variants, but Ray also points out a misprint of “he” for “she,” which does not appear in any other serial (Ray 160). If the other provincial newspapers used Tillotson stereotypes (as was usual at the time), this suggests that the reversal of names was caught by Hardy or an editor at the *Bolton Weekly Journal* at a later period in the story’s history. That section of the story, at least, might have been reset after the proofs had already been sent to *Harper’s Weekly* and stereotypes sent to the other provincial newspapers; the new error was probably inadvertently introduced at that time.

All serial versions break the story into five chapters, which are retained as sections in “The Honourable Laura.” *Leeds Mercury* gives a title to each chapter, which are, in order: “The Landlord and his Guests,” “A Revelation,” “A Challenge,” “Separation,” and “After Many Years.” Ray makes no mention of chapter titles in the *Bolton Weekly Journal*. The two installments published in different issues of *Harper’s Weekly* are separated at the end of the first chapter, when Lucetta’s father and husband ascend the stairs, even though this is only a fourth of the way through the story and all of the action is yet to come. The *Sphere*, on the other hand, takes advantage of the story’s natural cliffhanger by ending the first installment when Lucetta’s husband and Smittozzi exit the inn to fight their duel. The *Sphere* is also the only published version of the story with illustrations. These are large, detailed half-page etchings signed by Bernard Partridge that appear at the beginning of each installment. The first shows the confrontation in the hotel parlor, with the caption, “‘I have every right,’ insisted James.” The second illustration shows the reunion of Lucetta and James, and is captioned, “She parted her lips and held out her hands to him but could not speak.” Because the *Sphere* was a profitable

newspaper known for large illustrations, and because Shorter had a close working relationship with Partridge, it is unsurprising that the story would be uniquely illustrated for this publication.

"Emmeline: or, Passion versus Principle" (1884)

The lack of copyright protection for British literature published in America before 1891 caused a considerable loss of potential income to Hardy. His usual practice was to sell advance sheets of his works to an American publisher for a flat fee, typically a rather low amount, so that the publisher might have the opportunity to print his work immediately upon release and therefore gain the advantage of producing the first edition in the American market. However, once the work had appeared in print, it was entirely legal for other publishing houses to reproduce the text and sell their own edition, often at a cheaper cost. As a result, English authors could expect little profit from the sale of their works in America prior to the law's change in 1891. In 1884, however, Hardy apparently used this unfavorable law to his advantage—albeit a slight advantage, compared to the losses it caused him during his early career. In October of 1883, Hardy received a letter from John Bowen, the editor in charge of literary correspondence for the New York-based newspaper, the *Independent*. Bowen sent Hardy a copy of the newspaper and asked if Hardy might provide them with a story (*Letters* 7: 98). Bowen received in return a revised and expanded version of "The Impulsive Lady of Croome Castle," which had already been published in both Britain and America six years before. Hardy disguised this strategy by changing the name of the story to "Emmeline: or, Passion versus Principle," and by writing out an entirely new manuscript instead of revising a printed copy of the earlier version. He also made the story considerably longer, at over 6,000 words compared to the original 4,000. However, most of the additional material expanded on already existing characterization and detail, leaving the plot of the story unchanged. The story appeared on 7 February 1884.

The *Independent* was a weekly newspaper published between 1848 and 1928. Founded by Congregationalist ministers, the original purpose of the *Independent* was to promote liberal religious and abolitionist ideals. By the seventies and eighties it had also become well regarded for its poetry, featuring several notable English poets, including Elizabeth Barrett Browning, Tennyson, Swinburne, and Hardy's close friend Edmund Gosse (Mott 377). The newspaper's Congregationalist bent likely had a strong influence on the changes that Hardy made to his earlier story, "The Impulsive Lady of Croome Castle," when he revised it to become "Emmeline." Hardy was cognizant of the newspaper's religious audience, as he demonstrates in future offers to the *Independent*, each time emphasizing his awareness of their principles. In 1885, he reassured Bowen as to the "moral tone" of *The Woodlanders*; in 1886, he offered a story that would be "in harmony with the general tone of The Independent (with which I am familiar)";[6] and in 1900, he suggested that the newspaper might publish one of Florence Henniker's stories on the basis of its "moral which was as sound as it was unobtrusive" (*Letters* 1: 138; 220; 2: 205). The nature of the changes that Hardy made to "The Impulsive Lady" suggests that he was already conscious of the *Independent*'s expectations in this first transaction with the newspaper.

Among other additions introduced in "Emmeline: or, Passion versus Principle," Hardy expanded upon the details of Alwyn and Emmeline's thwarted courtship, establishing the innocence and artlessness of both parties in the matter. Whereas "The Impulsive Lady" states that "particulars of the attachment remained unknown," "Emmeline: or, Passion versus Principle" describes their budding relationship, explaining that Alwyn was drawn to Emmeline because of "her reverential attitude at church," and he "silently observed her long before making

[6] This would later become "The Doctor's Legend".

any advances." Even then, both Alwyn and Emmeline remain "extremely reserved and shy" throughout their courtship as it is narrated in the *Independent* (Hamptonshire 263.2-3). Hardy also added extenuating details to Emmeline's request to flee with Alwyn after her marriage to Sir Byng, making her pleas both more desperate and more respectable. She prefaces her appeal by expressing her unbearable misery in her marriage, claiming that even "the approach of death would not have driven me to this extremity—the unutterable extremity of sending for you" (Hamptonshire 268.1-2). She claims to have no other choice but to flee, for she says that her husband subjects her to relentless torture on account of his jealousy. Unlike in *"*The Impulsive Lady," this Emmeline also assures Alwyn—and by extension the readers of the *Independent*—that she does not intend to live with Alwyn as his lover: "I wish you merely to watch over me—to give me a little assistance and protection after my escape—no more. It might be honestly done. God knows it might, seeing how wretched I am" (Hamptonshire 270.5). While it had been largely left up to the readers to either sympathize with or condemn the characters of Alwyn and Emmeline in "The Impulsive Lady," the readers of *Independent* were introduced to an Emmeline who is not impulsive, and instead the text makes a deliberate case for the lovers' piety and desperation.

Hardy also added more descriptions of Emmeline's husband, Sir Byng Saxelbye, and her father, the rector, providing further evidence of the harshness and cruelty that had been suggested in the earlier version. In 1878, Sir Byng had been characterized as "graceless and unedifying" in his conduct, taking pleasure in "a good bomb-like oath," as well as "cock-fighting and baiting the bull" (Hamptonshire 259.4-5) In 1884, Sir Byng's list of vices grows longer, and he gives a particularly brutal justification for his cruelty to animals: "Beasts suffer that men may dine . . . . Why shouldn't they suffer that men may laugh and sport and disperse dull care?" (Hamptonshire

259.5) Likewise, while Emmeline's father was described in "The Impulsive Lady" as "over stiff and stern for a clergyman," the text of "Emmeline" provides further detail about his failings as a minister of religion in a likely attempt to invoke the religious judgment of the *Independent*'s Congregationalist readership (Hamptonshire 260.13-261.1). While this added material does not altogether change any of the personal qualities originally ascribed to Sir Byng or Mr. Oldbourne, it serves to heighten the contrast between the story's antagonists and the now-saintly Emmeline and Alwyn.

The manuscript of "Emmeline: or, Passion versus Principle" that Hardy sent to the *Independent* is held today in the Morgan Library and Museum in New York. Although Purdy speculates that the version of the story published in 1884 may have been the earliest one written, examination of the manuscript can confidently rule this out (Purdy 64). All evidence suggests that Hardy copied the text of "Emmeline" from either *Light* or the manuscript that had been used as printer's copy by *Light*. The pages are, as Purdy notes, "cleaner than was common with Hardy at this time," which would suggest that he was rewriting much of it from a source (Purdy 65). In fact, the sections of "Emmeline" that were left unchanged—or mostly unchanged—from the 1878 version of "The Impulsive Lady of Croome Castle" are among the cleanest portions of the manuscript. For example, the paragraph in the manuscript that describes the architecture of Stroome Castle was written in a single pass, with no additions or deletions save for one letter that was likely a slip of the pen.[7] This paragraph was reproduced almost exactly from "The Impulsive Lady of Croome Castle" with the exception of two slight changes: from "canvas" to "canvas and panel," and from "site" to "site of the house." The newly added material describing the courtship of Alwyn and Emmeline is, by contrast, among the messiest parts of the manuscript, showing at

[7] The text here is 'Though … plantations', Hamptonshire 260.1-11.

least three different levels of revision as Hardy adjusted his phrasing.[8] Additionally, there are numerous cases where a word or phrase that was not in "The Impulsive Lady" was added interlineally to the manuscript of "Emmeline" with a caret. The first three pages contain "blacklead" rubbings, "family" beginnings, and "set" against added in this way (Hamptonshire 258.11; 259.2; 260.1). The overwhelming evidence in the manuscript indicates with near certainty that it was copied and revised from the earlier text of "The Impulsive Lady of Croome Castle."

A few other interesting features in the manuscript are worth pointing out in relation to the story's publication in the *Independent*. The subtitle, "or, Passion versus Principle," is written off-center and in a different pen. It appears to have been added as an afterthought after the story had been revised, reinforcing the theory that Hardy heightened the moral tone of the story to suit the *Independent*'s publishers and readers. He also added a reference to the subtitle in the second half of the text using this new pen, suggesting that this change was made fairly late (Hamptonshire 269.11). Two other paratextual additions were made, apparently rather hurriedly. The byline printed in the *Independent*—"Author of 'A Pair of Blue Eyes', 'Two On a Tower', etc."—was written in the margin of the first page with a bracket to insert it underneath Hardy's name. In addition, "The End" is crossed out on the final page and replaced with Hardy's place of residence: "Shire-Hall Place, Dorchester, England." The latter, at least, was most likely added at the request of the *Independent*, which included a location for all of its literary contributors. Ray states that these additions to the manuscript were made in a different hand, possibly in part because the Morgan Library's official record makes this claim (Ray 150). It is certainly clear that they were written untidily and in a different pen, and some of the letters—notably the capital D

[8] See substantive revisions to Hamptonshire 263.2-3.

and O—differ from Hardy's usual cursive. However, the other letters are close enough to his handwriting to leave open the possibility that Hardy added these lines himself, though perhaps in a hurry and under inadequate writing conditions. The use of double quotation marks that close before the comma is also typical of Hardy. At the least, Hardy most likely stipulated the inclusion of "A Pair of Blue Eyes" in the byline, despite his more successful and more recent publications, because he admittedly favored the novel for its connection to his courtship of Emma "even at the expense of profit" (*Letters* 1: 48).

There is one other word in the manuscript which does not absolutely conform to Hardy's usual handwriting, though it too bears enough similarity to remain in question. At the bottom of page 15 in the manuscript, Hardy originally wrote the nonsensical "passionate which," accidentally leaving out the word "regrets" as it had appeared in "The Impulsive Lady," which he added back in with a caret. At some point, "passionate" was crossed out and replaced by "feverish"—likely to avoid repetition with "passionate temptation" in the previous sentence (Hamptonshire 272.1). The f and e in "feverish" are inconsistent with Hardy's usual lettering, though the remaining letters do appear to be written by him. Given the unlikelihood (though not an impossibility) of another person changing one word midway through the manuscript, it seems most probable that Hardy made this and possibly the other additions at the last minute, hastily or in inopportune conditions.

That the *Independent* used this manuscript to set type for "Emmeline, or Passion versus Principle" is confirmed by the numerations of compositors' takes in the left-hand margins of the manuscript pages, as well as the serial's overall substantive fidelity to the manuscript text. As usual, the *Independent* did enforce house punctuation style and Americanized spelling, but the substantive changes can be attributed to compositors' errors—of which there are many. Some of

these errors are misinterpretations of Hardy's handwriting; in one paragraph alone, "crannied" turns into "crammed," "shutter-chinks" becomes "shuttle-chinks," and "sprouted" is changed to the unpoetic "spurted" (Hamptonshire 260.2, 260.6, 260.7). Other errors were caused by misplaced type, such as the nonsensical "Alwyn wrote him to on the subject" and the misspelled "Alywn," which appears three times (Hamptonshire 281.1-2, 263.6, 277.1, 277.7). It is clear that Hardy did not receive proofs for correction, and he almost certainly did not receive his manuscript back from the compositors either, as he usually did not with American publishers. The Morgan Library acquired the manuscript from a rare book and art dealer called the New York Co-Operative Society in December of 1909, well before Hardy had met Sydney Cockerell, who would be given the responsibility of distributing Hardy's manuscripts to museums and universities. Given the timeline, the *Independent* probably recognized the value of an original Hardy manuscript and sold it themselves.

"The First Countess of Wessex" (1889)

"The First Countess of Wessex" holds a place of importance in the history of *A Group of Noble Dames* because it marks the beginning of Hardy's professional relationship with James R. Osgood, who was at that time the London representative of Harper & Brothers. Hardy agreed to write a Christmas story for the December 1888 number of *Harper's New Monthly Magazine*, and Osgood served as his main point of contact for the serial. Because the magazine was printed in an American and European edition, Hardy now had the convenience of working with a single publishing agent in a London office who would coordinate the serialization of his story on both sides of the Atlantic. They had a fruitful working relationship, and when Osgood later co-founded the firm Osgood, McIlvaine & Co., Hardy worked with the new company to publish all

of his remaining fiction, including the first edition of *A Group of Noble Dames* and the first collected edition of his works.

Hardy began writing the story in the late summer of 1888 and delivered it to Osgood in mid-September, to be forwarded to the American office from there (*Letters* 1: 180). Although he was in a rush to finish in time for the Christmas issue, *Harper's* still decided to hold it back until December of the following year, presumably because they desired to commission illustrations (*Letters* 1: 196). This led to an extended period of communication between Hardy and Osgood, both by letter and in person. A letter from 6 December 1888 is particularly important; Hardy makes recommendations for the illustration of "The First Countess of Wessex," saying that they should include "old English manor-house architecture, & woodland scenery, with large gnarled oaks &c., beside, of course, figures, in the costume of George the Second's reign—the date of the story being about 1740." He suggests Helen Allingham, Alfred Parsons, Charles Green, and William Small—of whom Parsons was ultimately chosen. Finally, Hardy adds:

> With regard to the other matter, I think I told you that my publishers have the right to print my books till the end of copyright, unless I give notice to the contrary. Perhaps, however, it will be the better plan to wait until I can see you on this. I expect to be in town either this month or the next.
> (Gatrell, *Thomas Hardy's Vision* xiii)

This is the first indication that plans for the Wessex Novels collected edition had already begun. As Hardy's letter suggests, the rights to his books were owned by several English publishing houses and would not be available until 1894, so the collected edition was put on hold for the time being. Still, the anticipation of a collected edition influenced Hardy's approach to his future work, including his decision to publish his forthcoming volumes with Osgood.

As the eventual name "Wessex Novels" indicates, Hardy was also developing a deeper appreciation for the significance of the Wessex landscape as a unifying element across his works. It was around this time that he instructed Edward Marston, a partner at Sampson Low, to start using the words "Wessex novels" when advertising his books (*Letters* I. 171). He released *Wessex Tales*; and, of course, he wrote "The First Countess of Wessex" during this time. Hardy's suggestion in his 6 December letter to Osgood that the illustrator might visit him at Max Gate to view the scenery of "The First Countess of Wessex" in person prefigures the frontispieces that would later be included in the collected edition, which the headings make clear were "drawn on the spot." In short, Hardy was deliberately consolidating his artistic image around the concept of Wessex, which he expressed during the writing and publication of the story by not only including "Wessex" in the title, but also by incorporating the geography and architecture of Dorset in the text and the illustrations.

Just as Hardy was strengthening the connections between his body of fiction, he was also beginning to collect his short stories into volumes. At the time he wrote "The First Countess of Wessex," his most recent publication had been *Wessex Tales*, which was published on 4 May 1888. Hardy's letters from that period attest to the enthusiasm with which he had approached his first book of collected short stories. He likely wrote "The Withered Arm" in anticipation of the volume, and he offered the story to *Blackwood's Magazine* unsolicited (*Letters* I: 168-171). Just two months after the story's publication, he sent the entire collection to Macmillan, with the endorsement that "some well-known critics" had called the stories "as good as anything I have ever written (however good that may be)" (*Letters* 1: 174). Once *Wessex Tales* had been published, he sent copies to many of his friends and acquaintances, including Robert Browning, and he also complained that the volume did not receive the critical attention he had hoped for

(*Letters* 1: 175, 178). It would be reasonable to imagine that the idea of another future short story collection might already be in Hardy's mind during the writing of "The First Countess of Wessex." It is perhaps partly with this in mind that Hardy made sure to receive proofs of the serial in August 1889. At this time, Hardy was making steady progress on *Tess of the d'Urbervilles* and kept in contact with Osgood concerning that novel, which was to be published in *Harper's Bazaar*. In a post-script to one of these letters, Hardy addeds, "I have not received any proofs of the Christmas story. I hope it will not be printed without my corrections, there being some rather important touches & deletions required, which would have been done in MS. but for the hurry of sending off" (*Letters* 1: 196). Without the manuscript or early proofs of "The First Countess of Wessex" it is impossible to determine what corrections Hardy had in mind, but they must have been of an important nature for Hardy to remember them almost a year after delivering the manuscript to Osgood in September 1888.[9] It would have been Hardy's normal practice to retain another set of these proofs for use as printer's copy for the first edition.

Perhaps because of the growing significance of his short fiction within the larger context of his life's collected works, this story represents a personal investment for Hardy, more so than any of the other stories in *A Group of Noble Dames*. It was based on an incident in the history of the Fox-Strangways family, a source that was of great importance to him, his mother having worked in their service as a young woman. Hardy would later tell his friend, Lord Edward Lytton, that many of the details in *A Group of Noble Dames* were passed to him from "the lips of aged people in a remote part of the country, where traditions of the local families linger on, & are remembered by the yeomen & peasantry long after they are forgotten by the families concerned"

[9] The manuscript is lost but may exist. Purdy states: "The MS. of 'The First Countess of Wessex', written on 50 quarto leaves and signed by Hardy, was sold in New York by the Anderson Auction Company 29 May 1906 (Lot 319). Its present whereabouts is not known" (65).

(*Letters* I: 239-240). Millgate points out in his biography that one of these sources was certainly Hardy's mother (291). Hardy supported this amalgamation of folklore and invention with historical facts taken from John Hutchins's *The History and Antiquities of the County of Dorset,* which would become one of the main sources for *A Group of Noble Dames*. The historical names and details are less veiled in this story than in most others, which apparently led to the displeasure of the current Earl of Ilchester, an acquaintance of Hardy's who was descended from the Fox-Strangways family, although Hardy later claimed the women of the family were "quite pleased" with the tale (Ray 74). Hardy and others in his acquaintance made references to Lord Ilchester's anger throughout his life, but Millgate suggests that its supposed extent may have been a local legend in its own right: "there seems little basis for the story that publication of *A Group of Noble Dames* led to a general ostracism of the Hardys by all levels of society" (*Letters* 3: 190; 5: 134; *Biography* 291). After the publication of *A Group of Noble Dames,* Hardy would come to define the collection through some of these characteristics of "The First Countess of Wessex"—the use of "pedigrees of our county families," "tradition of what went on behind the scenes," and his personal relations to "bright-eyed Noble Dames in the flesh" (Preface v). This describes "The First Countess of Wessex" more accurately than any of the other stories, suggesting that this tale was, in many ways, a blueprint for the collection as a whole.

The historical basis for the tale was the arranged marriage of Elizabeth Strangways at the age of thirteen to Stephen Fox, aged thirty. Hutchins describes the event as follows, beginning with Elizabeth's mother's inheritance of Melbury Park:

> Susannah ... on the death of her brother and sisters without issue, succeeded to the family estate, and, together with her husband, assumed the name of Strangways. Thomas Strangways-Horner, esq. dying 1741, she spent the latter part of her life in acts of piety, charity, and generosity.

> She built, repaired, or ornamented several churches; contributed largely to several charitable foundations, and the augmentation of poor livings; and, dying in 1758, was buried at Mells, co. Somerset, with her husband. Elizabeth, her sole daughter, married Stephen Fox, esq. 1735 . . . . In 1741 he was created Lord Ilchester, Baron of Woodsford Strangways; . . . In 1756 he was advanced to the title of Earl of Ilchester, and died 1776. (Hutchins 2: 665)

Hutchins is, as usual, straightforward and unsensational. In his personal copy, Hardy has appended an annotation to the word "married" which reads, "at the age of 13 by the arrangement of her mother, & against her father's wish." Hutchins's genealogy of the Strangways family reveals that Elizabeth was in fact thirteen at the time of her marriage, which remained unconsummated for a time; she gave birth to her first child at the age of twenty, followed by eight more (2:663). The note about her father's opposition to the match seems to have been gathered from other sources, potentially Hardy's mother.

"The First Countess of Wessex" begins along these same lines. Elizabeth Strangways is renamed "Betty Dornell," Mellbury House is changed to "King's-Hintock Court," and Mells Park becomes "Falls Park"—not that Hardy was at any great pains to obscure these locations, considering both houses appear illustrated in the serialization. Stephen Fox is thinly veiled as "Stephen Reynard." The arranged marriage occurs as in the history, and Reynard promises not to see Betty until she turns eighteen. Here, Hardy begins to take more imaginative liberties with the tale. Just before she turns eighteen, Betty falls in love with someone nearer her own age—a turn of events that is largely orchestrated by her father. Betty is distraught when she learns that Reynard is coming to take her away from King's-Hintock Court, and her father vows to do everything in his power to prevent that from happening, despite being on his deathbed at his own

manor at Falls Park. He ultimately sends his servant, Tupcombe, to King's-Hintock Court to whisk Betty to safety.

Thus far, the general outline is the same as the version published in *A Group of Noble Dames* in 1891. However the latter third of "The First Countess of Wessex" underwent the most extensive revision out of all ten stories for the first edition, despite the short amount of time that had passed from its serial publication. In the *Harper's* version of the story, Tupcombe reaches King's-Hintock Court to find a ladder leading up to Betty's room, and he hears "a sobbing, interspersed with masculine whispers" coming from inside (Countess 204.3-205.7). Assuming that Reynard has come to take Betty against her will, Tupcombe attempts to protect his mistress by moving the ladder into an unstable position. As he rides away, he hears a crash. However, he is unaware that Betty's visitor was not Reynard; it was her young lover, Phelipson, who breaks his neck in the fall. The conclusion of the serial version is markedly unsatisfying. Betty is traumatized by the death of her lover, and Betty's mother warns Reynard to keep his distance for the time being. Betty's father dies, and Betty eventually resigns herself to her fate as Reynard's wife.

At this point, all versions of the story return to the source material in Hutchins. Betty's mother takes up charity work after Squire Dornell's death; Stephen Reynard is made a Baron, then an Earl; and when Betty eventually joins her husband they have a "numerous family" (Countess 221.17). Part of Stephen Fox's epitaph as recorded in Hutchins also appears in the story, although the serial casts some doubt on the sincerity of the lines:

> As a small token of her great affection
> to the best of husbands, fathers, friends,

> his disconsolate widow inscribes this marble,
> sacred to his memory. (Hutchins 2: 679)[10]

Whether Betty grows to love her husband or simply resigns herself to her marriage is unclear. The serial reader would find it difficult to condone, to any extent, the parts that Betty's mother and Reynard played in the premature marriage. Betty's father is coarse and inconsiderate, the servant Tupcombe is a murderer, and Betty herself is purely a victim of circumstances outside of her control. The serialized version of "The First Countess of Wessex" uses the framework provided in Hutchins to construct an uncomfortable narrative of ambition superseding family ties.

The story was published in the December 1889 issue of *Harper's New Monthly Magazine* in both Britain and America. It ran twenty-four royal octavo pages in two columns, with eight illustrations. Four of these show Dorset landscapes and architecture. These were drawn by Alfred Parsons, who Hardy had hosted at Max Gate in January of that year so that he might view the locations where the story was set (*Letters* 1: 186-7). The first, a headpiece, shows Melbury House (or King's-Hintock Court) from a distance. Hardy had this view in mind even before an illustrator had been chosen, and he wrote to Osgood, saying, "It has occurred to me that we might give *one* landscape with the real name—thus 'View from Bubbdown Hill (King's-Hintock-Hill of tale)'" (*Letters* 1: 181-2) This did not happen, and in fact the image has no caption, but the title of the story is written on a banner across the top. Parson's other illustrations are a view of an avenue leading to Mells Park labeled "Falls Park," a landscape with two men on horseback in the middle distance with the caption "He rode away in the direction of Bristol," and the lion-topped gates of Melbury House, captioned "The Drive—King's-Hintock Park." Rebekah

[10] In all versions of the story, the text also excerpts two more lines from the memorial to describe Reynard as having "Engaging manners, cultivated mind, / Adorn'd by letters, and in courts refin'd" (197.8-9)

Owen's note that "Mr. Hardy told Mr. Parsons *not* to draw [Mells Park] exactly, nor indeed, at all" to avoid angering Lord Ilchester is probably a fabrication, considering how closely Hardy and Parsons worked together. All of the Parsons engravings are of high quality, with fine details and an impressive three-dimensionality.

The other four illustrations are by C. S. Reinhart and show people in scenes from the stories, and there is no indication that Hardy was involved in choosing either the content or the illustrator for these. One titled "At the Sow-and-Acorn" depicts three smoking men around a table, presumably discussing the marriage of Betty to Reynard as Tupcombe listens in. Reinhart also illustrated the scene where Betty's mother first sees the lovers meeting in secret outside Falls Park, where Betty looks sorrowful and Phelipson consoling, and the caption reads "She beheld the object of her search sitting on the horizontal bough of a cedar" (Countess 187.21-22). The nature scenery here has a soft quality that is more indicative of Reinhart's other medium, watercolors, than the rougher hatching of the indoor settings. The confrontation between Squire Dornell and Reynard is included with the caption, "So he stormed on till Tupcombe entered suddenly" (Countess 198.20-21). These illustrations all masterfully communicate the attitudes of the subjects, be they animated or subtle. The final illustration shows Betty's mother discovering Betty in a swoon, with the house steward looking on from the doorway, and the title "Betty lay upon the floor" (Countess 205.14) Despite the melodrama of the scene, this final illustration conveys the least emotion in its figures and is decidedly inferior to the other three Reinhart drawings. Betty's face is in clear focus, but she is in an impassive swoon, and her mother's face is obscured by a linen cap. The steward, who is in shadow and hardly sketched in at all, is comically agape. This last illustration is the only one that would not appear in the American first

edition of the collected volume, the scene it details having been cut out during the extensive revisions.

The British office of *Harper's New Monthly Magazine* was affiliated with Sampson Low, whose name appears at the bottom of the title page of the European Edition, but most of the pages, including those for Hardy's story, were printed in New York for markets on both sides of the Atlantic.[11] At the time, the British edition sold for a shilling and the American for thirty-five cents. Average circulation in England was around 10,000, though Christmas numbers could be considerably higher, and the American circulation was well above 100,000 (Brake 107-8).

The Lady Penelope (1890)

While many of the details from "The First Countess of Wessex" can be found in Hutchins, "The Lady Penelope" maintains more fidelity to the source material, with most of Hardy's creative input supplying characterization and dialogue rather than incidents. Its setting is based on Wolveton House, which Hardy describes in the first paragraph of the story, though without giving the house a name. This description bears some resemblance to Hutchins' account of the same. They both mention the two towers at either side of the gatehouse, and they both point out the windows as a principle feature of interest, although in Hardy they are "many-mullioned" and in Hutchins they are "almost all ... different from each other, as if the architect had studied irregularity" (Hutchins 2: 546-547; Penelope 242.8-9). Hutchins goes on to say that the property is the principal residence of the "the ancient and knightly family of the Trenchards"—phrasing which Hardy uses exactly, though he reverts the name to "Drenghards, or

[11] For information on the printing process in New York, *Harper's New Monthly Magazine* published a comprehensive overview called "Making the Magazine," in its December 1865 issue. While the technology and market had changed in the intervening twenty years, this document is a clear and thorough introduction to the general publication process for Victorian magazines. See pp. 1-31.

Drenc-hards," which Hutchins states was the original Dano-Norman form (Hutchins 3: 325; Penelope 242.12-13).[12] The motto "Strenuus Miles, vel Potator" is also from Hutchins. In addition to the setting and names, a basic outline of the plot of the story can also be found in Hutchins, although Hardy fleshes it out considerably:

> Sir George dying soon after his marriage, [his wife] remarried Sir John Gage, of Firle, co. Sussex, bart. by whom only she had issue; and being again left a widow, she then married William Hervey, of Ickworth, bart. She was courted by her three husbands at one time; but quarrels arising between them, she artfully put an end to them by threatening the first aggressor with her perpetual displeasure; and humourously told them, that if they would be quiet and have patience she would have them all in their turns, which at last actually happened. (Hutchins 3: 329)

Penelope is not named in this passage, but she appears in the Trenchard pedigree a few pages earlier, where Hardy has annotated her entry in his copy with the detail, "She afterwards md. 2 other husbands" (Hutchins 3: 326). The principle change in Hardy's text is that Penelope does not have children with her second husband. Hardy also altered Gage to Gale, respelled Hervey, and did not make Sir William a baronet. He characterized Sir John Gale as cruel and spiteful, and he invented the rumor that Penelope had an active hand in her second husband's death, which causes the estrangement in her third marriage. On the whole, the story can be considered a creative embellishment of the account found in Hutchins, rather than a fiction with a smattering of historical details, as some of the Noble Dames would be.

The portrait of Penelope "in weeds for her first husband, with a cross in her hand" which in Hardy's story is at her family seat, was also taken from Hutchins: "There was a good whole-

[12] Hardy wrote "Drenc-hards" in the manuscript, as Hutchins had hyphenated the name, but the serial alters this slightly to "Drench-ards."

length portrait of her in weeds, with a cross, at Hengrave House, Suffolk, the seat of the Gages" (Penelope 256.11; Hutchins 3: 329). In fact, there were two portraits of Penelope D'Arcy catalogued at Hengrave Hall in 1897, both three-quarters length, both showing her in mourning, and neither containing a cross, although in the one attributed to Van Dyck, she is holding flowers (*Hengrave* 44, 47). Both are currently in the collection of the Ickworth House, Suffolk.

Not much is known about the publication history of "The Lady Penelope" prior to its collection in *A Group of Noble Dames*, but the surviving documents suggest a straightforward process of revision and publication. It was published in *Longman's Magazine* in January 1890, in nine octavo pages with no illustrations. *Longman's* was a monthly magazine costing sixpence and edited by Charles Longman, with Andrew Lang serving as a frequent contributor and literary advisor.[13] Although it was intended to target working-class readers in the market created by the 1870 Education Bill, its readership was mostly middle-class families. Its first issue sold 74,000 copies, but "thereafter it declined" before folding in 1905, largely due to the increasing competition from illustrated magazines, which were in higher demand. *Longman's* favored adventure and romance stories, and published authors including Robert Louis Stevenson, Rudyard Kipling, and Margaret Oliphant (Brake and Demoor 378-9). Hardy had published "The Three Strangers" in Longman's previously, as well as the essay "The Dorsetshire Labourer," both in 1883.

The manuscript of "The Lady Penelope" exists at the Library of Congress in Washington, D.C., and is bound together with the six "core" stories of *A Group of Noble Dames* that were published in the *Graphic* in December 1890, but it is foliated separately. Two pages have markings to indicate that it was used as printer's copy; the first page has the large letters "LM"

[13] Hardy had a passing acquaintance with Lang; see *Letters* 1: 146.

scrawled in blue pencil across the top left corner, presumably to indicate *Longman's Magazine*. The handwriting for this marking cannot definitively be identified as Hardy's, nor can he be ruled out. The thirteenth manuscript page contains the compositors' names "Mills" on the side margin and "Gilder" across the top, though "Mills" is partly erased.[14] More compositors' markings would be expected, even in a story of such short length, but there is no reason to believe that any of the pages were rewritten. Every page contains alterations, some of these being numerous, but the manuscript is easily legible throughout. It was also revised further at the proof stage before serialization, especially in the first few pages, where short sentences and phrases were sometimes added, such as, "But this is beside the story," and the detail that Sir George Drenghard died "of his convivialities (as if, indeed, to bear out his name)" (Penelope 242.16-7, 245.15-16).

The Six *Graphic* Stories

Genesis of *A Group of Noble Dames* (1887-1889)

Although Hardy had yet to begin considering the future short story collection, his notes from 1887-1889 show that after the publication of *The Woodlanders* he was thinking about subjects that would become thematically central to both *A Group of Noble Dames* and *Tess of the d'Urbervilles,* including the ways in which men's perceptions of social class affect their views of femininity and the rise and fall of noble families. This interest was likely born out of his own changing social status as a now-famous novelist. He was traveling between Dorchester and London frequently during this period—so frequently, in fact, that the section of his

[14] This page corresponds to Penelope 255.10-256.7 in the edited text: "'Of what?... scandal that."

autobiography spanning from 1887-1891 is titled "Between Town and Country" (*Life* 205). While in London he attended parties hosted by members of the upper classes and fashionable elite. Of the women he encountered at these parties, Hardy's autobiography is filled with details about their dress and conversation. In a note from 16 May 1887, Hardy records a list of the women who he met at Lady Carnarvon's:

> Met … Lady Winifred Bying for the first time since her marriage. Lady Camilla her cousin asked in a roguish whisper if I did not think Winifred looked gloomy. Talked to Lady Rosamond C—. She tells me she is in trouble about the colour of her hair; but it is certainly not as red as she says. Lady —, whose eyes had a wild look, declares she has not slept for *two months*, since she met with an accident out hunting. Lady Marge W— looked pretty in gauzy muslin—going to a ball, she told me. (*Life* 208)

The variety of personalities that he found at these parties clearly intrigued Hardy, and lists such as these suggest a collection of stories in miniature. Along with anecdotes from their conversation, Hardy most frequently commented on the dress and the eyes of beautiful women, such as a Lady Coleridge whose "really fine eyes" he noted in June of 1889, or a Mrs. T., who with her "great eyes" was the "most beautiful woman present" at a large party thrown by Lady Mary Jeune in March 1890 (*Life* 229, 234-5). It is easy to see how Hardy might have associated these women with the lines from Milton's *L'Allegro* that would later be used as the epigraph in the first edition of *A Group of Noble Dames*: "Store of Ladies, whose bright eyes / Rain influence" (*GND* 3).

The sequence of fashionable London women passing through his life in the town also provided Hardy with an opportunity to consider the aristocratic character more generally. In June of 1889, he writes, "One difference between the manners of the intellectual middle class and of the nobility is that the latter have more flexibility, almost a dependence on their encompassment,

as if they were waiting upon future events; while the former are direct, and energetic, and crude, as if they were manufacturing a future to please them" (*Life* 229). This contrast between the "energetic and crude" middle classes and the more adaptable upper classes forms a central part of *A Group of Noble Dames*, where the stories of the women, many of whom have found themselves in difficult circumstances to which they feel they must adjust, are narrated by the men of the Wessex Field and Antiquarian Club, men who have a very constrained view of the stories' purpose—they provide moral instruction and are historical curiosities—but the storytellers themselves are not morally or sympathetically flexible. In their commentary before and after the stories, the storytellers frequently fail to recognize the limited control that many of the women have over their circumstances, which are often governed by their parents and husbands.

In mingling with upper-class society, Hardy was also forced to consider his own standing and the attitudes of his social equals, an exercise which also finds its resonances in the frame narrative of *A Group of Noble Dames*. In the spring of 1887, at a dinner of the Royal Academy, Hardy noted prominent members of the crowd, concluding: "I spoke to a good many; was apparently unknown to a good many more I knew. At these times men do not want to speak to their equals, but to their superiors" (*Life* 207). These observations are echoed by the most self-reflective of the ten narrators, the Crimson Maltster who narrates "Squire Petrick's Lady," who in the epilogue recognizes that "on the following market-day with his friends, the President, the Rural Dean, and the bookworm would pass him in the street, if they met him, with the barest nod of civility, the President and the Colonel for social reasons, the bookworm for intellectual reasons, and the Rural Dean for moral ones" (*GND* 270). There are certain spaces where the intricacies of social standing can be suspended, at least in part, and the Dorset County Museum,

for the Dorset Field and Antiquarian Club, is one; however it is worth noting that this egalitarianism depends upon the further stratification of the dames in the stories, who become specimens for study, much like the stuffed birds in the museum with their own bright eyes, also relics of a bygone era (*GND* 57).

Perhaps partly because of the snobbery that he encountered at this period in his life, Hardy began to take a rather bitter interest in the decline of the once-powerful Dorset Hardys, to whom he believed himself to be related. In September of 1888, Hardy recalls in his childhood seeing a member of this branch, a man who was said to have married beneath him, walking along the road "beside a horse and common spring trap." Reflecting on this scene, Hardy writes in a note, "So we go down, down down" (*Life* 224). The resonances with *Tess* are clear in this note about the decline of local landed gentry; the note also has a subtle relationship with *A Group of Noble Dames*, where, out of the ten women that are presented, only the Lady Mottisfont and (it's implied) Betty Dornell give birth to male heirs who will inherit titles. The Marchioness of Stonehenge and the Lady Icenway have sons with their first husbands before marrying into the peerage, and Squire Petrick and the Honourable Laura do not have titles to pass on. Three of the remaining women explicitly do not have sons, and in Anna, Lady Baxby, children are not mentioned at all. In this collection of historic noble families, infertility and genetic impasses are a common theme.

Preliminary Arrangements (1889-1890)

On 28 March 1889, Hardy established a timeline for writing the first stories that would appear under the title *A Group of Noble Dames.* In a letter to Arthur Locker, an editor at the *Graphic*, he enquired "how much you would be disposed to pay for the *Graphic* form alone of a Christmas story – same length as the 'Romantic Adventures of a Milkmaid'? … I think I could

write such a story some time next year" (*Letters* 1: 189). At just over 30,000 words, "The Romantic Adventures of a Milkmaid," published by the *Graphic* in 1883, had been longer than a typical short story, but too short to be serialized as a novel. The *Graphic*'s special holiday numbers, which were produced twice yearly in the summer and at Christmas time, were suitable venues for novella-length fiction because they were often bought individually, rather than by subscription. "The Romantic Adventures of a Milkmaid" was published complete in the summer number of 1883, along with four full-page illustrations by C. S. Reinhart (Purdy 48). The *Graphic* had also published *The Mayor of Casterbridge* in weekly installments from January to May 1886, and they were eager to publish more of Hardy's work, having requested another novel three times between 1887 and 1889 (*Letters* 1: 170, 173-4, 188). Hardy declined each time, insisting that he was too busy to take up more work—and indeed he was under contract to produce *Tess of the d'Urbervilles* for Tillotson and Sons at this time—but he also may have been dissuaded by the *Graphic*'s weekly schedule, which required more contrivances in plot to keep readers entertained than his usual monthly installments. A single work of novella-length fiction circumvented these problems.

Locker quickly accepted Hardy's offer, and in a letter from 1 April 1889, Hardy set his price at £125 for the story to be published the following year. As was his custom for all books after *Under the Greenwood Tree*, Hardy retained the copyright to his work, allowing him to find another publisher "to print the story simultaneously in America or elsewhere abroad" and "to issue it in book form at any time not less than a month after its appearance in the *Graphic*" (*Letters* 1: 189). Upon accepting the Christmas story, Locker must have suggested that it might appear in the special summer number of 1890 instead of the Christmas number. Hardy declined, writing on 8 April that "I do not like to pledge myself to be in time for next year's summer

number; but I can certainly let you have it sometime next year" (*Letters* 1: 190). In late August, Locker asked again to receive the story sooner than Hardy intended, to which Hardy replied on 1 September, "I have much doubt as to the possibility of getting the story written by January 1st. But I can do it later on in the year, for the Christmas number: or if you prefer it, the summer number following. I would undertake to send it in by July 1, if you decide for the Xmas number" (*Letters* 1: 198).

By this time, Hardy had written about half of *Tess of the d'Urbervilles*, then titled *Too Late Beloved*. On 9 September, he sent Tillotson the first few chapters of his novel, which contained Alec's entrapment of Tess and the birth, baptism, and burial of her son. Previously, the directors only had vague notions about the subject matter of the story, and they deemed these installments far too scandalous for their conservative Methodist views. Left with the choice to heavily censor his half-finished novel or break off his contract with Tillotson altogether, Hardy decided to search for a publisher elsewhere (*Tess* 4-10). He apparently took advantage of Locker's delay in fixing a date for the proposed Christmas story to offer them *Tess of the d'Urbervilles* instead, but this letter never reached its recipient. In the meantime Locker agreed to Hardy's proposed date of 1 July for the Christmas story. On 13 November, Hardy wrote to Locker again, restating his offer:

> The missing letter (if I recollect rightly) was a mere line to the effect that if you wished I would substitute a serial story [*Tess*] for the short one [*A Group of Noble Dames*]. But as the date at which I could send in the short one suits you I will consider that as settled.
>
> With regard to the serial story, on which we have once or twice corresponded, I could begin in January 1891, as far as I see at present. Or if you can tell me the date you wish to arrange for, I will let you know at once if I can meet it. (*Letters* 1: 201-2)

The *Graphic* agreed to publish both works, and Locker wrote back to Hardy within the week setting July 1891 as the starting date for *Tess of the d'Urbervilles*.[15] The publication arrangements for *Tess of the d'Urbervilles* and *A Group of Noble Dames* were henceforth intertwined. Hardy offered both works to Harper and Brothers in January 1890, who, by this time was Hardy's regular publishing house in America (*Letters* 1: 203, 207).

For some time after his first letter to Locker, *A Group of Noble Dames* remained nothing more than "an excellent idea, or what seems like one," as he described it on 29 November (*Letters* 1: 204). Finally, on 5 March 1890, Hardy wrote to Locker again, saying, "I think I may be able to send the MS. of the Christmas number a month or two earlier than July. I am now engaged upon it -- & shall not put it aside till finished" (*Letters* 1: 210). In this same letter, Hardy also responded to a query from Locker about possible illustrations for the stories, suggesting the use of "last-century costumes, & old manor-house architecture"—the latter of which actually was introduced into later editions of the stories as the frontispiece. The *Graphic*, however, never would hire an illustrator for *A Group of Noble Dames*.[16]

A few days later, on 7 March, Hardy described his stories in greater detail in a letter to Harper's, in which he outlined the framework of the narrative:

> I may say that it is to be a Tale of Tales – a series of linked stories – of a somewhat different kind from the mass of my work of late, excepting The First Countess of Wessex, which comes near it in character. The scenes, which are numerous, will be laid in the old mansions and castles

[15] Interestingly, Hardy's letters to the *Graphic* do not suggest that he had advanced beyond the planning stages of *Tess*, when in fact he had written a sizable portion of the novel. He had already submitted working-manuscript copies of his completed chapters to *Murray's Magazine* and *Macmillan's Magazine*, which were rejected on 15 November and 25 November, respectively. Grindle and Gatrell propose that Hardy expected these morally conservative periodicals to reject his manuscript, yet he submitted the completed chapters anyway to further justify his outrage at the prudish restrictions placed on authors by serial magazines. Hardy's ire would later appear in print as "Candour in English Fiction," published by the New Review in January of 1890. See *Tess* 7-10.

[16] See "Writing and Publication History: English Serialization (1890)," p. 61.

> hereabouts: the characters are to be proportionately numerous, & to be exclusively persons of title of the last century (names disguised, but incidents approximating to fact). Like the Wessex-Folk stories, these may be divided easily into parts. The whole Tale of Tales will consist of 30,000 words. There is, of course, much more incident in a scheme of tales of this kind than a single story of the same length; but I believe the result will be commensurate with the added labour. (*Letters* 7: 113)

This is the first time Hardy uses the plural "stories" to refer to *A Group of Noble Dames*—as he does in all letters hereafter. It appears the stories truly were well under way, because by Easter (6 April), Sir George Douglas reported visiting Max Gate and hearing sketches of two of the stories. One of these was certainly "The Lady Icenway," which Douglas called "the slightly enigmatic story of the gardener and the lady" (qtd. in Ray 71). According to *The Life and Work*, the manuscript was completed and sent to the *Graphic* by 9 May 1890 (*Life* 236).

Bowdlerization and the Manuscript (1890)

Six weeks passed while the manuscript copy sent by Hardy was distributed to compositors and set into type, from which proofs were created and passed on to the directors of the *Graphic*. The manuscript, which survives today in the Library of Congress, contains the names of the *Graphic* compositors penciled into its margins to divide the stories into takes, verifying that it was used as printer's copy for the first run of proof sheets. The six stories that were published in the *Graphic* and *Harper's Weekly* as *A Group of Noble Dames* were, in the order of their serial publication, "Barbara, Daughter of Sir John Grebe," "The Lady Caroline, Afterwards Marchioness of Stonehenge," "Anna, Lady Baxby," "The Lady Icenway," "Squire Petrick's Lady," and "Lady Mottisfont". The collection as a whole turns upon dialectically opposing views of upper-class pedigree, marriage practices, and childbirth.

Unfortunately, in the opinions of the *Graphic*'s directors, the latter two subjects ought to be discussed only with utmost delicacy within the pages of a serial magazine, if at all. Their agitation over Hardy's chosen themes produced a great deal of correspondence, which is difficult to arrange chronologically because some of the dates and possibly names were recorded incorrectly in letters and notes from this time period.[17] Arthur Locker, the editor with whom Hardy was in contact, was on leave from the office at this time, and for a few days his role was filled by his son, the assistant editor William Locker. At some point in mid-June, Hardy was contacted by William concerning the perceived impropriety of the stories in question; a letter from Hardy to Arthur Locker dated 30 July suggests that William contacted Hardy by letter on 20 June with suggestions for the stories' revision (*Letters* 1: 215). Meanwhile, a note preserved in *The Life and Work* says that Hardy met with Arthur Locker in person on 23 June. Either the name or the date is almost certainly a mistake, as Arthur was out of the office at the time, but the note reads, "Called on Arthur Locker at the Graphic office in answer to his letter. He says he does not object to the stories but the Directors do. Here's a pretty job! Must smooth down those Directors somehow I suppose" (*Life* 237). A personal visit to the *Graphic* office does seem likely under the circumstances because Hardy was already spending the summer in London. Presumably, Hardy met with William to discuss the stories, which apparently he had not completely read. The most detailed surviving document that outlines the specific concerns of the *Graphic* directors is a letter from William Locker to Hardy dated 25 June, which still survives in the Dorset County Museum. Although the letter is rather lengthy, the amount of insight it provides into Hardy's revision process makes it worth quoting in full:

> I have now read "A Group of Noble Dames" and am sorry to say that in the main I agree with our Directors' opinion. In the matter of tone they

[17] See *Creator* 81.

seem to me to be too much in keeping with the supposed circumstances of their narration – in other words to be very suitable and entirely harmless to the robust minds of a Club smoking-room; but not at all suitable for the more delicate imaginations of young girls. Many fathers are accustomed to read or have read in their family circles the stories in the *Graphic*; and I cannot think that they would approve for this purpose a series of tales almost every one of which turns upon questions of childbirth, and those relations between sexes over which conventionality is accustomed (wisely or unwisely) to draw a veil. To go through them *seriatim* –

The Old Surgeon's story ["Barbara of the House of Grebe"] is, it is true, not the least what Mrs. Grundy would call "improper," but its main incident is very horrible – just the sort of story that an old surgeon might be expected to tell, but none the less unpleasant for that.

The Rural Dean is, as is natural, a good deal milder ["The Lady Caroline"]; but still insists rather more than is perhaps advisable upon the childbirth business.

The Colonel's yarn is, of course, a mere anecdote; and would not suffer at all if some other ending were substituted for the discovery by Lady Baxby of her husband's vulgar amour.

Similarly, all that wants cutting out in the Churchwarden's story is the suggestion at the end that Lady Icenway intended to raise up seed unto her second husband by means of her first.

But the tales of the Crimson Maltster ["Squire Petrick's Lady"], and of the Sentimental Member ["Lady Mottisfont"] seem to me to be hopeless – Frankly, do you think it advisable to put into the hands of the Young Person stories, one of which turns upon the hysterical confession by a wife of an imaginary adultery, and the other upon the manner in which a husband foists upon his wife the offspring of a former illicit connection?

> I quite admit that if the stories were to be written they could not be better or more innocently done – But I still think it very unfortunate that they should have been written for a paper with the particular clientele of the *Graphic*; and I am sure we should not be justified in printing them as they stand.
>
> Now, what do you propose to do? Will you write us an entirely fresh story, or will you take the "Noble Dames" and alter them to suit our taste; which means slightly chastening 1, 2, 3 & 4; and substituting others for 5 & 6? Please let me have an answer at your earliest convenience; or, if you can call, I shall be in every day except Saturday from 11 to 1 & 3 till 5. (qtd. in *Creator* 81-2)

Thus Hardy was faced with the decision of either providing "an entirely fresh story," or revising his existing collection to meet the *Graphic'*s stipulations.

Hardy ended up salvaging the basic framework of the stories he had written by altering the objectionable material. In some stories, details were removed, but the general plot remained unchanged. In "The Lady Caroline, Afterwards Marchioness of Stonehenge," Hardy cut out details concerning Caroline's nighttime visits from her husband, stating in the English serial that her husband arrives in the "evening" rather than past midnight, and Caroline's pregnancy is not even alluded to until her baby suddenly appears midway through the narrative. In "Barbara of the House of Grebe," Hardy removed the increasingly cruel tactics employed by Lord Uplandtowers after the first time he subjects Barbara to the sight of the mutilated statue, making the tone of the story less gruesome without affecting its basic plot. The stories that mention extramarital sex were altered much more drastically for publication in the *Graphic*, even in cases where a tryst is only contemplated by a character but not carried out. Hardy rewrote the endings to "Anna, Lady Baxby" and "The Lady Icenway," so although most of the details remain the same, the effect of

these stories is quite different from their manuscript versions. As it was published in the *Graphic,* the titular Anna decides to stay loyal to Lord Baxby when she overhears the conversation of a treacherous servant, rather than a potential mistress, and "The Lady Icenway" contains no suggestion that Maria intended to resume sexual relations with her first husband, only that she regretted her harsh treatment of him at the end of his life. In both cases, the irony of the stories suffers, but they are at least plausible as far as the plot is concerned. "Squire Petrick's Lady" and "Lady Mottisfont" were also thoroughly expunged of any references to extramarital affairs, real or imaginary, but the credibility of these stories suffers considerably from the changes that Hardy was forced to make. He struck out long passages and added fantastic melodramas in their stead to salvage as much of the actual text as possible, however artificial the stories became in the process. In "Lady Mottisfont," the child Dorothy's natural mother is changed to an unnaturally zealous aunt, and a sensational tale of forgery and suicide is concocted to account for the child's mother's death. In "Squire Petrick's Lady," Hardy was forced to remove all references to Annetta's imagined affair, along with her son's descent from the Dukes of Hamptonshire, and instead her delusional confession relates the story of a stillborn child who is swapped with the living baby of a poor woman. This significantly alters one of the major themes of the story, which, placed among a series of tales about noble ladies, warns against idealizing the aristocracy.[18] In its bowdlerized version, "Squire Petrick's Lady" has nothing to do with nobility at all. Hardy thereby adapted the stories to the moral judgments of the *Graphic*'s directors, who intended to protect the female members of their audience from subjects that they deemed improper, although their censorship lessened the thematic unity of the stories and made some of the plots preposterous.

[18] See *Brady* 75-76.

Hardy's manuscript and the published editions themselves are the only records of this process that survive, and without his working notes some logical deduction is necessary to determine his method of revision. Hardy almost certainly marked the bowdlerizations for the *Graphic* on a set of galley proofs printed from the first typesetting. The stories were then reprinted, and this second set of proofs was meant to be distributed to the *Graphic* directors for a second review—though apparently the first unrevised galley proofs were given to William Luson Thomas by mistake, causing more concern and correspondence (*Letters* 1*:* 215-6). After this second typesetting, Hardy made a few more changes in wording before the fully revised version was printed for publication. Normally, Hardy would preserve duplicate copies of the latest set of serial proofs available to him, because they would contain the latest revisions to style and wording and therefore could be used as printer's copy for future editions. However, considering the amount of material that was bowdlerized from the *Graphic* stories, it would have been unreasonable for Hardy to use the latest proofs of the *Graphic* as printer's copy for *A Group of Noble Dames*, as this would require meticulously transcribing all bowdlerized passages by hand onto the page proofs or new manuscript sheets. In some stories, this material was extensive; in "Squire Petrick's Lady" alone Hardy deleted 1,441 words or 41 percent of the story's original word count. It stands to reason that, in preparing for the American serial and the first edition, Hardy instead revised duplicate copies of the first set of *Graphic* proofs, which was set from his manuscript and was faithful to his intentions for the stories, unlike the final bowdlerized *Graphic* form.

Curiously, the manuscript pages of "Lady Mottisfont," "The Lady Icenway," and "Squire Petrick's Lady" do contain notes in blue pencil concerning bowdlerization, even though the manuscript was not used as printer's copy again after Hardy received the *Graphic* directors'

objections. This is significant for scholars of Hardy's later works, because he would use the blue pencil again in his manuscripts of *Tess of the d'Urbervilles* and *Jude the Obscure* to strike out material that he knew would be censored by British periodicals, but which he planned to restore later (*Creator* 83). The manuscript of *A Group of Noble Dames* was the first to be marked for bowdlerization in this way, but it is unclear when Hardy made these changes to the manuscript—either preemptively, before sending it to the *Graphic* to be set into type, or later, in response to the criticism that he received from the board of directors once the galley proofs had been printed. Likewise, his purpose in marking these specific passages in these particular stories is difficult to discern, because the cancellations do not correspond in any consistent way with the material that was actually bowdlerized from the *Graphic.* While all six of the stories were bowdlerized to some extent, only three contain any notes in blue pencil, and in two of these, only a few words or phrases are marked in blue.[19] "Squire Petrick's Lady" contains by far the highest number of blue penciled notations, but even these relatively extensive changes represent only 35% of the material that was bowdlerized from this story for the *Graphic*.[20]

Table 1: Blue Pencil in "Lady Mottisfont" and "The Lady Icenway"[21]

Manuscript	**The *Graphic***	***Harper's Weekly***	**First Edition**
"Lady Mottisfont" f. 116	page 16	page 994	page 132
a waif I found one day in a bed of wild thyme ~~[such was this worthy baronet's humour~~]*	*[this and surrounding text is absent due to extensive bowdlerization]*	*[passages marked in blue are omitted]*	a waif I found one day in a patch of wild oats [such was the worthy baronet's humour]

[19] See Table 1.
[20] See Table 2 and Table 3.
[21] ~~Stricken words~~ are crossed out in blue pencil. {Braces} mark phrases added interlineally to replace deleted material. Asterisks indicate passages that were marked "stet" in the margins. All changes unrelated to the blue pencil have been omitted from the table but can be found in the apparatus of the edited text.

f. 117			page 133
the baby whom her husband had ~~so mysteriously~~ lighted on during his ride home—concerning which ~~remarkable~~ discovery she had her own opinion;*	*[this and surrounding text is absent due to extensive bowdlerization]*	*[passages marked in blue are omitted]*	the baby whom her husband had so mysteriously lighted on during his ride home—concerning which interesting discovery she had her own opinion;
f. 118			page 134
{Dorothy's possible} ~~the~~ origin ~~of Dorothy on the paternal side~~*	Dorothy's possible origin	Dorothy's possible origin	Dorothy's possible origin

"The Lady Icenway"			
f. 99	page 13	page 984	pages 167-8
~~Then on an impulse she whispered some words to him—blushing as she had blushed in her maiden days.~~ ¶ ~~He shook his head, with a faint wan smile.~~ "Too late, my darling—too late!" he murmured. "~~Time was… but is not now.~~"	*[passages marked in blue are omitted]*	*[passages marked in blue are omitted]*	'Too late, my darling, too late!" ¶ "But you *must not* die! Oh, you must not!" she said. And on an impulse she bent down and whispered some words to him, blushing as she had blushed in her maiden days. ¶ He replied by a faint wan smile. "Time was! … but that's past!" he said. "I must die!"

These cancellations are most logically the result of preemptive bowdlerization, made by Hardy before sending his manuscript to the *Graphic* to be set into type, which conforms to his use of blue pencil in later works. Eight months before he sent his stories to the *Graphic, Tess of the d'Urbervilles* had been rejected by Tillotson for its explicit handling of sexual themes. In their critical edition of *Tess*, Juliet Grindle and Simon Gatrell discuss Hardy's frustration at the prudery that he repeatedly encountered in dealing with British serial magazines (*Tess* 7-10). Prior to ever sending his stories to the *Graphic*, Hardy was very likely aware that certain aspects of the tales as he originally imagined them would be rejected by his serial publishers in Britain. It is

reasonable to presume that Hardy deleted these sections in blue pencil with the anticipation that he would later restore them to the first edition, as was his practice later in the manuscripts of *Tess of the d'Urbervilles* and *Jude the Obscure*.

In "Lady Mottisfont" and "The Lady Icenway," the passages marked in blue are omitted from both the British and American serials, although other *Graphic* bowdlerizations were not applied to *Harper's Weekly*, supporting the hypothesis that they were not included on the galley proof sheets printed from the manuscript by the *Graphic*. One of the changes in "Lady Mottisfont" is never restored to the original manuscript reading in any later edition, again suggesting that the original version did not appear on the proof sheets at all, and the other alterations are restored imperfectly in the first edition with several changes to their wording. Presumably, Hardy copied these sections from the manuscript onto his proof sheets or a separate page of notes for the first edition. It makes sense that he would be inclined to introduce more changes here than in passages that were already printed and did not need to be rewritten. In both stories, the deletions in blue are minor. In "Lady Mottisfont," a few of the narrator's knowing hints about Dorothy's paternity are removed, but Hardy does not change the assertion that Phillipa "had her own opinion" about Dorothy's origins, so this aspect of the story is still suggested to the reader, only less frequently (MS f. 117). In "The Lady Icenway," thirty-four words are cut near the end of the story in which it is heavily implied that Maria reveals her desire to rekindle a sexual relationship with her former husband in order to provide an heir for her current one. Once again, even without the passages marked in blue, other textual clues would alert discerning readers of her intentions in visiting the cottage, but the suggestion is slightly subtler with this material removed. It should be remembered, though, that both these plot lines

were entirely removed for the *Graphic* publication, so significantly more material was bowdlerized than what is crossed out in the manuscript in blue pencil.

The first few instances of blue pencil in "Squire Petrick's Lady" could also easily be attributed to preemptive bowdlerization.[22] While not affecting the plot of the story, these changes delete some of the more obvious references to Annetta's supposed extramarital affair. Perhaps Hardy expected his publishers to find these references too overt for a household magazine and so deleted them, as Gatrell hypothesizes, "to avoid censure from the *Graphic*'s editors, a pre-empting of the kind of unpleasantness that in fact ensued" (*Creator* 83). Like the passages in "Lady Mottisfont" and "The Lady Icenway," all of the blue-pencil deletions on page 107 of the "Squire Petrick's Lady" manuscript are left out of the British and American serializations, and likewise none of these passages is restored word-for-word in the first edition. The alteration of the single word "paternity" to the more asexual "beginnings" on page 108 is restored exactly in the first edition, but in every other respect it fits with the previous blue pencil markings.

Table 2: Blue Pencil in ff. 107-8 of "Squire Petrick's Lady"[23]

Manuscript	**The *Graphic***	***Harper's Weekly***	**First Edition**
f. 107	page 16	page 984	pages 177-8
{and it was the name}~~& her husband had never thought of it as a name of any significance, till, now, he learnt by accident that before her marriage Annetta had been desperately enamoured~~ of the young Marquis of	*[this and surrounding text is absent due to extensive bowdlerization]*	*[passages marked in blue are omitted]*	and her husband had never thought of it as a name of any significance till, about this time, he learnt by accident that it was the name of the young Marquis of Christminster, son of the Duke of Southwesterland,

[22] See Table 2.

[23] ~~Stricken words~~ are crossed out in blue pencil. {Braces} mark phrases added interlineally to replace deleted material. Asterisks indicate passages that were marked "stet" in the margins. All changes unrelated to the blue pencil have been omitted from the table but can be found in the apparatus of the edited text.

Chrisminster, son of the Duke of Hamptonshire. ~~Robert was his name; &~~ Recollecting some ambiguous phrases in his wife's ~~confession~~ {last words}			for whom Annetta had cherished warm feelings before her marriage. Recollecting some wandering phrases in his wife's last words,
			page 178
~~the man he called his father~~ {Timothy Petrick}	*[passages marked in blue are omitted]*	*[passages marked in blue are omitted]*	[passages marked in blue are omitted]
~~bastard~~ {fellow}	*[passages marked in blue are omitted]*	*[passages marked in blue are omitted]*	[passages marked in blue are omitted]
f. 108			
~~paternity~~ {beginnings}	*[this and surrounding text is absent due to extensive bowdlerization]*	*[passages marked in blue are omitted]*	paternity

So far, the evidence suggests that the blue pencil served the same purpose that it did in *Tess of the d'Urbervilles* and *Jude the Obscure*: a reminder for Hardy to restore passages in the first edition that he bowdlerized before submitting his manuscript to the serial magazines in anticipation of his publishers' objections to sexually explicit material. The rest of the blue pencil revisions in "Squire Petrick's Lady" are more complicated. Large sections of text are crossed out in blue, and three of the pages have marginal notes attributing these deletions to "the compulsion" or "the tyranny of Mrs. Grundy" (MS f. 108, 109v, 110v). Strangely, though, only half of this material refers directly to the aspects of the story that would be considered most indecent for young readers: namely, Annetta's premarital passion for the Marquis of Christminster, and Squire Petrick's thankfulness for his wife's supposed affair.

On pages 108 and 109, the blue pencil cuts out a significant amount of material, some 200 words, in which Squire Petrick begins to applaud his wife for choosing a nobleman as her

lover, thereby providing him with a child of his own name and the blood of a noble line.[24] This aspect of the story would have been considered in poor taste by some readers, and the plot makes sense if the story is read without these passages; Petrick is still shown taking pride in his son's lineage, but his explicit expressions of gratitude for his wife's supposed infidelity are removed. On the whole, these deletions could logically form a part of Hardy's preemptive censorship of his story. However, unlike the earlier blue pencil deletions, every one of these passages appears in *Harper's Weekly*, though curiously in an abbreviated form. It is possible that these sections were shortened by Hardy's editors at *Harper's Weekly* in order to make the story end flush with the bottom of the page. Ray notes that "The Lady Icenway" was similarly shortened for the same reason (Ray 117). It is strange, however, that out of the five passages that were shortened in the American serial, four of them come from the passages marked in blue. If these passages, like the other blue pencil, were marked for deletion before the *Graphic* proofs were set into type, Hardy must have rewritten the material on a separate manuscript sheet of paper for the American serial. Perhaps his editors found it necessary to shorten the story to make it fit in the available space, and it was more convenient to reduce the amount of handwritten text than the pages that were already printed on the *Graphic* proof sheets.[25]

The verso of pages 109 and 110 and the recto of page 113 contain changes that are also restored only partially to *Harper's Weekly*, but there is even less reason for them to be cut from the manuscript as an effort to avoid censure from the *Graphic*. They allude only obliquely to Annetta's affair and instead focus on the genetic qualities that Petrick expects his boy to inherit.[26] While this is related to the illegitimacy detail, it is not overtly sexual, and it is merely

[24] See Table 3.
[25] Although Hardy's handwriting is, for the most part, easily legible, reading manuscript copy was always slower-going than resetting printed text, and compositors were typically compensated for the added labor.
[26] See Table 3.

an elaboration upon the uncensored idea that the boy had greater pretensions than "shops and offices in his backward perspective," which is all the Petrick family could profess (Petrick 233.11). Even more puzzling, the logic of the story suffers from the deletions on the verso of page 110. A later undeleted passage in the manuscript notes that Petrick's son "had not yet revealed the anxiously expected historic lineaments which should foreshadow the political abilities of the powerful family aforesaid" (236.7-8). This sentence only makes sense if Petrick had researched the Dukes of Hamptonshire earlier in the story, reading about their accomplishments and looking up portraits of his son's supposed ancestors. If that passage had been cut out of the text, as the blue pencil indicates, Petrick would have no way of expecting any physical features in particular to manifest themselves in the child. There seems to be a perfunctory attempt to correct this inconsistency a few pages later, where a reference to "the elegant nose so typical of the Dukes of Hamptonshire" is indeed deleted in blue pencil, except that the same sentence refers to "the mouth-curves which had thrilled parliamentary audiences," which remains unaltered (239.3-4, 239.7). In short, if the manuscript of "Squire Petrick's Lady" is read without any of the passages marked in blue, the story has noticeable gaps in continuity.[27]

Table 3: Blue Pencil in ff. 108-113 of "Squire Petrick's Lady"[28]

Manuscript	**The *Graphic***	***Harper's Weekly***	**First Edition**
ff. 108-9	page 16	page 984	page 179
His late wife took softer outline in his memory ~~as he thought of the lofty~~	*[this and surrounding text is absent due to extensive bowdlerization]*	His late wife took softer outline in his memory as he thought of the lofty	His late wife took softer outline in his memory as he thought of the lofty

[27] It is possible that Hardy simply forgot to cross out the lines concerning the "historic lineaments … of the powerful family aforesaid". This would mitigate the continuity errors, but it still leaves the undeleted description of the historic "mouth-curves" unexplained. Further evidence suggests an alternative explanation, detailed below.

[28] ~~Stricken words~~ are crossed out in blue pencil. {Braces} mark phrases added interlineally to replace deleted material. Asterisks indicate passages that were marked "stet" in the margins. All changes unrelated to the blue pencil have been omitted from the table but can be found in the apparatus of the edited text.

~~taste she had displayed, though only a plain burgher's daughter.~~* {&} The justification for his weakness in loving the child—the justification that he had longed for—was afforded ~~now in the knowledge that the boy was by nature, if not by name, a representative of one of the noblest houses in England.~~* ~~¶ She was a woman of noble instincts, after all," he said to himself proudly. "To choose as her lover the immediate successor in that ducal line—it was grandly conceived! Had he been of low blood like myself or any of my relations she would hardly have deserved the harsh measures that I have meted out to her & her offspring; how much less, then, when such plebian tendencies were furthest from her soul! The man Annetta loved was noble, & the boy is noble in spite of me.~~*		taste she had displayed, though only a burgher's daughter, and the justification for his weakness in loving the child—the justification that he had longed for—was afforded in the knowledge that the boy represented one of the noblest houses in England. ¶ "She was a woman of noble instincts, after all," he said to himself, proudly. "The immediate successor in that ducal line; it was grandly conceived. The boy is noble in spite of me."	taste she had displayed, though only a plain burgher's daughter, and the justification for his weakness in loving the child—the justification that he had longed for—was afforded now in the knowledge that the boy was by nature, if not by name, a representative of one of the noblest houses in England. ¶ "She was a woman of noble instincts, after all," he said to himself, proudly. "To fix her choice upon the immediate successor in that ducal line; it was finely conceived! Had he been of low blood like myself or my relations she would scarce have deserved the harsh measure that I have dealt out to her and her offspring. How much less, then, when such grovelling tastes were farthest from her soul! The man Annetta loved was noble, and my boy is noble in spite of me."
f. 108, bottom margin [N.B. The above lines were deleted against author's wish, by compulsion of Mrs Grundy; as were all other passages marked blue.]			
f. 109			
~~He is of pure stock on one side at least, whilst in the ordinary run of affairs he would have been a commoner to the bone."~~	*[this and surrounding text is absent due to extensive bowdlerization]*	¶ Being a man, whatever his faults, of good old beliefs in the divinity of kings and those about them, the more he	¶ Being a man, whatever his faults, of good old beliefs in the divinity of kings and those about "em, the more he

~~Being a man, whatever his faults, of good old beliefs in the divinity of kings & those about them, the more he contemplated the case in this light the more strongly did his poor wife's conduct in raising the tissue & physiognomy of the Petrick family win his heart.~~*		contemplated the case in this light, the more strongly did his poor wife's desire to raise the tissue and physiognomy of the Petrick family win his heart.	overhauled the case in this light, the more strongly did his poor wife's conduct in improving the blood and breed of the Petrick family win his heart.
f. 109 verso			pages 179-80
~~He considered what ugly, idle, hard-drinking scamps many of his own relations had been; the miserable scriveners & pawnbrokers that he had numbered among his forefathers, & the probability that some of their bad qualities would have come out in a child of his veins to give him sorrow in his old age, turn his black hairs grey, his grey hairs white, cut down all the timber, & Heaven knows what all, had he not, like a skillful gardener, changed the sort; & at length this right-minded man fell down on his knees every night & morning & thanked God that he was not as other usurer's sons were in this matter.~~*	*[this and surrounding text is absent due to extensive bowdlerization]*	He considered what ugly, idle, hard-drinking scamps many of his own relations had been; the miserable scriveners and pawnbrokers that he had numbered among his forefathers; and how his descendants would now be saved from the taint of those ancestral qualities, which might have turned his black hairs gray and his gray hairs white, till at length this right-minded man fell down on his knees every night and morning, and thanked God that he was not as other usurers' sons in this matter.	He considered what ugly, idle, hard-drinking scamps many of his own relations had been; the miserable scriveners, usurers, and pawnbrokers that he had numbered among his forefathers, and the probability that some of their bad qualities would have come out in a merely corporeal child, to give him sorrow in his old age, turn his black hairs gray, his gray hairs white, cut down every stick of timber, and Heaven knows what all, had he not, like a skillful gardener, minded his grafting and changed the sort; till at length this right-minded man fell down on his knees every night and morning, and thanked God that he was not as other meanly descended fathers in such matters.

f. 109 verso, left margin

[Deleted solely on account of the tyranny of Mrs. Grundy]

f. 110 verso

pages 180-1

~~So much was he interested in the boy in this new aspect that he now began to read up chronicles of the illustrious house ennobled as the Dukes of Hamptonshire, from their very beginning in the wane of the middle ages till the year of his own time. He mentally noted their gifts from royalty, grants of abbeys, purchases, intermarriages, plantings, & buildings; more particularly their political & military achievements, which had been great, & their performances in art & letters, which had been by no means contemptible. He studied prints of the portraits of that family, & then, like a chymist watching a crystallization, began to examine young Robert's face for the unfolding of historic curves & shades that the skill of Vandyke & Lely had perpetuated on canvas.~~*

[this and surrounding text is absent due to extensive bowdlerization]

He took pleasure in reading up chronicles of the illustrious house ennobled as the Dukes of Hamptonshire, mentally noting their gifts from royalty, grants of abbeys, purchases, intermarriages; their political and military achievements, which had been great; and their performances in art and letters, which had been by no means contemptible. He studied prints of the portraits of that family, and then, like a chemist watching a crystallization, began to examine young Rupert's face for the historic curves and shades that the skill of Vandyck and Lely had perpetuated on canvas.

So much was he interested in his boy in this new aspect that he now began to read up chronicles of the illustrious house ennobled as the Dukes of Southwesterland, from their very beginning in the glories of the Restoration of the blessed Charles till the year of his own time. He mentally noted their gifts from royalty, grants of lands, purchases, intermarriages, plantings and buildings; more particularly their political and military achievements, which had been great, and their performances in art and letters, which had been by no means contemptible. He studied prints of the portraits of that family, and then, like a chemist watching a crystallization, began to examine young Rupert's face for the unfolding of those historic historic curves and shades that the painters Vandyke and Lely had perpetuated on canvas.

f. 110 verso, left margin

[N.B. This was deleted only on account of the tyranny of Mrs Grundy]

f. 110			page 181
Robert ~~of the ducal line of Roberts~~*	Robert	Rupert	Rupert
f. 113			page 184
~~Instead of the elegant nose so typical of the Dukes of Hamptonshire~~	*[this and surrounding text is absent due to extensive bowdlerization]*	Instead of the elegant nose so typical of the Dukes of Hamptonshire	Instead of the elegant knife-edged nose, so typical of the Dukes of Southwesterland,

In order for the manuscript to remain consistent without the passages deleted in blue, another page must have been included when the stories were first sent to the *Graphic* to be set into type. There is a paragraph break between pages 109 and 110 of the bound manuscript, which are numbered for the *Graphic* in the upper left corner of the page as Pet 8 and Pet 9.[29] Between these pages, Hardy could have easily inserted an intermediate sheet labeled Pet 8a, now lost, in which Squire Petrick views the historic portraits of the Dukes of Hamptonshire and reads about their lineage. Perhaps, like with the material bowdlerized from earlier stories in blue pencil, this added sheet retained the same implications as the unbowdlerized version of the story, but presented them more subtly for serial readers. The extra page would have been scrapped when all references to the Dukes of Hamptonshire were removed from the *Graphic*, along with the entire plotline regarding Annetta's imagined affair, and because the verso passages provided the basis for all later editions, the missing page would not have been preserved.

The most compelling evidence for a missing sheet between manuscript pages 109 and 110 is provided by the names of the *Graphic* compositors penciled into the margins of the manuscript to divide it into "takes," or sections for each compositor to set into type. The average length of each take is roughly two manuscript pages, though occasionally a compositor received

[29] All of the stories were numbered individually for the *Graphic* in the upper left corner, usually with an abbreviation of the title—in this case, "Pet" for "Petrick." The page numbers in the upper right were added when the manuscript was bound.

between one and three pages at a time. Pages 108 to 112 mark the only instance where a single compositor, indicated by the initials HTT, received more than three pages of material. If the material marked in blue was included in the first *Graphic* proof sheets and there was no additional page in the manuscript, HTT was given roughly six pages of manuscript copy. If the blue-marked passages, including the verso material, were meant to be left out, HTT would still be setting around four pages' worth of material into type—more consecutive pages than any other compositor in the collection. If, however, there was another page between 109 and 110, it might have been marked with another compositor's name, indicating a new division between takes. In this case, HTT would have been assigned between two and three pages, depending on the length of the lost material, and the next compositor would have just under three pages, which is consistent with the rest of the manuscript of *A Group of Noble Dames*.

Hardy submitted his proof sheets with all bowdlerizations to the *Graphic* at some point in July, but the confusion at the *Graphic* was not over, as his letter to Emma on 24 July indicates: "I think it is all right with the *Graphic*—as they really don't themselves know what it is I have written, apparently: one of the directors having read the 1st proofs in mistake for the second" (*Letters* 1: 215). In another letter of the same date, Hardy wrote to the director in question, the magazine's founder William Luson Thomas, saying, "I believe the explanation which I left verbally at the office to the effect that you (& I think the editor) had by some accident taken the original proofs to read, & not the revise, practically settles the case. […] If you have time to read the last revise you will perceive there is nothing in the tales which could possibly offend anybody—even the most squeamish" (*Letters* 8: 18.). In another significant letter, Hardy responded to Arthur Locker (now returned from holiday), describing this mix-up:

> I am glad to say that on comparing the copy of the unrevised proof read by Mr Thomas (in mistake for the revised one) his marks thereon of passages for revision correspond almost exactly with changes I had already carried out in the revise which Mr Thomas has not seen, & which was the result of your son's original suggestions in his letter of June 20. So that there was nothing left for me to do beyond making a few additional changes in the wording – as shown in the revise herewith returned.
>
> When Mr. Thomas, & your assistant editor, read this, they will both see that their wishes have been complied with to the letter -- & more.
>
> Your idea, therefore, that I should write another story altogether, which I was quite prepared to do, seemed to be rendered unnecessary.
>
> I can understand that owing to your coming to the matter after an absence, during which your son & myself had begun operations, the proofs must have been nearly forgotten by you, & I feel almost sure that you accidentally read a second time some of the original sheets.
>
> However, since we are fairly in accord at last, I suppose it does not much matter, & I presume I may consider the question settled? (*Letters* 1: 215-6)

As this letter is the last existing reference to these complications with the *Graphic*, it seems the matter was indeed settled.

English Serialization (1890)

The six core stories of *A Group of Noble Dames* were published in a special Christmas number of the *Graphic* published on 1 December 1890. The stories were printed in three columns of extremely small letterpress that completely fill eight folio pages of 15.5 by 11.5

inches, with the conclusion of the frame narrative running onto part of a ninth page. The stories at this time consisted of, in order: "Barbara (Daughter of Sir John Grebe)," "The Lady Caroline (Afterwards Marchioness of Stonehenge)," "Anna, Lady Baxby," "The Lady Icenway," "Squire Petrick's Lady," and "Lady Mottisfont". Although normal issues of the *Graphic* sold for sixpence, the special Christmas number that included *A Group of Noble Dames* was sold for one shilling.

The *Graphic* was a weekly illustrated newspaper, founded in December 1869 by the well-known illustrator and social reformer William Luson Thomas, who was previously the head of one of the largest engraving studios in England. The *Graphic* was a direct competitor of the *London Illustrated News*, following the same model of weekly press runs with prominent illustrations focusing on domestic and foreign affairs, along with coverage of the arts, sciences, literature, and society news. According to the *Deacon's Newspaper Handbook and Advertisers' Guide* of 1886, regular issues of the *Graphic* in the 1880s were occasionally selling over 250,000 copies, and the special Christmas numbers of 1881 and 1882 sold over 500,000 copies (Law, "Indexes" 7). Many talented and popular artists were attracted to Luson Thomas's liberal politics and his understanding of the engraving industry. Although he took a risk in pricing his new journal at sixpence a copy while the immensely popular *Illustrated London News* cost five pence, the illustrations in the *Graphic* tended to be higher quality, allowing it to prosper despite the competition. Also contributing to the *Graphic*'s success were the serial novels published weekly beginning in 1873, a decade before *The Illustrated London News* began to follow suit with serial fiction of its own.[30]

[30] For more information on the *Graphic*, from its founding until 1891, see Andrea Korda, *Printing and Painting the News in Victorian London:* The Graphic *and Social Realism, 1869-1891*.

Given Hardy's popularity and the usual emphasis on illustrations in the *Graphic*, it is remarkable that the directors did not commission an artist for *A Group of Noble Dames*. Hardy's correspondence with his publishers indicates that arrangements for illustrations were discussed early in 1890. In January, Hardy told his American publishers at *Harper's Weekly* that the Christmas story "will be illustrated," and he discussed the illustrations with Arthur Locker as late as March, describing his stories as "well suited for illustration to any extent," and suggesting that Locker seek an artist "accustomed to last-century costumes, & old manor-house architecture" (*Letters* 1: 207, 210). By June, the directors had expressed their concerns about the content of the stories, and it became doubtful that the stories would appear in the Christmas number at all. If any arrangements had indeed been made for an illustrator, they would have been put on hold through June and July as Hardy completed the bowdlerization of the stories. This might still have given the directors time to secure another illustrator had they been particularly motivated to do so, but perhaps they (like Hardy) were ready to wash their hands of the business.

The rest of the *Graphic* Christmas Edition was illustrated in color on nearly every page. The first item in the issue is a series of five comic pictures titled "A Story Without Words – A Proposal of Marriage" by one of the *Graphic*'s most popular illustrators, Percy Macquoid. The Preliminary of *A Group of Noble Dames* and most of "Barbara, Daughter of Sir John Grebe" fills the next two pages, followed by an illustrated poem describing a fox hunt, written in couplets and titled "The Fox o' One Tree Hill." The illustrations and the writing for this narrative poem were provided by D. C. Dollman. Other illustrated stories include three pages of sketches with captions illustrating the mischievous deeds of a young boy and his sister by the artist Mars, and a four-page story about a seaman in the Royal Navy titled "How Jacky Marlinspike Returned Home in Time for Christmas Pudding," illustrated by various artists. The *Graphic* Christmas

number also included two full page engravings. The first, a large colored print titled "Naval Manoeuvres" by illustrator William Small, depicts a uniformed sailor and his sweetheart flirting under the mistletoe and is printed on the recto of "Squire Petrick's Lady." Additionally, Robert Barnes, who illustrated *The Mayor of Casterbridge* for its run in the *Graphic*, contributed a fold-out engraving called "A Merry-Go-Round on the Ice" measuring 22.5 by 11.5 inches. This color print depicts a country gathering of families and couples on an iced pond with a mechanical merry-go-round that pulls sledging children around in a circle. Other than *A Group of Noble Dames*, the only story that remains unillustrated is the ironic tale of a rejected marriage proposal and spurned love titled "Similar Cases" by the unidentified author B.H.H. Perhaps the more adult themes of these stories revolving around marriage made the *Graphic* directors less inclined to seek illustrators for them as compared to the family-oriented stories, although the Macquoid illustrations and "Naval Manoeuvres" prove they weren't altogether opposed to representing such topics visually.

American Serialization (1890)

Harper's Weekly published the six stories in America in weekly installments between 29 November and 20 December 1890. The Prologue was published together with "Barbara, Daughter of Sir John Grebe" in the first installment, followed by "The Lady Caroline" and "Anna, Lady Baxby" on 6 December, "The Lady Icenway" and "Squire Petrick's Lady" on 13 December, and "Lady Mottisfont" on 20 December. The framing narrative, in which the club members respond to the previous tale and a new storyteller prepares to begin, is included at the end of each story, except in the case of "Squire Petrick's Lady," where the transitional narrative does not appear until the next week's installment before "Lady Mottisfont". This exception may have been due to a lack of space in the 13 December issue, as "The Lady Icenway" and "Squire

Petrick's Lady" both take up full pages with no advertisements. It also served to communicate the serial nature of the stories to any readers who happened to pick up the magazine during the Christmas holiday, but who had not kept up with the regular installments. As in the *Graphic*, the stories appear without illustrations.

Hardy had by this time developed a working relationship with Harper and Brothers, which was his regular publishing house in the United States. *Harper's Weekly* had previously published *The Mayor of Casterbridge* in installments between 2 January and 15 May 1886, and it had also published many of Hardy's short stories, including "The Impulsive Lady of Croome Castle" (1878) and "Benighted Travellers" (1881), as previously noted.[31] Because "The First Countess of Wessex" had been published in *Harper's New Monthly Magazine*, that makes "The Lady Penelope" the only story in *A Group of Noble Dames* that had not been serialized by Harper and Brothers.[32] In addition to fiction, *Harper's Weekly* was known for national news, editorial essays, and feature stories, all accompanied by illustrations. It was first published by Harper and Brothers in 1857 on the model of the *Illustrated London News*, and had an estimated circulation of between 85,000 in 1890 (*N. W. Ayer* 506). Yearly subscriptions cost $4.

As described previously, Hardy almost certainly revised a set of the *Graphic* galley proofs to use as printer's copy for the American serialization. Due to the extensive bowdlerization that the stories underwent for the *Graphic*, the American serialization could be considered the first time that the stories were published in a form true to the author's intentions (Purdy 63). Because the *Graphic*, *Harper's Weekly*, and the first edition were revised separately on identical proof sheets printed from the manuscript, these editions could be thought of as three

[31] Also from *Wessex Tales:* "Fellow Townsmen" (1880), "The Three Strangers" (1883), "The Distracted Preacher" (1879); from *A Changed Man*: "The Waiting Supper" (1887-8), "The Romantic Adventures of a Milkmaid" (1883); "An Indiscretion in the Life of an Heiress" (1878—sold to Harper's by Henry Holt)

[32] It was not serialized in the US at all.

separate branches from the manuscript text; however, aside from minor changes which were most likely carried out by compositors, nearly all of the substantive changes that first appeared in the American serialization also affect the first edition, albeit often in slightly altered form. Therefore, despite the fact that they all have some unique textual features, the manuscript, the American serial, and first edition are, for all practical purposes, three successive stages in the transmission of the text, with the *Graphic* setting determining the accidentals in the original proof sheets, but otherwise remaining an outlier because of the extensive bowdlerization that Hardy was forced to carry out.

The First Edition

Publication of the First Edition (1891)

A note in *The Life and Work of Thomas Hardy* indicates that he was beginning to arrange *A Group of Noble Dames* for publication in book form at the beginning of January 1891 (*Life* 243). The collection was published in a single volume on 30 May 1891, making it the first product of Hardy's partnership with the newly-opened firm Osgood, McIlvaine & Co. It was bound in tan cloth with a gold floral motif designed by Charles Ricketts, who would also design the first editions of *Tess of the d'Urbervilles* and *Life's Little Ironies* in a corresponding style. This edition of *A Group of Noble Dames* was set into type by R. & R. Clark in Edinburgh. The first run consisted of 2,000 copies, priced at 6s apiece (Purdy 67).

The central core of the volume is made up of the six stories from the *Graphic*, bookended by the four additional stories from different points in Hardy's career. The book opens with the longest story of the group, "The First Countess of Wessex," followed by the preliminary passage of the frame narrative. The six core stories that were originally serialized in the *Graphic* are

included next, under slightly altered titles and in a new order, as "Barbara of the House of Grebe,"[33] "The Marchioness of Stonehenge,"[34] "Lady Mottisfont," "The Lady Icenway," "Squire Petrick's Lady," and "Anna, Lady Baxby". These are followed by the three remaining individually published stories: "The Lady Penelope," "The Duchess of Hamptonshire,"[35] and "The Honourable Laura".[36] Between each story, the frame narrative describes the storytellers' reactions to the preceding tale, and the volume concludes with the members dispersing. Curiously, Hardy also divided the volume into two parts, labeled in the table of contents as "Before Dinner" and "After Dinner"; this division occurs just before the fifth story, "The Lady Icenway." It seems that he expected the collection to be split into two volumes, as *Wessex Tales* had been.

Determining the printer's copy for a book of short stories involves certain challenges that are different from that of a novel. When preparing printer's copy for his first editions, Hardy's usual method was to mark any revisions on a duplicate set of galley proofs from his English serial publishers. He would typically receive multiple sets of proofs and revise two or three simultaneously, taking care to transfer each change across all sets as consistently as possible. He would return one set of revised proofs to the magazine or newspaper that supplied them, so that they might correct misprints and incorporate his revisions. In some cases, he would make different changes for the serial abroad, either because of English bowdlerization as in *A Group of Noble Dames*, or else due to time constraints or transcription errors, thus leading to occasional differences in the British and American serializations of his work. As a serialized novel ran its course, he would keep the proof sheets for all published installments and continue to make

[33] Previously "Barbara (Daughter of Sir John Grebe)"
[34] Previously "The Lady Caroline (Afterwards Marchioness of Stonehenge)"
[35] Previously "The Impulsive Lady of Croome Castle" and "Emmeline: or, Passion versus Principle"
[36] Previously "Benighted Travellers"

changes for the first edition as the serialized story developed. The entire novel would have to be fully revised and set into type before the final installment of the series had been released, in order to stay ahead of the American publishers waiting to pirate the finished product.[37] For a book of short stories, on the other hand, timing was not quite so pressing, as all of the stories had already been published. Additionally, unlike in the serialization of a novel, Hardy had no definite plans to collect his earlier individually published stories, so he might not have been as quite as fastidious about obtaining and keeping galley proofs through the years. If he had them, revising galley proofs would be preferable to the published serial, as the wide margins of galleys provided more space for revision than the cramped borders of most magazines and newspapers—especially large, multi-columned newspapers with small font like the *Graphic*. However, for some stories in *A Group of Noble Dames*, Hardy had to make revisions on the published copy out of necessity. The manuscript, if it exists, and Hardy's communications with his serial publishers can be analyzed to determine, with varying degrees of confidence, the printer's copy for each story.

For the six core stories, Hardy received at least three sets of the first galley proofs from the *Graphic*, which were as yet unbowdlerized and most closely represented his manuscript text.[38] Following Locker's directives, he removed all potentially offensive material from one set of proofs and returned it to the *Graphic*, with significant changes to the plots of some of the stories. On the other two sets, he made his usual revisions, adjusting for accuracy and style. He attempted to make identical changes across both sets of proofs—those for *Harper's Weekly* and the first edition—although this was not always possible. After sending the proofs to *Harper's*

[37] He also wanted to preempt circulating libraries such as Mudie's from binding the serial issue for circulation instead of purchasing the published first edition. See *Creator* 56-57.
[38] See "Writing and Publication History: Bowdlerization and the Manuscript (1890)" p. 46.

Weekly, he continued to make revisions on his final set, which would later be used as printer's copy for the first edition.

In the absence of a manuscript to compare with the serialization of "The First Countess of Wessex," it is impossible to say definitively what served as the printer's copy for this story in the first edition, but Hardy most likely would have used a duplicate set of the galley proofs that he requested from *Harper's New Monthly Magazine*. The extensive changes that he made to the latter third of the story would have warranted additional manuscript pages of new material to be inserted by the compositors between the paragraphs from the serial that Hardy was able to retain.

"The Lady Penelope," as previously mentioned, has the most straightforward textual history of the ten stories, with only one serialization, relatively few revisions, and an existing manuscript to consult for comparison. It can be said with some certainty that Hardy kept a duplicate set of proof sheets for the first edition of this story. As Ray points out, the first paragraph provides evidence for this. The manuscript and first edition both describe a manor-house and the estate "which once appertained to its lord". In *Longman's,* this line is changed to "which once appertained to it" (Penelope 242). As Ray explains, "One explanation of this variant is that Hardy omitted to note the serial revision on the duplicate set of proofs, so that *1891* retains the manuscript wording" (Ray 143). Indeed, this seems the most likely possibility. Perhaps Hardy wanted to underscore the importance of Penelope becoming mistress of the house and grounds after her husband's death. Although she is not the "lord" of the manor, she can still inherit the property, for her lifetime at least.[39] The manuscript originally read "it" before Hardy added "its lord" interlineally, but the manuscript page is very clean and the alteration is so

[39] Hardy makes other changes in the serial and manuscript to emphasize Penelope's possession of the house. For more about inheritance in "The Lady Penelope," see the chapter on "Revision History: The Manuscripts of 'Squire Petrick's Lady' and 'The Lady Penelope'" especially p. 96.

clearly written that it would be unfeasible for a compositor to overlook it. It is possible that Hardy could have added the change to the manuscript after the serial had been published, but this would be an unusual circumstance with no discernable benefit. It is much more probable that he simply crossed out the word on one set of proofs and failed to transfer the change.

The textual history of "The Duchess of Hamptonshire" is more complicated. The first edition combines the two different versions that were serialized in *Light* and the *Independent* respectively. Given that the strong moral tone of the *Independent* caused Hardy to scour Emmeline and Alwyn's relationship, he may have combined the texts in this way to remove material that pandered to his audience while still retaining the changes that he felt improved the story. The first half of the story is based on the shorter version that appeared in *Light*, though it contains enough words, phrases, and paragraphs taken from the *Independent* to indicate that Hardy must have been comparing the two texts as he revised.[40] In the second half of the story, the textual situation is reversed. Here, the first edition was mostly derived from the longer serial version, "Emmeline: or, Passion versus Principle," as it had appeared in the *Independent*, although at times readings from *Light* are reinstated instead. Most of the changes that Hardy had made for "Emmeline" were additions to the existing text, so in many cases he only needed to delete a phrase or two to restore the *Light* reading. However, a few variants suggest he was still consulting both versions of the text as he revised. The most convincing of these occurs as Alwyn suddenly remembers presiding over Emmeline's funeral. In the *Independent*, he recalls speaking to "the assembled little community". The first edition returns to the more poetic tone used by *Light*, where Alwyn speaks to "them all assembled" (15.13). It seems unlikely that this unusual phrase, first written in 1878, would naturally come to Hardy again in 1891 unless he had the

[40] See especially Hamptonshire 263.10-7; also the section "Revision History: The Manuscript and Second Serialization of 'Emmeline; or, Passion versus Principle,'" pp. 108-120.

original to consult. Therefore, it seems that Hardy consulted both serials in their entirety as he made revisions for the first edition, marking any changes on a copy of "The Independent Lady" for the first half, and "Emmeline" for the second. That Hardy received galley proofs for *Light* is certain, because he must have sent them to *Harper's Weekly*, but whether he preserved a duplicate set is indeterminate. Hardy certainly did not correct proofs for the *Independent*, so he must have used the newspaper itself as printer's copy for the second half of the story, as inconvenient as that may have been.

The possibility that Hardy did not always preserve proof sheets from his early stories is supported by "The Honourable Laura." For its serial publication as "Benighted Travellers," Hardy had received duplicate sets of proofs from the *Bolton Weekly Journal*. He made revisions to these sets and returned one to *Bolton*; then, after making more revisions, sent another set to *Harper's Weekly* in America. Significantly, *Harper's Weekly* then imposed their own house style to the punctuation. If Hardy had retained his own duplicate set of revised proofs for future publications, the first edition would follow the English serial's punctuation more often than not; however, this is not the case. Ray notes that there are 250 instances where the accidentals of the *Bolton Weekly Journal* differ from those of *Harper's Weekly*, and the first edition is four times more likely to follow the latter (Ray 162).[41] In general, Hardy passively accepted the changes that compositors made to his punctuation, at least until his later collected editions of his works. He would not have made so many changes to accidentals in the galley proofs provided by *Bolton*, and he certainly wouldn't have thoroughly revised the punctuation in duplicate sets to

[41] In spite of this compelling evidence, Ray argues that Hardy *did* retain duplicate proofs for his future use, and that the changes to accidentals were his own revisions, which he meticulously marked on the proofs for both *Harper's Weekly* and the first edition. However, it would be highly uncharacteristic of Hardy to make so many changes to punctuation once it had been set into type. Ray's evidence is that the first edition corrects two errors that were printed in *Harper's Weekly* but not the *Bolton Weekly Journal*: a transposition of the names Charles and James, and the accidental repetition of the word "all" (See Laura 5.18, 5.23, 4.10). Both of these are errors that Hardy would have been likely to catch, having a keen eye for repetition in his prose. See Ray 160-162.

account for the correlation between *Harper's Weekly* and the first edition. Therefore it can be confidently assumed that the first edition of "The Honourable Laura" was set from a copy of *Harper's Weekly* revised by Hardy.

Reception of the First Edition

Reception of the collection in contemporary reviews was mixed. Most of the negative reviews focused on "Barbara of the House of Grebe," which was described in the *National Review* as "positively revolting," in the *Pall Mall Gazette* as a "hideous and hateful fantasy," and in the *Spectator* as an "atrocious little story" representative of the "moral squalor" of the rest of the tales ("Contemporary" 845; "The Merry Wives" [Review] 2; "A Group" [*Spectator*] 164). This negative reception prompted a direct response from Hardy, who sent a letter to the editor of the *Pall Mall Gazette* that was published the week following their review. Hardy claims that his frame narrative removes the story to "a second plane or middle distance, being described by a character to characters, and not point-blank by author to reader." In defense of "Barbara of the House of Grebe," Hardy says, "A good horror has its place in art. Shall we, for instance, condemn 'Alonzo the Brave'? For my part I would not give up a single worm of his skull" ("The Merry Wives" [Letter] 2). The *Speaker* found fault with Hardy's improbable plots, which, according to one reviewer, appear at a greater disadvantage in his short stories because Hardy did not have the space to include the fascinating descriptive passages that distract his readers from unlikely coincidences in his novels, leaving the readers of his short stories "face to face with the absurdity" of the stories' plots ("A Group" [*Speaker*] 683). Reviewers also found Hardy's range of female character types to be rather limited, and many pointed out that Hardy's authorial voice pervades the stories in spite of their different narrators. Perhaps the most representative of all the negative reports is from the *National Review*, which incorporates these common points:

Novelists, whether they have the peculiar gift or not, seem to consider it a point of honour now to bring out at least one volume of short stories, and Mr. Thomas Hardy has followed the multitude—in this case, to do evil. The author of *A Pair of Blue Eyes* and *Far from the Madding Crowd*, is hardly to be recognized in his new volume of short stories, except by his ingenuity of invention (even though that is here of a somewhat strained and mechanical character), and by his art of terse and pointed narrative. His *Group of Noble Dames* (Osgood), who number ten, are noble in name only. Hardly one among them has an honourable and tender heart in her body. Indeed, there are only two who are not positively ignoble or worse. Mr. Hardy seems to have fallen into the common modern mistake of supposing that to be veracious it is necessary to portray only persons of poor or bad natures, just as some painters think that to be realistic is to paint ugly or disgusting subjects only. Most of these stories are thoroughly unpleasant reading, and one at least, *Barbara of the House of Grebe*, is positively revolting in its forced and hysterical materialism. Indeed, the word "forced" applies to all but two of the stories: the exceptions are *The First Countess of Wessex* and *The Duchess of Hamptonshire.* The curious thing is that, though the plots are both varied and unhackneyed, the heroines are all the same woman, and behave in almost the same paradoxical and topsy-turvy manner in the fantastic predicaments which the author contrives for them. Moreover, though the tales are put into the mouths of ten different gentlemen, the manner of telling them is precisely the same: the manner, in fact, of Mr. Thomas Hardy, with most of its good qualities, no doubt, but with some distinctly bad, such as an emphasized and exaggerated touch of that unnecessary coarseness which we have occasionally before noticed in his work. Mr. Hardy's many readers and admirers will feel little but regret at the appearance of this volume from his inventive and fruitful pen. ("Contemporary" 845)

Many critics received the book more positively, although most admitted to its rather light and trivial character. The *Book Buyer* called it a "thoroughly charming book for an afternoon of leisure" and the *Critic* judged it to be "well calculated to while away the dreary and monotonous hours of many a club called together for more serious work" ("Six Volumes" 262; "Recent Fiction" 128). The latter reviewer went so far as to call the volume "among the best things that Thomas Hardy has ever done," although this is more complimentary than even the most positive reviews published elsewhere. William Wallace particularly admired the collection, and his review from *Academy* may serve as a counterpoint to the *National Review* selection listed above as a representative example of the collection's admirers:

> Mr Hardy's volume of stories, told somewhat after the Decameronian fashion by members of a Wessex Field and Antiquarian Club, as a relief from "the regulation papers on deformed butterflies, fossil ox-horns, prehistoric dung mixens, and such like," is so characteristic of him in style, in humour, and in general conceptions of life, that even if one had stumbled upon it published anonymously at a railway bookstall, one would have declared it to be by the author of *A Pair of Blue Eyes*. For nearly all "the noble dames" whose stories are told here have nearly as tragic a fate in store for them as the girl with the blue eyes who loves not wisely, but once too often. There is hardly one of them but succeeds in securing at least two husbands. Sometimes she is married to the two at one and the same time; but oftener she marries her lovers in succession, who treat her very differently. Even Mr. Hardy's fantastic humour has never taken a more gruesome shape than in the fearfully and wonderfully barbarous device resorted to by Lord Uplandtowers to destroy his wife's affection for his predecessor. Some of Mr. Hardy's clever feats, indeed, savour too much of the character of *tours de force*; thus the double passion for and rejection of Dorothy in "Lady Mottisfont" involve too large a draft on one's credibility. Yet there is not one that is not worthy of the author.

> The first and last stories are the most enjoyable of the series. Mr. Hardy's power of plot construction was indeed never more strikingly illustrated than in "The Honourable Laura." (Wallace 153).

Just as the negative critics tended to use "Barbara of the House of Grebe" as an example, complimentary reviews focus on "The First Countess of Wessex" and "The Honourable Laura". These are also the only stories with happy endings, which may have been why Hardy chose them to bookend the collection.

Hardy's dark humor in "Barbara of the House of Grebe" prompted one of the most interesting responses to the collection. A female writer who signs with the pen name "Thalia'—the Greek muse of comedy—wrote a letter to the editor of the *Spectator* defending Hardy from a particularly harsh review that called "Barbara" unnatural and disgusting and claimed that "no spark of nobility of feeling, and no faintest touch of heroism, ever enters into the composition of Mr. Hardy's heroines" ("A Group" [*Spectator*] 164). Thalia writes:

> Sir,—What has become of the *Spectator's* sense of humour? A woman is supposed to have none; but, guided by the advertisement of the above tales as "*comical* and pathetic," by the remarks in the book itself that the particular tale you disapprove of is told in the firelight by a "grim old surgeon," that the company wink significantly to each other when he is about to begin his narration, that even he qualifies the crowning incident as being only hearsay, I managed to catch the mood I was expected to catch, and so escaped the sense of disgust from which your reviewer suffered, —enjoying the serio-comic horrors of the situation with the same equanimity as one used to feel over the tragedy of "Blue Beard" or "Punch and Judy." Perhaps your reviewer also considers the ill-usage of wife by husband in the latter performance as (to use his own words) "a disgusting little" drama.

> By reason of the subjects of these tales, the question is one on which a woman's opinion should carry more weight than a man's; and consequently I, as would doubtless many other readers of my own sex, state my dissent from your opinion of the stories. It is also noteworthy that none of the best-conducted women's periodicals have seen anything more to reprehend in "A Group of Noble Dames" than does your obedient servant,
>
> Thalia. (193)

One suspects that Hardy, with his sensitivity to harsh reviews and his fascination with intelligent and passionate women, must have found some satisfaction in this defense of his work.

After the publication of the first edition, Hardy made several equivocal comments concerning his opinion of the stories. In his *Collected Letters,* he tells an unidentified correspondent that he is "gratified to learn that the Noble Dames have found favour in your eyes. They have had their detractors as well as their champions" (*Letters* 1: 245). To his friend Edward Clodd, Hardy wrote, "I am glad you like the book. Read the maltster's story if you have time," suggesting that he may have ranked "Squire Petrick's Lady" among the better stories in the collection (*Letters* 1: 237). The most telling letter, perhaps, was addressed to Alfred Austin, who had sent Hardy a copy of *Lyrical Poems,* published earlier that year. In response, Hardy tells Austin that he had "just published a frivolous little volume 'A Group of Noble Dames' by way of relaxation"; however, he does not enclose a copy because "it is not a production to send to a poet, and on second thoughts I will wait till the end of the year," when the first edition of *Tess* would be published (*Letters* 1: 238). This response is particularly significant considering that Hardy sent a copy of *Wessex Tales* to Robert Browning (*Letters* 1: 175-6). Whatever Hardy's precise feelings may have been concerning *A Group of Noble Dames*, he apparently agreed with

the reviews that the stories were lighter than many of his previous novels and even his first book of short stories.

First American Edition (1891)

The ten stories were also published by Harper and Brothers in America. The volume sold for $1.25 and was bound in olive green cloth, with the title blocked in gilt script and surrounded by the image of a string of pearls. The binding exists in two forms; the variant that seems to be the more common of the two repeats the pearl motif around Hardy's name on the spine, while the Bodleian Library copy does not. This text was set from sheets of the Osgood, McIlvaine first edition, and although some stories have substantive variants, they were most likely introduced by the editors at Harper's and are not retained in later English editions. Examples include the appended word "Lady" in the first mention of "Lady Caroline" and the change from "this country" to "his country" in "The Marchioness of Stonehenge", as well as some ten changes involving relative pronouns and other minor words in "Barbara of the House of Grebe" (Ray 103, 95).

Although the first American edition does not introduce changes authorized by Hardy, it may be historically significant as the first of Hardy's books to be published under copyright in America, although there is some ambiguity regarding this matter. On 3 March, Congress passed the International Copyright Act of 1891, which granted protection to foreign copyright holders in the United States for the first time, with the stipulation that books must be set into type in America. Before this law went into effect, British authors did not receive royalties for their works sold in America, although many writers (including Hardy) sold advance sheets to a publishing house so that they might turn a quick profit before other publishers had time to pirate the material. According to Purdy, *A Group of Noble Dames* was published by Harper's in early

June of 1891, and reviews of *A Group of Noble Dames* were released in the United States as early as 1 July (Purdy 67; "Six Volumes" 262). The International Copyright Act did not take effect until 1 July, which would leave the short story collection unprotected. However, the first American edition has "Copyright 1891, by Harper and Brothers" printed on the *verso* of the title-page, suggesting that it was published under the new international copyright law. This is supported by a letter in the British Library dated 30 June 1911, in which Frederick Macmillan wrote to Hardy concerning arrangements for an *édition de luxe* to be published for American readers:

> In the meantime I may say that, with the exception of six books – namely, "Tess of the D'Urbervilles," "Jude the Obscure," "The Well Beloved," "Wessex Poems," "A Group of Noble Dames," and "Life's Little Ironies" – which will have to be printed in America for copyright reasons, we propose to print the edition in this country. (978)

Macmillan's inclusion of *A Group of Noble Dames* in the list of books to be printed in the States indicates that it was under copyright and therefore would need to be printed with American materials. Furthermore, in 1921, Macmillan asked Hardy about the Canadian rights to his novels; Hardy checked his most recent receipts from Harper's and he found that they paid royalties on *A Group of Noble Dames*, along with his other works published after 1891 and *The Woodlanders*. Hardy explains that "these are all under copyright except the Woodlanders. Why they pay on the latter only among the non-copyright books I do not know" (*Letters* 6: 81). Although Purdy records *A Group of Noble Dames* as being published just slightly in advance of the new copyright bill taking effect, this correspondence between Hardy and his publishers suggests that it was considered to be protected by the law. Given the information at hand, it seems most likely

that Purdy is mistaken about the publication date, and the collection was published in July of 1891, with advance copies having been sent to reviewers.

The first American edition of *A Group of Noble Dames* is the only one that contains illustrations, and these are for "The First Countess of Wessex" only. Harper's reprinted the illustrations by Parsons and Reinhart that had appeared in their *New Monthly Magazine* for the serialization, though in a reduced size and diminished quality. Reinhart's illustration of Betty swooning on the floor after Phelipson's death has been left out, as the scene it represents is no longer in the story. The image of Phelipson and Betty's secret meeting on the bough of a cedar tree appears as a frontispiece; this is decidedly the strongest of Reinhart's four contributions, and it also represents the collection well, with the romantic subject matter and the historical costumes. Parson's illustrations are all included, with the headpiece once again appearing at the beginning of the story. His illustrations of the English countryside and manor houses may have held particular interest for American audiences. His drawing of Mells Park appears opposite the page in which Squire Dornell wishes that Betty's inheritance were not so large, thinking that if it had been limited to "his own unassuming little place at Falls," she would have been spared the misery of her arranged marriage. American audiences may not have appreciated the irony of this statement, were it not juxtaposed with an image of the "unassuming little place'—a stately manor house surrounded by trees.

Later Revised Editions

Macmillan's Colonial Library (1894)

In 1893, Hardy began gathering the rights to his works in preparation for James Osgood's proposed collected edition. Osgood, McIlvaine & Co. already held the English rights to *A Group*

of Noble Dames and *Tess*, and they would soon publish *Life's Little Ironies* as well, but the rest of the novels and stories were under copyright elsewhere. Chatto & Windus owned exclusive rights to *Under the Greenwood Tree*, and Macmillan held the English and colonial rights to *The Woodlanders* and *Wessex Tales*, as well as the colonial rights to *The Mayor of Casterbridge*. Sampson Low would retain the rights to Hardy's other novels until 1894. In anticipation of his contract with Sampson Low expiring, Hardy wrote to Fredrick Macmillan in 1893 informing him of his decision to transfer the publication of his works to Osgood, McIlvaine & Co. The correspondence between Hardy and Macmillan is held at the British Library, and it is also well documented in Dale Kramer's *The Woodlanders* and Charles Morgan's *The House of Macmillan* (*Woodlanders* 11-4; Morgan 153). In short, Macmillan claimed to have exclusive rights to continue publication during the term of copyright, but Hardy replied in a letter that this was "erroneous," and that "the license I granted you was revocable at will"; therefore, he continued, "I have no alternative but to give you notice, which I hereby do, of my intention of publishing 'The Woodlanders' and 'Wessex Tales' as I may be advised, after the Midsummer of 1894" (Letter [8 June 1893]). A compromise was eventually reached and finalized on 21 May 1894, with the result that Macmillan would be given exclusive colonial rights to all of Hardy's works as soon as they became available, for which Hardy would be paid a royalty of fourpence ("Memorandum of Agreement").[42] Osgood, McIlvaine would go ahead with their plans to publish the Wessex Novels domestically as intended.

[42] According to Shafquat Towheed's article on "Macmillan's Colonial Library and Author Contracts," this was standard pricing for the Colonial edition, and came out to about 11 per cent of the books' retail value of 3s. See Towheed 139.

Macmillan had already published *The Woodlanders*, *Wessex Tales*, and *The Mayor of Casterbridge* in its Colonial Library series, and on 4 June 1894 Frederick Macmillan sent copies of these volumes to Clarence McIlvaine with a proposal:

> We have plates of all these, and my proposal is that we should allow you to have the use of these plates for your forthcoming editions, in return for which you should allow us to make use of the plates of the three volumes which you publish, viz, "Tess," "Some Noble Dames," and "Life's Little Ironies." As for the remaining volumes of the series, I would propose that they should be set up and electrotyped by Messrs R & R Clark, that we should divide the cost with you, and that they should be our common property.

Osgood, McIlvaine did not use Macmillan's plates, as they wanted the volumes to be uniform with the three books they had already published. They did sell Macmillan the stereotypes for *A Group of Noble Dames* and *Life's Little Ironies*. Due to an existing contract with Bell & Sons for the colonial edition of *Tess*, Macmillan was not able to publish it right away, but they planned to use the stereotypes for this novel as well and agreed on a price (Macmillan, Letter [3 July 1894]).

Frederick Macmillan's letters indicate that was eager to begin publishing the Colonial Library editions, but he likely wanted to begin with one of Hardy's more popular novels instead of his short stories, because he waited until the Sampson Low copyright ran out on 30 June 1894. Macmillan wrote to Hardy on 19 July, asking whether he was planning to make revisions to his novels for the Osgood, McIlvaine edition; if not, Macmillan would commence with the Colonial Library volumes as soon as possible. Hardy responded on 20 July assuring Macmillan that his proposed revisions were "very slight" for the texts themselves, though he also planned to write a preface to each volume that could be added to the Colonial Library at a later date (*Letters* 2: 60). On 24 July, Macmillan ordered *A Group of Noble Dames* and *Life's Little Ironies* to be printed

from the stereotypes, with new title pages (Macmillan, Letter to R. & R. Clark). At this time, he was under the impression that the plates for the remaining novels would be shared between the two companies, so he also instructed R. & R. Clark to begin setting the type for *Far from the Madding Crowd* based on the style of Osgood, McIlvaine's edition of *Tess*.

On September 12, Macmillan wrote to Clarence McIlvaine announcing that the Colonial Library set of Hardy's works would soon be on the market in India and the British colonies. McIlvaine wrote back, informing Macmillan for the first time about Hardy's planned revisions for the Wessex Novels. Surprised, Macmillan wrote to Hardy on 17 September asking him "what is really your intention." Macmillan was fastidious in keeping his Colonial Library as current as possible, and the news that his text might soon be out-of-date was a major concern. It also meant that he would not be able to divide printing costs with Osgood, McIlvaine, who had since decided to use Ballantyne, Hanson & Co., which Macmillan said was "a printer we do not ordinarily employ" (Letter to Clarence McIlvaine [17 Sept. 1894]). Osgood, McIlvaine must have consulted with Hardy at some time in late July or August and altered their plans for the Wessex Novels collected edition without informing Macmillan of these changes. Hardy responded to Macmillan's concerns on 18 September:

> The revision for the uniform edition of my novels would be slight in the case of some volumes, & more extensive in others. I am now receiving from your printers Far from the Madding Crowd, & am making all the contemplated corrections in the proofs, so that you need be under no apprehension that yours will differ from the home edition, (except possibly as to preface, or frontispiece, which could be attached as I said).
>
> I will, of course, at any inconvenience, correct in the same way whatever volumes you send, precisely as for McIlvaine's edition. But the more slowly that you can proceed with the early ones the better for me, as

> otherwise I get so much work upon my shoulders while I have the serial story [Jude] in hand. I hope to finish it by March next. (This is why McIlvaine is keeping back his [Wessex Novels edition].)
>
> I propose to make very slight alterations, if any, in A Pair of Blue Eyes, Wessex Tales, A Group of Noble Dames, & Desperate Remedies. (*Letters* 2: 63)

Macmillan responded on 20 September that he would "proceed with those novels which you mention as not requiring revision & we can then if you wish it wait for the others until your new serial is completed." Frederick Macmillan met with Clarence McIlvaine on 21 September, and at this meeting they resolved any remaining difficulties regarding the two series (Macmillan, Letter to Clarence McIlvaine [20 Sept. 1894]). Despite his initial misgivings about purchasing plates from Ballantyne, Macmillan agreed to share plates and thereby reduce the cost of printing as initially intended. Hardy corrected Macmillan's proofs for *Far from the Madding Crowd* as promised, and Macmillan published this novel in the Colonial Library in 1894, along with *A Group of Noble Dames* and *Life's Little Ironies*, which were set from the stereotypes purchased from Osgood, McIlvaine.

The significance of this series of events within the textual history of *A Group of Noble Dames* is possibly substantial. Judging by the existing letters, Hardy decided to make extensive revisions to some of his work in late July or August of 1894. The imminent release of the Colonial Library edition limited the amount of time that he had to consider the texts of *Far from the Madding Crowd*, *A Group of Noble Dames*, and *Life's Little Ironies*, especially because he was engaged in writing *Jude the Obscure* at that time. Granted, Hardy did list *A Group of Noble Dames* as one of the works that he was not planning to revise extensively, so presumably he would not have made major changes even if he had more time. However, it does not appear that

Hardy gave the stories even a cursory proof reading before the Colonial Library or the Wessex Novels edition. At least two of the three changes that Hardy did incorporate were noticed soon after the book was published in 1891. The first—"a sa misfortune" instead of "as a misfortune" in "The First Countess of Wessex"—was pointed out by Edward Clodd; Hardy wrote in a letter to Clodd dated 27 June that he had "made note of the slip—& have unfortunately discovered another further on," which was either a missing quotation mark later in that story, or else the misspelling of "ic[h]thyosuarus" in the concluding paragraph of the frame narrative (*Letters* 1: 238). Other misprints (such as "through" instead of "though" in "Squire Petrick's Lady") remain unchanged until the Wessex Edition in 1912. It's impossible to say what other changes Hardy might have made if he had thoroughly reviewed the text, but certainly the Colonial Library and the Wessex Novels editions were not revised as comprehensively as they might have been if Macmillan hadn't already begun setting the type for their Colonial Library.

Wessex Novels collected edition (1896)

A Group of Noble Dames was released as Volume XV of the Wessex Novels edition in the summer of 1896. As Purdy notes, all volumes in this collected edition were "bound in dark green bold-ribbed cloth, the front blocked in gold with TH monogram medallion" and were sold for 6*s* (Purdy 280-1). Because Osgood, McIlvaine provided Macmillan with stereotypes of their plates for *A Group of Noble Dames*, the text of the Wessex Novels edition is identical to that of the Colonial Library, with the exception of a few instances of dropped punctuation due to plate batter.[43] The most important additions to 1896 were the preface written by Hardy in June, a

[43] See Countess 37.17, Penelope 7.2. On 1 February 1895 Macmillan sent a letter to R. & R. Clark noting plate batter in the word "befooled" with instructions to "make correction in plate" but this was not incorporated into the Wessex Novels. See Petrick 230.10.

frontispiece entitled “King’s-Hintock Court” by H. Macbeth-Raeburn, and a map of Wessex drawn by Hardy.

The preface sheds some light on the inspiration and construction of *A Group of Noble Dames*, though it belies the complexity of the stories’ genesis. Hardy explains how genealogies in the county records are “transformed into a palpitating drama” when read with an awareness of local legends that provide even “the faintest tradition of what went on behind the scenes”. He describes “find[ing] himself unconsciously filling into the framework the motives, passions, and personal qualities which would appear to be the single explanation possible of some extraordinary conjunction in times, events, and personages” (Preface v). This account is an oversimplification of Hardy’s creative process, which after all took place a half-decade before the preface was written at minimum. Some of the stories, such as “The Lady Penelope,” do draw heavily on the genealogies presented by Hutchins’s *The History and Antiquities of the County of Dorset*, but others, like “The Honourable Laura,” have little to no foundation in historical records. Indeed, Hardy may be winking at the reader when he suggests that the stories, which include such fantastical tales as “Barbara of the House of Grebe,” are the only possible explanation of a set of dates on a pedigree. In spite of its brevity and perhaps occasional mock-seriousness, the preface is nevertheless valuable for isolating the aspects of his creative process that Hardy most wanted to communicate to his readers five years after the collection’s initial release.

In 1897, the firm Osgood, McIlvaine & Co. failed, and Harper and Brothers took over its existing contracts, including those with Hardy. Clarence McIlvaine continued to manage Hardy’s works, though now as a representative of Harper and Brothers. Hardy maintained good relations with the firm, but he desired the convenience of a publishing house based in London, so in 1902

he transferred the English rights of his fiction to Macmillan.[44] Macmillan purchased the plates of the Wessex Novels editions of five volumes from Harper and Brothers: *Under the Greenwood Tree* and *Wessex Poems,* which were never published in Macmillan's Colonial Library, and *The Woodlanders*, *Wessex Tales*, and *The Mayor of Casterbridge*, which had been published by the Colonial Library, but not in the style of Osgood, McIlvaine's texts. *A Group of Noble Dames* continued to be printed from the same stereotypes that Macmillan already owned, so its text was unaffected by this transfer of copyright. The plates were reused for Macmillan's Uniform edition in 1903, 1914, 1924, and 1934, and the cheap Macmillan Pocket edition in 1906, which was then reprinted six times between 1911 and 1928.

Wessex Edition (1912)

The next iteration of *A Group of Noble Dames* that Hardy revised was published in late October 1912 as volume XIV of the Wessex Edition, which sold for 7*s.* 6d, of which Hardy received 1s. 6d. royalty. It was set from a marked copy of the Macmillan Uniform edition and was bound in maroon cloth with a frontispiece by Hermann Lea entitled "Wintoncester Cathedral (in 'Lady Mottisfont')". The Wessex Edition of the novels was originally planned to correspond with an *édition de luxe* proposed by R. H. Hinkley to be released in the United States. Hinkley and Macmillan corresponded for several months from 1910-1911 regarding this joint release of their edition, which was intended to be a thoroughly revised and reset collection of the complete texts. Ultimately, Macmillan and Hinkley ended up disagreeing over the prices and styling of the edition, and the venture fell through. In January 1912, Macmillan proposed to Hardy that they

[44] The rights to *Under the Greenwood Tree* were still held by Chatto and Windus, but Harper's had been given permission to publish the novel, with some stipulations, so long as they paid royalties to Chatto and Windus. This agreement was transferred to Macmillan along with the other copyrights. See Simon Gatrell's critical introduction to *Under the Greenwood Tree*, forthcoming with Cambridge University Press.

publish the "definitive" Wessex Edition of the complete works instead, to which Hardy agreed, having already done some of the work toward correcting his entire corpus in preparation for the *édition de luxe*.[45]

This edition introduced new revisions, a new map based on a model drawn by Hardy, and a frontispiece for each volume. The photographer, Lea, was a personal friend who Hardy would later trust to publish the definitive topographical guide to *Thomas Hardy's Wessex* (1913). Hardy chose Lea to best capture images where Wessex and Dorset most vividly coincided. Hardy and Lea worked closely together in the selection of the frontispieces of the Wessex Edition, and for *A Group of Noble Dames* they decided on the use of Winchester Cathedral, which appeared as Wintoncester only briefly in "Lady Mottisfont." In a letter to Lea dated 6 July 1912, Hardy provided some suggestions on a possible angle for the photograph (*Letters* 4: 220). He also divided the works into categories meant to reflect their genres and themes. *A Group of Noble Dames* was listed among the "Romances and Fantasies," which Hardy calls in his General Preface a "sufficiently descriptive definition," where it was joined by *A Pair of Blue Eyes, The Trumpet-Major, Two on a Tower,* and *The Well-Beloved* (viii). Notably, the short story collections *Wessex Tales* and *Life's Little Ironies* were both included under the "Novels of Character and Environment" heading, which contains the most well-known and respected of Hardy's novels, *Tess of the d'Urbervilles, Far from the Madding Crowd*, and *Jude the Obscure*. Hardy's designation of *A Group of Noble Dames* under "Romances and Fantasies" suggests again that he may have considered the stories to be of slighter importance than his other short story collections.

[45] The Wessex Edition and Hinkley's *édition de luxe* have been discussed at length in several Hardy studies. Interested readers may consult *Tess* 22-23, *Woodlanders* 20-23, and Purdy 285-6, as well as Michael Millgate's "The Making and Unmaking of Hardy's Wessex Edition".

Each of the volumes in the Wessex Edition contains new revisions, but according to Purdy, these "revisions and notes, with a few exceptions, are by no means so important" as those of Osgood, McIlvaine's Wessex Novels (Purdy 286). *A Group of Noble Dames* is one of the exceptions, because the release of the Colonial Library edition prevented Hardy from making extensive revisions earlier in the stories' textual history. The Wessex Edition contains the only thorough set of revisions that Hardy made to the stories after their appearance in the first edition. Hardy told Florence Henniker in August of 1911 that he was not "altogether elated at the proposal" to revise his entire collected works, partly because of the amount of labor involved, but also because it involved revisiting "artistic errors which cannot be altered" (*Letters* 4: 168). Still, he made several changes to *A Group of Noble Dames* that did affect the artistic quality of the stories, such as heightening the irony of the situations, correcting historical details, and making sexual references more explicit. [46]

Other Editions of Note

In addition to these authorially revised editions published in Hardy's lifetime, several other editions of *A Group of Noble Dames* are worthy of mention. Six months after the stories were first published in England in 1891, E. A. Petherick & Co. published a colonial edition for circulation in Australia, India, Africa, and Canada using sheets printed by Osgood, McIlvaine & Co (*Letters* 2: 88).[47] The stories were also published in Germany by Tauchnitz which, unlike Petherick, did reset the text of the first edition, but Hardy claimed in a letter that it is "word for word the same" as the English edition, so any variations that do exist were not approved of or even recognized by him (*Letters* 1: 248).

[46] See "Revision History: The Wessex Edition (1912)" beginning on p. 134.
[47] For more on E. A. Petrick & Co., see Alison Rukavina's "A Victorian Amazon.com: Edward Petherick and His Colonial Booksellers' Agency," especially p. 111.

In lieu of the *édition de luxe* planned by Hinkley, Harper and Brothers released the Autograph Edition of Hardy's novels in the United States in 1915. The novels that were not under copyright in America were printed from stereotypes of the Wessex Edition, but for the later volumes—including *A Group of Noble Dames*—the type was reset in America. Hardy read proofs of this edition with the help of Florence Dugdale, and Grindle and Gatrell's study indicates that *Tess of the d'Urbervilles*, at least, contains some authorial substantive revisions, although without surviving proofs Hardy's revisions cannot be absolutely differentiated from Dugdale's (*Tess* 70-1).

It does not appear that Hardy read proofs for *A Group of Noble Dames* for any edition published after the Autograph Edition. He kept track of "misprints and oversights" in some of his volumes of the Wessex Edition at Max Gate, and according to Grindle and Gatrell, some of these notes were incorporated in the Mellstock Edition of 1919 and the revised Wessex Edition of 1920 (*Tess* 23-4). Hardy's copy of *A Group of Noble Dames* is held at the Dorset County Museum, but it does not contain any notes for revision. "Eliz. Horner" is noted next to the title of "The First Countess of Wessex," but none of the other stories are marked or annotated in any way. The pages are uncut for "The Lady Penelope," "The Duchess of Hamptonshire," and pages 217-222 of "The Honourable Laura," indicating that Hardy possibly did not even read through the entire collection in preparation for its later publications.[48] In the stories collated for this study, the changes that appear in the Mellstock Edition (1920) are almost entirely matters of

[48] The text that is sealed corresponds with "him ... for——'" Laura 307.17-310.4.

punctuation and spelling,[49] compositorial errors,[50] and the correction of previous compositorial errors.[51] There is one substantive change from "in" to "into."[52]

In March of 1928, the four short story collections were reset and published posthumously in one volume by Macmillan. Hardy most likely had very little input on this volume, either in terms of revision or styling. Even the non-chronological order in which the collections were presented (*Wessex Tales*, *Life's Little Ironies*, *A Group of Noble Dames,* and *A Changed Man*) was chosen by Frederick Macmillan, rather than Hardy himself. On 27 September 1827, Hardy told Macmillan that the Wessex Edition was "the most correct to print from," and judging by this letter, he only offered to make adjustments to bring the Preface and Introductory Notes up to date (*Letters* 7: 76). Nevertheless Millgate mentions that Hardy was "rereading, and reconsidering, some of his short stories in preparation" for the collected volume, and a note in Millgate's *Biography Revisited* suggests that he may have indicated revisions in his copy of *A Changed Man* (Macmillan 527, n31). There were a small number of variants introduced to *A Group of Noble Dames* in *The Short Stories of Thomas Hardy,* including one substantive change—the correction from "eldest" to "elder" in "Squire Petrick Lady"—and several adjustments to the punctuation of dialect speech such as "shan't" instead of "sha'n't" (Petrick 225.8, Countess 171.6). However this is not marked on Hardy's copy of the Wessex Edition. It is entirely possible that some of the changes made for the Mellstock Edition and collected *Short Stories* are authorial in origin. They are included in the apparatus for the edited short stories, allowing readers to come to their own conclusions as to their likely source. Regardless, the Wessex

[49] See "plain" Countess 202.9, "desireable" Countess 207.6, "grey" Petrick 233.3, 239.5, Hamptonshire 261.1 and Laura 285.19, and "well-nigh" Hamptonshire 274.4.
[50] See "prompitude" Countess 206.5, "Mrs" Countess 207.12, and "tones" Hamptonshire 274.7.
[51] See "weeks" Countess 175.22 and "dose" Countess 195.14.
[52] Petrick 232.1.

Edition is certainly the last completely revised publication of *A Group of Noble Dames*, and was considered by Hardy to be the definitive version at the end of his life.

REVISION HISTORY

Hardy was a meticulous editor of his own work, making revisions for new editions whenever it was economical and feasible for him to do so. His surviving manuscripts, while being generally readable, are marked by multiple layers of revision, usually revealing at least three and sometimes more distinct readings or stages. The six core stories of *A Group of Noble Dames* are no exception, with revisions in Hardy's hand on every page but one.[53] Hardy's novels and short stories typically first saw print in serial magazines, but research into Hardy's writing method suggests that he also considered this to be a stage of development in his ongoing creative process, rather than the first iteration of a more-or-less finished product.[54] For the novels, this was partly because the serializations began before Hardy had finished writing the story, so any unexpected developments in the plot or characters would affect the material that had come before. For *A Group of Noble Dames*, the collected stories take on new meanings and significance that are not apparent in their serial publications—especially the four that were published individually prior to the *Graphic*. "The First Countess of Wessex" was especially heavily revised, to the extent that it is arguably a different story in the first edition than it is in its serialized form. In "The Duchess of Hamptonshire," the amalgamation of "The Impulsive Lady of Croome Castle" and "Emmeline; or, Passion vs. Principle" creates a version that is both more refined than the former and more morally complex than the latter. Even the stories that were not as heavily revised, like "The Lady Penelope," are altered by the lens of the framing narrative,

[53]The only page without revision occurs in "Anna, Lady Baxby" (MS. 77).
[54] For Hardy's attitude toward his serials and their relationships to the first editions, see *Creator* 56-8.

which encourages readers to consider the implications of the narration itself; the rumors that fracture Lady Penelope's marriage, which Hardy expanded upon in the first edition, acquire new significance alongside the commentary of the storytellers. If, as Kristin Brady has argued in *The Short Stories of Thomas Hardy*, the collection as a whole hinges upon the interrelationships between the ten stories, then the first edition with its revised and expanded framing narrative logically marks the earliest version of the complete work (See Brady 53-4).

Hardy revised most of his novels between 1894 and 1896 for Osgood, McIlvaine's collected edition and the concurrently published Macmillian's Colonial Library, but he merely corrected two spelling errors and a missed quotation mark in the existing first-edition plates of *A Group of Noble Dames,* possibly due to time constraints as detailed in the "Writing and Publication History" section of this introduction.[55] As a result, *A Group of Noble Dames* was not revised as extensively after the first edition as some of Hardy's other novels and short story collections. The collection was only revised in its entirety once, for Macmillan's Wessex Edition in 1912, when Hardy made slight changes to all ten of the stories. Although few in number, these revisions reflect the changing moral standards of the twentieth century and the stability of Hardy's reputation, which had been established by this time as one of the principle voices of the Victorian era. Now relatively insulated from the censorship that affected his earlier career, Hardy was able to make the sexual undertones of his stories more explicit in 1912, and some of the veils were lifted between the fictional families and their historical counterparts.

All of the substantive and accidental variants are recorded in the apparatus for the edited texts presented in this study, so readers are free to reconstruct Hardy's stages of revision for

[55] See "Writing and Publication History: Macmillan's Colonial Edition (1894)" p. 82.

themselves. Some of the changes that conform to a larger pattern or reveal Hardy's mindset at each stage of publication are discussed here in greater detail.

Manuscripts and Serializations

The Manuscripts of "Squire Petrick's Lady" and "The Lady Penelope'

Even though none of the surviving manuscripts of *A Group of Noble Dames* are fair copy, in every case Hardy already had a clear idea of where the story would lead before he sat down to write. Even the most crowded sheets with multiple extensive layers of revision leave the plot unchanged.[56] For this reason, the manuscripts for the short stories provide a narrower perspective on Hardy's revision process than the manuscripts for his novels; the larger scope and the pressures of serialization meant that his novels were being penned and even published while unwritten events were still coming together in his mind.[57] For his short stories, Hardy was able to focus more strictly on the thematic unity of the project. When two or more manuscripts from *A Group of Noble Dames* are compared together, patterns of revision provide insight into the aspects of his writing that remained at the forefront of Hardy's consideration even after the plots had been determined. One of the most persistent incentives for revision throughout these manuscripts was the constantly shifting interplay between artistic embellishment and historical accuracy.

Hardy wrote "The Lady Penelope" before he had any definite plans about what kind of story he would send the *Graphic* the following year, but its manuscript composition bears some

[56] The exception to this would be the blue pencil in "Squire Petrick's Lady" discussed in "Writing and Publication History: Bowdlerization and the Manuscript" above (pp. 47-58), but because Hardy intended to restore this material it doesn't really qualify as a change in the intended plot.

[57] For examples of revisions to plot arrangements in Hardy's longer manuscripts, see Chapter 3, "The Manuscript of *The Return of the Native*," in *Hardy the Creator*.

similarity to that of "Squire Petrick's Lady" based on their use of Hutchins as a framework. As was previously discussed in the chapter on the "Writing and Publication History" of the collection, "The Lady Penelope" is especially firmly grounded in Hutchins's record of Penelope Darcy. Most of the key plot developments are based on Hutchins's history, though Hardy invented the characterizations and the disastrous gossip that would lead to Penelope's estrangement from her third husband. Relatively speaking, "Squire Petrick's Lady" is more removed from the source material, though still clearly inspired by details in Hutchins. The eponymous squire's shrewd grandfather was based on an eighteenth-century attorney and steward by the name of Peter Walter who, like the elder Petrick, used his position to consort with the upper classes, lend them money, and allegedly engage in practices of questionable legality, including forgery. By these means, he managed to acquire a large number of estates, which he ultimately bequeathed to his grandson and namesake, like the Petrick of Hardy's tale.[58] Hardy's preface to the 1896 Wessex Novels edition describes how, when reading Hutchins, he found inspiration from "the careful comparison of dates alone—that of birth with marriage, of marriage with death, of one marriage, birth, or death with a kindred marriage, birth, or death" (Preface v). In the case of "Squire Petrick's Lady," the significant dates are those of a death and a will. Hutchins notes that Peter Walter left his numerous properties to "his eldest grandson Peter, and his issue male" in a will dated 26 December 1744; he also notes that Peter Walter died in 1745.[59] These dates suggest a possible hidden drama, potentially a last-minute change or disinheritance. The rest of the story was doubtless built around that framework—including Petrick's supposedly

[58] Astute readers may have picked up on these similarities because there was literary precedent for satirizing Walter; he had previously been skewered by the pens of Fielding and Pope, among others. Fielding used him as a model for the steward Peter Pounce in *Joseph Andrews*, and Pope mentions him by name in *Imitations of Horace* and *Moral Essays*.

[59] For genealogy and other information on Peter Walter, see Hutchins III, pp. 671-2, and Nichols pp. 1-3.

illegitimate son, the boy's presumed aristocratic bloodline, Petrick's gradual acceptance of, then pride in, then obsession with the boy, his forging of the updated will, and finally the disappointing revelation that Robert was his son after all.

As he imbued Hutchins's history with his own imaginings, Hardy was faced with the familiar question of how far he ought to distance his text from the source material. The process was familiar because he encountered it in every iteration of Wessex, which Gatrell describes in *Thomas Hardy's Vision of Wessex* as "the real transformed by Hardy's assimilative vision into something that is at once more and less than the real" (45). History, geography, and genealogy worked in tandem with fiction to take on new significance. Hardy was deliberate about altering the names of Dorset locations and families, but he still left enough similarities to suggest the connection to readers who were familiar with the originals. The extent to which he obscured his sources varied widely across different stories and was being determined even as he wrote. In the opening paragraph of "The Lady Penelope" Hardy made many small adjustments to his account of Wolveton house, mostly to improve accuracy or strengthen the connection to Hutchins's description of the same; he removed an inaccurate mention of turrets, and like Hutchins he added a reference to the size of the windows, although he focuses on their mullions while Hutchins discusses their variety. Hardy also changed the word "clipt" to "'shorn' of its surrounding estate," to evoke a pastoral atmosphere (Penelope 242.8-11). Perhaps especially because he didn't give Wolveton a name by which it might be recognized, Hardy refined his language in describing it. At the bottom of the same page, Hardy made at least six layers of revision as he introduced Penelope's three suitors. First, they were all baronets; then new baronets; then gallant knights; then gallant and honoured knights. Only then did Hardy give their names, in slightly altered but clearly recognizable forms. Finally he added the epithet "well-known" for Sir

Drenghard, the owner of the aforementioned manor house. This painstaking approach to weaving historical information into his fiction shows the consideration that Hardy put into the task.

"Squire Petrick's Lady" does not have as many historical figures, and the manuscript doesn't contain as many revisions to Hutchins's material as "The Lady Penelope," but Hardy was clearly considering his naming conventions as he began the story. The first sentence of the surviving manuscript contains the cancelled surname "Peters," more clearly identifying the historical Peter Walter, but Hardy changed it to "Petrick" interlineally (Petrick 224.9). He made this change fairly soon—the name Petrick appears unrevised on the following page. Penelope's name also appears interlineally the first time it is used, on the third page of the manuscript. The original reading here is the noncommittal: "the beauteous Lady" (Penelope 245.9). Hardy may have been unsure about whether he would slightly alter her name, as he did with the surnames of her suitors, though he decided against it. Curiously, he must have been using his copy of Hutchins for the names and possibly other details in "The Lady Penelope" rather than relying on notes, because when he introduces the Trenchard family, he alters his phrasing to replicate Hutchins exactly. The initial manuscript reading begins "the ancient family," but then Hardy reached the end of the line, stopped, and consulted Hutchins to find the historical form of "Trenchard". Upon finding it, he crossed out "family," added "and" above it, and continued on the next line to replicate Hutchins' phrase, "the ancient and knightly family" of the Drenghards (Penelope 242.13).[60] This revision is clearly a conscious incorporation of Hutchins' phrasing as well as his historical data.

As the change from "Peters" to "Petrick" suggests, the manuscript revisions of "Squire Petrick's Lady" usually move away from historical correctness when dealing with material from

[60] See "Writing and Publication History: The Lady Penelope (1890)" p. 34, above.

Hutchins, instead distancing the reading from Hardy's source material. The bulk of the material that Hardy acquired from Hutchins for this story was used to describe the elder Timothy Petrick in the first three paragraphs. The first two paragraphs are only lightly revised and describe the business, lands, habits, and character of the man in his younger days. The third paragraph lists his surviving family members toward the end of his life and the contents of his will. This is the first of two sections describing two different wills that the elderly Timothy Petrick creates. The second will is made in response to his grandson's discovery that the newborn heir to the Petrick fortune is illegitimate. The elderly and younger Timothy Petricks both agree that the child, Robert, should be cut out of the inheritance, and the grandfather, an unscrupulous lawyer, achieves this by producing a new will.

These passages required some legal knowledge for their composition, and apparently they gave Hardy pause, because he revised both sections significantly. Each variant describes the conditions of an entail, a provisional inheritance that made the beneficiary a proprietor of the estate for life, with the stipulation that the property must then be passed down according to the terms established in the entail—usually through the male line, though this was up to the testator. This arrangement allowed landowners to control who would receive the property in future generations, and it prevented profligate heirs from squandering the family fortune by breaking up or gambling away the estate. Entailed estates were the property of the title-holder only during his or her lifetime, and therefore could not be sold or seized by creditors.[61] The alternative to this, called "fee simple," meant that the beneficiary had full ownership of the property to do with

[61] Ironically, Timothy Petrick acquired his extensive property by buying up mortgages from landowners who held their property in "fee simple". Essentially, by putting an entail in his will, the elderly Squire Petrick was preventing his grandsons from losing the property in the same way that he himself acquired it.

what he or she liked, including selling it, splitting it up, or choosing an heir free from any limitations.[62]

The reasons that Hardy made these changes can be most clearly understood when the two paragraphs are compared together according to their order of revision. For this purpose, the variant readings are produced in Table 4 below:

Table 4: Variant Manuscript Readings for the Entail in "Squire Petrick's Lady"[63]

	MS1	**MS2**	**MS3**
A: Petrick 225.9-10	By his will the old man had **bequeathed** the whole of the estates to his **eldest** grandson, & his issue male, failing which to that grandson ~~absolutely~~	By his will the old man had **created an entail, devising** the whole of the estates to his **elder** grandson, & his issue male, failing which to **his younger** grandson **& his issue male, failing which to remoter relatives who need not be mentioned now**	By his will the old man had created an entail**, (as I believe the lawyers call it)** devising the whole of the estates to his elder grandson, & his issue male, failing which to his younger grandson & his issue male, failing which to remoter relatives who need not be mentioned now
B: Petrick 227.8-10	----------	he executed another will, limiting the ~~inherit~~ entail to Timothy his grandson for life, & after him to his other grandson Edward & Edward's heirs.	he executed another will, limiting the entail to Timothy his grandson for life, **& his male heirs thereafter to be born:** after them to his other grandson Edward & Edward's heirs.

The reading labeled A and MS1 was not continued in the manuscript; "absolutely" is crossed out, and A:MS2 resumes with "& his issue male" on the same line., with the other changes being added interlineally. A:MS1 is unique among the readings presented here because it leaves open

[62] For further information on entail and fee tail, including examples from British literature and philosophy, see Jamoussi, pp. 12-17.
[63] Changes are marked in bold. ~~Stricken words~~ were deleted and the MS continued on the same line.

the possibility of Petrick gaining ownership of the estate in fee simple if he had no male issue in the eyes of the law—although, of course, he does. Interestingly, A:MS1 is historically accurate. According to Hutchins, the younger Peter Walter inherited his grandfather's properties under these conditions, and because he had only one daughter and no sons, he gained absolute ownership over the property, which he chose to leave to his brother Edward rather than his daughter.[64] In changing the terms of the entail to A:MS2, Hardy also removed the third brother from his story, further distancing his story from the source, but in the process simplifying the inheritance. A:MS3 makes no change to the terms of the will; the aside, "as I believe the lawyers call it," was included in the table for the sake of completion.

It might seem strange that Hardy altered the first will at all, considering that Squire Petrick in his story had a legal heir and therefore the results in every case would be the same. Story-wise, the second will had to be entailed away from Robert in order to create Squire Petrick's internal conflict as his feelings about the boy changed. If the grandfather Timothy Petrick had originally created an entail with no contingency for the absence of male heirs, in all probability, he also would have been willing to leave the estate to his grandson fee simple, which would be a much more straightforward process than the entail in B:MS2, which cuts out the younger Petrick's children. This would leave Petrick free to devise the property to whomever he wished, and there would be no story worth telling. B:MS2 introduces its own problems, however, as it excludes any legitimate children that Petrick might have from a future marriage, and it also invites unwanted questions about why Squire Petrick's child was deliberately excluded from his great-grandfather's will. Hardy skillfully resolved this in B:MS3. The added line "& his male heirs thereafter to be born" technically disqualifies Robert, but to those unaware of young

[64] The line in Hutchins is: "Peter, who died in October 1753, leaving Anne, an only daughter, aged 15, by will in 1752 leaving these estates in reversion to Edward ... and his issue" (3: 673-672).

Robert's perceived illegitimacy, it would appear that the elder Petrick on his deathbed simply forgot about the very recent birth of the boy, or perhaps had not yet heard the news, and therefore made an unfortunate error in wording.

In comparing the manuscript revisions of "Squire Petrick's Lady" with "The Lady Penelope," an unexpected commonality comes to the fore. Inheritance—social, legal, and biological—is of central importance to the plot of "Squire Petrick's Lady," and the actual historical details of the Walter family are only incidental, so unsurprisingly Hardy freely changes details from Hutchins to improve the inheritance plot. Lady Penelope is, to a greater extent, a fictionalized retelling of historical events. On the surface, inheritance has little to do with it; less, even, than in many of the stories of *A Group of Noble Dames*. Penelope's attractive qualities are her charm and wit; she "possessed no great wealth, it was said, but was sufficiently endowed"; her suitors are of equal rank; and she dies without a living child (Penelope 243.3-4). It is surprising, therefore, that one of the most frequent changes Hardy makes, both within the manuscript pages and to Hutchins's history, has to do with Penelope's family and her inheritable property.

The real Penelope Darcy was an heiress, and the daughter of an heiress, "Mary, countess of Rivers, daughter of Sir Thomas Kitson, of Hengrave" (Hutchins 3: 329). Through her mother, Penelope inherited Hengrave House, in Suffolk. As Hutchins notes, she had children with Sir John Gage, and Hengrave House then passed on to the Gage family. This is all excluded from Hardy's story, presumably to justify keeping it in Wessex after Sir George's death. The original manuscript reading has Penelope living near the Drenghards with her father, her "only living parent" (Penelope 243.4-6). The story continues in this way until Penelope is near death. The original manuscript reads: "At length, however, the Lady Penelope's medical attendant

addressed a letter to Sir William, requesting him to come back to her if he wished to see her alive; since she was wasting away of some mysterious disease, which seemed to be rather mental than physical" (255.3-6). At this point, Hardy made two major changes to Lady Penelope's familial status: he added the still-born child, and he changed Penelope's only living parent to "her mother, the Countess" (243.4-6). Both of these were added interlineally, with Penelope's mother taking the place of the medical attendant, and then the manuscript continues from the same line to say, "It was evident that his mother-in-law knew nothing of the secret, for she lived at a distance" (255.6-7). Hardy later returned to the beginning of the story, where he made seven substantive changes to place Penelope and her mother at the house of an unnamed relative.[65]

Based on the pen used, it appears that Hardy also clarified that the current-day Drenghard family was now extinct "in the male line" at the same time (242.13). This is interesting in the context of Penelope's mother being added to the story. Hardy had already written a substantial portion of *Tess of the d'Urbervilles*, and likely had a heightened consciousness of the rule of primogeniture and its silencing effect on women and younger sons in the historical record. Although he keeps many details of the story as Hutchins tells it, by excluding Penelope's children and her inheritance of Hengrave House he is also erasing a highly significant moment in the Gage family line—their acquisition of the family estate. He seems to acknowledge this in the serialization, when he adds that Sir William Gale's home was "but a mean and meagre thing" before he married Penelope (247.14). By changing historical particulars, Hardy was able to call attention to certain themes and ideas while streamlining details that were not essential to the story he was telling, but this required him taking some artistic license with the source material.

[65] See Penelope 243.1-2, 243.4-5, 243.5-6, 243.12-244.1, 244.7.

As always, while refining the details of his fiction as it stood in relationship to his Dorset sources, Hardy was also considering how his stories influenced or expanded upon Wessex. He revised two place names in the manuscript of "Squire Petrick's Lady," and both are worthy of mention. The first is the title of the nobleman with whom Annetta is enamored, who was initially identified by Hardy as the Marquis of Trantridge (229.9). Readers familiar with Hardy's works will recognize Trantridge as the home of Alec d'Urberville in *Tess of the d'Urbervilles,* which Hardy had half completed.[66] If Hardy had not altered this manuscript reading before the serial publication, it would have been the first reference to Trantridge published in his work; however he changed the Marquis' title while revising his manuscript. Perhaps he wanted to avoid any suggestion of similarities between Alec d'Urberville and the Marquis. As Simon Gatrell points out in the online companion site to *Thomas Hardy's Vision of Wessex*, "Barbara of the House of Grebe" actually did introduce the Chase into Wessex, creating a "slight parallel between Barbara's ride with Lord Uplandtowers after her failed elopement, and Tess's ride with Alec through the Chase". Geographically linking the Marquis with Alec d'Urberville and Lord Uplandtowers might suggest a similarly predatory nature in the former, thus giving credence to the suspicion that Annetta's confession might have some truth to it. Perhaps for this reason, Hardy altered his manuscript, making the object of Annetta's fancy the Marquis of Chrisminster, the spelling of which was changed to the more familiar Christminster in the first edition.[67]

The other change to Wessex locations in the manuscript of "Squire Petrick's Lady" occurs when Timothy Petrick first meets Annetta's childhood doctor. The doctor hails from Annetta's birthplace, where Timothy Petrick "had seen, courted, and married [Annetta] in a high

[66] The Trantridge of *Tess* is generally understood to be modeled after Pentridge, although Simon Gatrell proposes in *Thomas Hardy's Vision of Wessex* that in early drafts of the novel it may have referred to Tarrant Hinton (65).
[67] For relationship of "Chrisminster" with the Christminster of *Jude the Obscure*, see the section on "Revision History: The First Edition" p. 128.

tide of infatuation" (226.5). The original manuscript identifies this location as Melchester, which Hardy described in *Tess of the d'Urbervilles* and *Jude the Obscure* as a "steepled city," and "a quiet and soothing place, almost wholly ecclesiastical in its tone" (Petrick 236.10; *Tess* 533; *Jude the Obscure* 158). This hardly seems the location for a whirlwind romance, and indeed Hardy changed the doctor's origin to Bath almost immediately; the original manuscript entry just a few lines down reads "the Bath physician" (Petrick 236.14). At some later point, Hardy changed the doctor's origins once again from Bath to Budmouth. While all other alterations to Annetta's birthplace are made in pen, this change is written in pencil, as is the alteration of the Marquis' seat from Trantridge to Chrisminster earlier in the manuscript, suggesting that these revisions were made at the same time. If Hardy did in fact delete the reference to Trantridge to avoid suggesting a similarity between the Marquis and Alec, perhaps he gave Annetta the same birthplace as the imaginative Eustacia Vye in order to indicate a parallel between the two women. Budmouth, which was based on the fashionable coastal city of Weymouth, was also a suitable background for a sudden courtship and marriage. It appears in many of Hardy's works, often as the setting for romance. In *The Well-Beloved*, Jocelyn meets Marcia Bencomb at Budmouth, where they are forced to find shelter from a storm underneath a boat, and Weymouth appears in Hardy's poem "Great Things" as a place for "Joy-jaunts, impassioned flings, / Love, and its ecstasy" (Gibson 474-5).

While the first edition of *A Group of Noble Dames* and every subsequent published copy bears the "Budmouth" reading, Hardy made another change to the manuscript which also appears in both of the serialized versions of the story. At some point in the revision process, Hardy crossed out the Wessex term "Budmouth" (again using pen) and wrote in the city's Dorset name, "Weymouth". In *Thomas Hardy's Vision of Wessex*, Gatrell calls this pattern of revision "almost

inexplicable," considering that two years previously Hardy had changed all mentions of "Weymouth" in the serial version of "The Distracted Preacher" to "Budmouth" for its collection in *Wessex Tales*. In general, Hardy was consolidating Wessex geography and terminology around this time, so this variation from his normal practice is indeed puzzling. Shortly before writing the core stories of *A Group of Noble Dames*, Hardy completed "The Melancholy Hussar," which would later be collected as part of *Life's Little Ironies* in 1894 and then *Wessex Tales* in 1912. This ill-fated romance was told to Hardy personally when he was fifteen by a seventy-five-year-old woman identified by the name of Phyllis. Martin Ray demonstrates how Hardy supplemented his memory of the story with notes from a newspaper clipping in the *Morning Chronicle* of 4 July, 1801, at times including sections from his printed source almost word-for-word (Ray 31). Due to its fidelity to the source material, Hardy considered this story to be a historical narrative in the vein of *The Trumpet-Major*. In the serializations of "The Melancholy Hussar" and *The Trumpet-Major,* Hardy used the real name of Weymouth. Even when he altered the name to its Wessex counterpart for the collected Wessex Novels edition in 1895 and 1896, Hardy steered away from explicitly writing "Budmouth" as much as possible. Instead, as Gatrell explains in *Thomas Hardy's Vision of Wessex*, "Whenever Weymouth was mentioned in a magazine version of the story Hardy replaced it not with Budmouth, but with a phrase like 'the watering place.' He does the same as far as possible in *The Trumpet-Major*" (131). It is not likely that Hardy considered "Squire Petrick's Lady" to be historical; its events were almost entirely invented by him. There is no straightforward or fully convincing reason for Hardy to have made this change, but possibly, at the time of writing the stories, Hardy's frequent referencing of Hutchins made him inclined to use the real name of at least one location in

Wessex for the serialization—as indeed he had suggested in a letter to Osgood for "The First Countess of Wessex" (*Letters* 1: 181-2).[68]

It goes without saying that all of Hardy's revisions in the manuscripts of "Squire Petrick's Lady" and "The Lady Penelope" do not concern this balancing of artistic license with historical and geographical fact; in all manuscripts that are not fair copy, he makes alterations for style and clarity. These changes are too numerous to list here, and like all substantive variants they are included in the footnotes to each story. Nevertheless, representative examples may be useful for the sake of demonstration, and so two passages have been selected from "Squire Petrick's Lady" to show how Hardy would replace colorless words with more descriptive alternatives. After hearing his wife's confession, Timothy Petrick originally "went" to his grandfather's deathbed, where he disclosed his wife's story, "adding that his grandfather … must" change the conditions of his will to cut out the supposedly illegitimate child (227.3-5). Hardy later went back and altered these phrases, so that Petrick "hastened" to his grandfather's bedside, "beseeching the aged man" to "bestir himself" at this final hour. The anxiety and swiftness behind Petrick's actions become more vivid in the revised version. Hardy also returned several times to the moments leading up to the pivotal scene in which the younger Timothy Petrick changes the date on his grandfather's will. The first manuscript reading is straightforward in describing Petrick's motivations, simply stating, "He looked at it night after night, & wished it had been the second & not the first" (235.8-10). Through a series of changes, Hardy enriches this description, so that the final manuscript version reads, "Night after night when the servants were all abed, & the click of safety locks sounded as loud as a crash he looked at that first will & wished it had been the second & not the first." By lengthening the sentence and moving the

[68] See "Writing and Publication History: 'The First Countess of Wessex' (1889)" p. 30 above.

action to the end, Hardy allows the reader's anticipation to build. The suspense in this scene emphasizes the importance of Petrick's final decision to forge a later date on the existing will. With this action, Petrick secures his son's inheritance of the family estate, while also establishing his own place in a long line of forgers and felons, thereby merging the twin themes of legal and personal heredity. By elaborating on Petrick's mindset leading up to the two changes to his grandfather's will—the first ousting young Robert, the second reinstating him as heir—Hardy endows these moments with a sense of urgency that they initially lacked. Such changes are typical of Hardy's revision practices, as he was constantly evaluating the artistic quality of his work, not only in his manuscripts but in published versions as well.

In his notes from 1890, Hardy writes that "Art is a disproportioning—(i.e., distorting, throwing out of proportion)—of realities, to show more clearly the features that matter in those realities, which, if merely copied or reported inventorially, might possibly be observed, but would more probably be overlooked. Hence 'realism' is not 'Art'" (*Life* 239). His manuscripts for *A Group of Noble Dames* demonstrate how Hardy continuously re-envisioned the proportions of reality in his stories, making small and large changes to his written work in order to draw out or diminish certain features, and provide what, in his Preface to the Wessex Novels edition, he calls "the touch of nature" to "the pages of county histories" (v).

Serialization of "Squire Petrick's Lady"

Most of the changes that Hardy made for the *Graphic* are bowdlerizations to rid his story of what the *Graphic* directors considered inappropriate subject matter. In "Squire Petrick's Lady," all references to Annetta's imagined extramarital affair were removed. Instead, her deathbed confession reveals that her recently-born baby died shortly after its birth, and in desperation she exchanged her child with the baby of a poor woman. As in the original, Timothy

Petrick agrees to raise the child, but he advises his grandfather to disinherit the boy. In this version, however, Robert is no longer supposed to be descended from a noble bloodline, so all passages relating to the Dukes of Hamptonshire are removed from the story. The plot depends entirely on a relatively minor detail from the original, in which one of Timothy Petrick's ancestors was "transported for life for mistaken notions on the signing of a will," a fact that mortifies Timothy Petrick because he believes the negative qualities of his ancestors have been passed down genetically through the Petrick line (224.13-4). As in the original version, Petrick gradually comes to accept and then appreciate that the child is not his blood relative, until he finally forges the first will so that it appears to be the more recent document. After Petrick discovers Annetta's inherited tendency to wild imaginings, young Robert is expelled from school for forging a schoolmate's signature in order to borrow money, and Petrick's fears are confirmed. In the *Graphic* version, this inherited propensity to forge documents is the sole reason for Petrick's dual changes of heart concerning the boy; Petrick's faith in a cultural and intellectual elite plays no part in the British serialization. This alteration removes the thematic link tying "Squire Petrick's Lady" to the rest of the collection about the Dorset aristocracy. It also considerably changes the meaning of the story. Instead of critiquing the other storytellers' fascination with the nobility, the censored version is merely what Martin Ray terms a "mildly ironic story of a disappointed father" (Ray 125).

While the bowdlerization of "Squire Petrick's Lady" unquestionably forfeited much of the story's believability, the changes are a testament to Hardy's ability to efficiently revise his work when his publishers called for it. In his 25 June letter detailing the bowdlerization that would be required to publish *A Group of Noble Dames*, William Locker described "Squire Petrick's Lady" and "Lady Mottisfont" as "hopeless" and suggested that Hardy might have to

rewrite the stories entirely (*Creator* 81-2).[69] In spite of Locker's misgivings, Hardy was able to remove all objectionable material while adding relatively little new text. The manuscript version of "Squire Petrick's Lady" contains 3,509 words, including the frame narrative; for the *Graphic* publication, Hardy deleted 1,441 words or 41 percent of the word count originally sent to the compositors. Half of the deleted material comes from a block of text in the middle of the story that describes Petrick's research into the lives of the Dukes of Hamptonshire, his shame concerning his own family, and his ambivalent feelings about his brother's marriage to the daughter of a viscount. Interestingly, Hardy chose to retain two sentences within the otherwise deleted block of text that remain relevant to the bowdlerized story, in which Petrick realizes, "So far … from cutting off this child from inheritance of my estates, as I have done, I should have rejoiced in the possession of him" (232.2-4). This salvaging of a few lines of material within paragraphs of deleted text is a testament to what Martin Ray calls "Hardy's typical economy in revising" (Ray 127).

As further evidence of this economy, Hardy was able to fill in the missing holes of the bowdlerized narrative with only 413 new words, restricted to two distinct passages: Annetta's confession to switching the infants and Petrick receiving the news of young Robert's transgressions at school. While his ability to revise the story in a manner that required very little new material is evidence of Hardy's efficiency as an editor of his own work, it is also a sign of his antipathy toward the serial publication. He appeased his editors' prudery with very little additional creative labor, but in doing so he resigned himself to publishing, in serial form at least, a story which he self-referentially identifies as "a tissue of improbabilities" (237.15). It seems Hardy felt the integrity of the British serial was largely out of his hands, and as a result he did

[69] The letter is reproduced in "Writing and Publication History: Bowdlerization and the Manuscript" pp. 43.

not devote further attention to its revision after meeting his publishers' requirements for bowdlerization.

Perhaps because of his disregard toward the serial publication of his story, Hardy made very few substantive changes for the *Graphic* that are not related to bowdlerization. Six substantive changes to the text of the story are retained in all later editions, and all but one of these retained changes consist of the simple alteration or deletion of a preposition, pronoun, article, or a short adjective, such as the change from "gone so many years" to "gone many years" and the deletion of "the" in "the inheritance of my estates" (225.3).[70] There is only one substantive alteration to the *Graphic* that was meaningful and was retained in all later editions of the story. The manuscript reads that Petrick changed his grandfather's will after "having had the boy's company for hours." The *Graphic* and all consecutive versions state that Petrick undertakes this action after "having enjoyed the boy's company for hours" (235.11). Although slight, this change is significant in suggesting that Petrick was ultimately driven to commit this crime because of his emotional attachment to the boy; his theories on genetic inheritance are attempts to rationalize his feelings for a son that he believes is not his own. By the story's end, however, this rationalization grows to eclipse his emotional attachment in an ironic reversal. Hardy perhaps made this minor change in wording to the *Graphic* text because he was forced to delete an earlier passage from the manuscript that makes Petrick's initial motivations clear. In the unbowdlerized versions of the story, Petrick comes to feel affection for the child before he realizes that the boy was named after the Marquis of Christminster. With this realization, "the justification for his weakness in loving the child—the justification that he had longed for—was afforded by now in the knowledge that the boy was by nature, if not by name, the representative

[70] See also 232.2, 235.9, 235.11, and 236.14.

of one of the noblest houses in England" (231.3-7). In deleting all references to the Dukes of Hamptonshire from the *Graphic* version of the story, Hardy was forced to cut this line, which explicitly states that Petrick's affection preceded the genetic justification for his feelings. In changing "had" to "enjoyed," Hardy clarifies Petrick's motivations and thereby enhances the irony of Petrick's eventual change in attitude toward his son.

One substantive variant is unique to the *Graphic* alone and not related to bowdlerization. In the manuscript, when Petrick struggles with his ambivalent feelings after discovering that the boy is in fact his biological son, he exclaims, "Why cannot a thing be itself and something else likewise!" (240.1-2). Hardy was apparently unsatisfied with this line, because he altered it three times; in the *Graphic*, the line reads, "Why cannot this boy be mine and somebody else's likewise!" While the new version is decidedly less vague than the manuscript reading, Hardy was apparently not entirely happy with it. He cut the line altogether for *Harper's Weekly* and retained the more theoretical tone of the manuscript for the first edition, where the line reads, "Why cannot a son be one's own and somebody else's likewise!" This is consistent with several other phrases that Hardy revised differently on the three separate sets of *Graphic* proof sheets that were used as printer's copy for the *Graphic*, *Harper's Weekly*, and the first edition. Both the *Graphic* and the manuscript, for example, state that the elder Timothy Petrick had fallen ill, "for death, as it seemed, on account of his age" (225.9). For the American serialization, Hardy changed this to "in view of his age," and in the first edition, he wrote "considering his age".[71] It's possible that Hardy was unhappy with the phrasing in these passages and went through several alternatives before settling on a reading that pleased him, as can be frequently seen in his manuscript revision. On the other hand, the infrequency of serial revisions that are retained

[71] See also 231.1 and 232.7.

word-for-word in the first edition suggests that Hardy probably was not marking all three sets of proof sheets simultaneously, and these slight changes may be evidence of his imperfect transcription of alterations from one set of proofs to another. Simon Gatrell suggests as much in *Hardy the Creator*, explaining that "we have sufficient evidence, from the manuscript of *Two on a Tower* for instance, that Hardy found it very difficult to revise identically two copies of the same text" (*Creator* 94). Regardless, the majority of the changes that Hardy made to the *Graphic* are limited to bowdlerizations.

The American serial version of "Squire Petrick's Lady" contains thirteen substantive changes, most of which can be thought of as improvements to style and clarity. Of these changes, seven are retained exactly in the first edition, five are altered differently in the first and later editions, and one was changed only for *Harper's Weekly*, reverting back in the first edition to the reading found in the *Graphic* and manuscript. In addition, five passages were shortened or cut out of the American serial altogether, even though there is no evidence that the editors at *Harper's Weekly* required Hardy to remove material because they deemed it offensive. These changes were most likely made without consulting the author in an attempt to end the story flush with the bottom of the page.[72]

Of the changes that were retained, the most puzzling perhaps is the alteration of the child's name from Robert in the manuscript and British serialization to Rupert in the American serial and all versions thereafter.[73] There is no immediately apparent reason for this change, but Hardy might have made it when he altered the family's ennoblement to the more recent "Restoration of the Blessed Charles" instead of the "wane of the middle ages" as the manuscript

[72] See "Writing and Publication History: Bowdlerization and the Manuscript" p. 52.
[73] Although the name appears fourteen times in the story, I have counted it as a single change when enumerating the authorial changes above.

reads. The name Rupert, the German form of Robert, was brought to England by Prince Rupert of the Rhine, noted for his military achievements in the Royalist forces during the English Civil War, where he fought for his uncle Charles I. There is no physical evidence for the hypothesis that these changes were made concurrently, because the section containing the line about the "Restoration of the Blessed Charles" was one of the abbreviated passages in *Harper's Weekly* and therefore does not appear in print until 1891. If accepted, though, this theory reinforces the assumption that Hardy did not intend to remove the abbreviated passages in the American serial, but that they were excised by the editors to fit the story to the space available. Hardy would have little reason to go through the effort of changing the name of the child to better align with the family's history, only to immediately remove the reference to the family's history before sending his proofs to the American publishers.

The Manuscript and Second Serialization of "Emmeline; or, Passion versus Principle'

The manuscript of "Emmeline; or, Passion versus Principle" is an outlier as Hardy manuscripts go, because it represents a stage of revision between two serializations rather than the initial period of composition. Its pages are very clean, likely because Hardy was rewriting from an earlier manuscript, or else a revised copy or proof sheets of *Light.* The sparse interlinear changes in the manuscript itself are almost all adjustments in syntax, word choice, and clarity, or else corrections of transcription errors. Because of the cleanness of the manuscript, and because Hardy did not see proofs for the *Independent*, the two documents can be treated together in relation to the development of the story. The main point of interest is not necessarily how or when Hardy made the changes, or even, in a general sense, why he made them, which has been discussed in the chapter on the "Writing and Publication History". Rather, this chapter discusses

the effects of several individual changes, and inquires why Hardy chose to retain some variants but not others in the first edition.

The most straightforward explanation, which has been mentioned in the previous chapter and put forth more fully by Ray, is that Hardy considered the changes that he made for the second serial to be bowdlerizations for the religiously minded readers of the *Independent*. After his experience with the *Graphic*, he may have been especially loath to accept any changes that were made to comply with a publisher's moral expectations. While none of the bowdlerization of the *Graphic* stories could be considered artistic improvement in even the slightest extent, the changes that Hardy made for the *Independent* are of varying quality. Furthermore, the stories in the *Graphic* demonstrate that Hardy tended toward economy when bowdlerizing his material. In every case, the changes that he made to appease the *Graphic* directors required little to no additional text. For "Emmeline; or, Passion versus Principle," Hardy significantly expanded his existing story in a manner atypical of his work that was demonstrably bowdlerized. It is very likely the case that Hardy left many of the *Independent* revisions out of his first edition because they oversimplified the characters and moral complexity of the questions that the story poses. While he made those changes in the first place to appeal to the *Independent*'s audience, it would be a mischaracterization of the creative investment that Hardy put into this manuscript to call it a bowdlerized form of the story.

In the first half of the story, which Hardy would not use as printer's copy for his first edition, the changes mainly add to the characterizations and actions of the four principle characters: Alwyn, Emmeline, Sir Byng Saxelbye, and Mr. Oldbourne. Their actions and relationships with one another are detailed more completely in the manuscript and the *Independent*, and their motivations for those actions are often explained outright, whereas the

Light version would allow the reader to form his or her own conclusions. In "The Impulsive Lady of Croome Castle," the mismatch between Sir Byng and Emmeline is implied to be partly a clash of personalities. Sir Byng is not portrayed in a sympathetic light even here; "he allowed his mind to linger by preference on the many graceless and unedifying pleasures which his position placed at his command," he could deploy a "good bomb-like oath" on occasion, and he "argued doggedly with the parson on the virtues of cock-fighting and baiting the bull" (259.2-5). He is portrayed as coarse and vulgar, whereas the docile Emmeline has an "inappetency" for vice (262.4). In the manuscript and later serial, Sir Byng's "graceless and unedifying pleasures" are catalogued more completely. He holds raucous dinner parties, where he discusses pranks and gambling with the "richer farmers and yeomen rather than with men of his own rank". He is also cruel to helpless people and creatures, directing his profanity at "tramp[s] and vagabond[s]." Although he is a baronet, he does not have the etiquette that his title might imply in this period when "the manners of the Regency ... were perhaps not quite extinct in the remoter shires of England" (258.7-8). Moral uprightness does not appear to run alongside the baronetcy in the Saxelbye family line, for although "some of them may, no doubt, have [led] lives of virtue and honor," the ennoblement the family was won through "intrigue" during the reign of George I (258.10). None of these changes introduced in "Emmeline; or, Passion versus Principle" appear in the first edition, suggesting that Hardy may have viewed the embellishment of Sir Byng's vices as a detraction from his work, pandering to an audience that in his estimation wanted moral issues to be clearly defined.

Readers may have wondered at Sir Byng's attraction to Emmeline, who is so timid and unassertive that she is later compared to "a mouse in a cell" (265.11). Hardy added a scene to the manuscript and serialization of "Emmeline" to show the intensity of Sir Byng's sexual desire. It

occurs during Sir Byng's portentous observation of a mole on his property, another meek creature that he intends to trap, "when the fair girl brushed past at a distance of a few yards, in the full light of the sun and without hat or bonnet" (262.11-12). The woman crossing into his sight unawares with her hair loose and radiant is a recurring image in Hardy's works, always associated with sexuality; Gabriel's initial glimpses of the hatless Bathsheba may come to mind, or Elfride, of whom Hardy wrote that, "You saw her hair as far as you could see her sex" (209). Sir Byng returns home and considers the portraits of his female ancestors, reflecting on the "important part those specimens of womankind had played" in the continuation of his family line. Later that night, after he had "drank rather freely, [he] declared to himself that Emmeline Oldbourne must be his" (262.16-7). In this added passage, Sir Byng's motive and its intensity becomes clear. It aligns with his earlier characterization of being vulgar and unthoughtful, but aside from the ominous but unstated implication of the mole, nothing here indicates that he will be actively cruel to his future wife; it is only further evidence of their incompatibility, which is typical of the material added for the *Independent* that Hardy does choose to incorporate in the first edition.

Once Sir Byng and Emmeline are married, "The Impulsive Lady of Croome Castle" describes Emmeline's unhappiness. She is distracted and lonely, and she doesn't find pleasure in her new position. The version that appears in *Light* is ambiguous about the exact interactions between Emmeline and her husband: "Her head was, in truth, full of something else; and that such was the case was only too obvious to Sir Byng her husband. It led to some strange scenes between them which need not be detailed" (266.1-6). In "Emmeline; or, Passion versus Principle," Hardy described their relations more fully. Because Sir Byng was "careless" as well as "rough," he would at first "taunt" and "threaten" her for thinking of Alwyn, and make "coarse

allusion[s],” but would then leave her alone (266.2-3). Soon, though, “the scenes between them took a more positive shape—not on her side, for she was quietness personified, but on the part of Sir Byng” (266.3-4). Hardy detailed some of Sir Byng’s accusations about Emmeline’s untrustworthiness and alluded to “many other cruel things of the sort which need not be detailed.” The manuscript and *Independent* versions make it clear that the severity of Sir Byng’s treatment of Emmeline gradually escalates. Because he begins with threats, this suggests that some of those threats may have been acted upon—a suggestion that is confirmed when Emmeline later claims in both serial versions that he shut her up in an attic. After this list of Sir Byng’s accusations, the ambiguity of the “cruel things of a sort which need not be detailed” is more ominous than the “strange scenes” that *Light* alludes to. The more explicit pattern of abuse by Emmeline’s husband was added to further justify her attempt to escape him at any cost. It is only after this mistreatment that, “for the first time, this gentle woman seemed to form a resolution of a different nature from the course she had hitherto preserved with religious scrupulousness,” and she contacts Alwyn (266.6).

More than any other passage, Hardy’s treatment of this material when constructing the first edition reveals the different gradations with which he perceived the *Independent* readings. He partially adapted some of the newer material, but he made changes to certain words and omitted phrases so that the Duke (as he became in the first edition) was cruel and unjust, but without the suggestion of violence. The line, “But as he was a rough man, so he was a careless man,” was left out, as were his threats and coarse allusions. Where “Emmeline: or, Passion versus Principle” reads, “the scenes between them took a more positive shape,” the first edition says, “his charges took a more positive shape”—the substitution of “charges” for “scenes” suggesting verbal but not physical abuse. The first edition also omits the Duke’s specific

accusations and the explanation that Emmeline's desperate action is uncharacteristic of her "religious scrupulousness," returning to the *Light* reading, "This led to some strange scenes between them which need not be detailed" (266.6). In adding content and characterization for the *Independent*, it seems that Hardy considered some of his changes to be general improvements or expansions of the existing material, but the suggestion of more immediate physical danger to Emmeline may have been added to make her decision to flee more obviously justifiable. In passages like this one, the line between revision and self-enforced censorship is indeterminate.

In "The Impulsive Lady of Croome Castle," Mr. Oldbourne is described as "over stiff and stern" for a clergyman, and he exchanges "bitter and hard words" with Alwyn when he forbids the romance, but on the whole he is a plot device, no worse than most other disapproving fathers in fiction. In "Emmeline; or, Passion versus Principle," he becomes more openly hostile to Alwyn and unforgiving of Emmeline. He confronts the pair several months after "their incipient affection had matured into a warm attachment; but he acted as if he believed himself to be nipping an inconvenient passion in the bud." He speaks from emotion—his words are "high" rather than "hard"—and he accuses Alwyn of underhanded tactics in courting Emmeline. The text describes him as "cold, hard, and inexorable" (263.2-3). In another passage originating in *Light* but expanded in the *Independent*, the bell ringers in the church discuss Alwyn's virtues, and they claim that "he decided to leave [Emmeline], that she might not be hated by her father" (264.4). By painting Emmeline's father as an antagonistic figure, Hardy gave further evidence to her claim that she "had no other friend" to turn to for help, aside from Alwyn (269.5). The first edition retains the line, "His procedure was cold, hard, and inexorable," but otherwise the confrontation between the two men is left up to the reader's imagination.

Hardy also added physical descriptions to Sir Byng Saxelbye and Mr. Oldbourne in "Emmeline; or, Passion versus Principle," which mostly do not affect the moral complexity of the story and were therefore retained, though imperfectly, for the first edition.[74] As part of this description, however, Hardy also described Mr. Oldbourne's preaching style, which he juxtaposed with Alwyn's in order to emphasize their contrasting characters. These sections on their roles as clergymen were not retained in the first edition. Mr. Oldbourne's sermons, according to the "Emmeline" text, "were almost mathematically divided into the time-honored first, secondly, and thirdly". Hardy connects the rector's character with his rhetoric, adding, "it is said that, during the life of his wife, this angularity of character in him led to no small amount of unhappiness in her" (286.2-3). Alwyn, on the other hand, is a naturally gifted speaker, which anticipates his later career as a professor of oratory. The manuscript and serialization of "Emmeline" describe the congregation's appreciation of his speaking style, although Mr. Oldbourne is dismissive, "regarding him as too boyish and inexperienced to be any serious rival in the pulpit" (261.8). These lines do not simplify the moral complexity of Alwyn and Emmeline's choices, and other than the mention of Mr. Oldbourne's wife, there is no obvious reason why Hardy would not have wanted to include them in his first edition, especially considering that they foreshadow Alwyn's later profession. Ray proposes that these sections linking religious fervor with the sympathetic characters "may have been especially geared to the *Independent*'s readership," along with a later added line that Emmeline prayed in a church pew "where the Saxelbyes had knelt, with and without hypocrisy, for many generations" (Ray 152; Hamptonshire 289.10). Although these lines don't detract from the story, Hardy may not have

[74] See Hamptonshire 259.6-9 and 261.1-3.

felt that they improved the story either, except in the eyes of the religiously-minded readers of the *Independent*.

Hardy's alterations to Alwyn and Emmeline's characters for the *Independent* have been discussed previously,[75] but some additional attention should be paid to their conversation in the shrubbery, when Emmeline requests to flee with Alwyn. Their approach to the agreed-upon location is meticulously detailed in the manuscript and *Independent*, where Alwyn advances with a hesitating gait, as he "paused, then advanced anew with a somewhat hurried, singular tread" that "could not have arisen from any uncertainty as to the way he wished to follow" (289.1). Whereas in *Light* and the first edition they "leapt together like a pair of dewdrops on a leaf," in the *Independent* they "restrained the impulse," keeping a respectable distance (289.3-4). They are both more agitated throughout the meeting. Emmeline is reluctant to give voice to her request, but after a lingering preface, she asks Alwyn if she can go with him—initially in the same terms that she uses in *Light*, although she does add that Sir Byng's jealousy is "made worse by being shown in a contemptuous spirit," and that he "taunts" her, alluding to the cruelty that has driven her to this position (268.9-10). After Alwyn's refusal—and the newly incorporated reference to the story's subtitle—Hardy expanded upon the dialogue, showing the earnestness of Emmeline's passion and Alwyn's steadfast commitment to rigid morality (269.11). Emmeline asks why God would send her trials that she is "unable to bear," and questions whether "Heaven"—altered from "God" from the *Light* reading, perhaps to be slightly less blasphemous—holds her in derision. She also describes how she "gave way to pressure, and married [Sir Byng], when I should have stood firm against such a bargain," because she had no one who would support her if she refused (270.7). Compared to either *Light* or the first edition,

[75] See "Writing and Publication History: 'Emmeline: or, Passion versus Principle' (1884)" p. 21.

her speech emphasizes the necessity of the choices that she has hitherto made. She reacts in "wild" terror when she realizes that she will have to "return to the house again; to stay there; not to escape!" (270.12). Her fear of her husband is more palpable. Even as Hardy intensified her desperation, he also made Alwyn's principles more unyielding. He is a precursor to Angel Clare in his inability to fully understand Emmeline's suffering beneath his fixation on propriety; after Tess reveals her sexual history, Clare's accusation that she has "never been initiated into the proportions of social things," could have easily been spoken by Alwyn, though perhaps in a less caustic tone (*Tess* 329). Instead, he says, "Emmy, you are Lady Saxelbye, Sir Byng Saxelbye's wife. Honor and virtue above all things." The latter line is a new addition to the *Independent*, and is reiterated: "Your life and happiness are precious to me; but your good name, your purity are more precious still" (270.10-11; 271.2). He leaves Emmeline in spite of her acknowledged "suffering" because he will not defy "God's law" or social convention (271.1-3).

For the readers of the *Independent*, Hardy seems to present Alwyn's beliefs with very little irony. By making Emmeline's situation more immediately dire, by explicating the purity of her and Alwyn's motives, and by tying religious sincerity together with virtue throughout the first half of the tale, Hardy's 1884 text allows for an uncritical reading, where Emmeline's desperation and desire to flee are unequivocally justified, but Alwyn takes the honorable course in refusing. In *Light* and in the first edition, the moral situation is murkier. The specifics of Emmeline's mistreatment are left ambiguous, especially in the first edition, and Alwyn and Emmeline's relationship is more believably human. The text allows the reader greater freedom to evaluate the moral nuances of the situations presented. The unsympathetic and narrow-minded storytellers of the first edition hold that Emmeline's "fate ought to be quite clearly recognized as a punishment," but Hardy's text invites Kristen Brady's conclusion that Alwyn's actions are

"heartless and cowardly" in the context of Emmeline's helplessness: "The reader is left condemning Alwyn for his lack of sympathy but unable to imagine an alternative plan of action" (*GND* 214; Brady 83). The structure of the first edition of *A Group of Noble Dames* encourages a critical reading of this kind through the framing narrative and the order of the stories.[76] The *Independent* serialization, on the other hand, was an already-published story sent to a foreign market for a journal that Hardy would work with only a few more times; Hardy's incentive for publication was likely more financial than artistic. However, he did make meaningful substantive changes, many of them improvements that he chose to include in later versions. Even the changes that he discarded were presumably anticipated when he decided to publish this particular story in this particular newspaper. To call "Emmeline; or, Passion versus Principle" a bowdlerized version would be a misrepresentation; rather, it is a reimagining of certain aspects of the story, some of them ethical, others rhetorical, based on the conditions of its publication.

By the second half of the story, the moral decisions have already been made, and Hardy was in no way compelled to revise the latter half for his American audience. The fact that he did make meaningful revisions testifies to his investment in the work, even though he had to deviate from his original intent in the first half to meet the expectations of his publisher. Nearly all of these changes were retained in the latter half of the first edition, which used the *Independent* as printer's copy. Hardy's account of Alwyn's voyage on the *Western Glory* is an especially notable improvement, as it sets up the ironic twist at the end more effectively than *Light*. It does make a reference to Alwyn's "strong moral staying power," the type of revision that is more representative of the first half of the story, but it gives more attention to Alwyn's current state of mind than the generalized moral integrity of his past (271.9). Hardy expanded upon the analogy

[76] See "Revision History: The First Edition" p. 122.

that he originally drew in *Light,* comparing Alwyn's thoughts of Emmeline to an "ailing epicure proportioning the rank drinks that cause his malady". In the *Independent,* Hardy adds a sort of *delirium tremens,* in which Alwyn has "feverish" bouts, and "visions" that "arise and agitate him," when he thinks of what could have been had he allowed Emmeline to accompany him, and even the waves seem to speak to Alwyn "in tones of her remembered voice" (271.12-272.2). The persistent, yet imagined presence of Emmeline takes on a wry significance in retrospect, when it is revealed that she actually was on board the ship, yet her form and "remembered voice" went unnoticed by him. Hardy also adjusted the pacing when inventorying the "usual events of a sailing passage in those days." The revelation later in the tale that Emmeline died on the journey depends upon this seemingly throwaway line. In *Light* the "funeral" is only included as one of several items with no particular importance assigned to it. In the *Independent,* the funeral receives more attention as the text explains that Alwyn presided over the ceremony, though it still provides no hint that this will take on a wider relevance in the story (272.7-8). The changes made for the 1884 serialization thereby introduce unperceivable, but retrospectively ironic, connections between the fatal voyage and the story's conclusion.

Alwyn's time in America receives more explication in "Emmeline; or, Passion versus Principle" than in "The Impulsive Lady of Croome Castle," but these changes mostly clarify existing phrases or events by providing details that were implied or glossed over in *Light.* While they expand the reader's understanding of Alwyn's lifestyle and state of mind in America, they mostly do not give significant new information. One revision seems to be a concession to the readers of the *Independent,* and is not retained in the first edition. In *Light,* Alwyn becomes "weakened in his beliefs" by his experience with Emmeline, and feels that he can "no longer" have a career in the church, so he pursues a new profession in education. The *Independent*

reading changes “his beliefs” to “spiritual power,” removing the implication that Alwyn is now agnostic, and ascribes his decision to suspend his preaching career “for a while” to the “vigorous conscientiousness which some would have called puritanical self-abasement” (294.7). Again, the *Independent* text emphasizes Alwyn’s rigid propriety, and here it offers the first suggestion of criticism—though, notably, not for leaving Emmeline, but for leaving his career in the church. The first edition deletes this new reading except for the alteration of “no longer” to “for a while”. Perhaps the most interesting change in this section is the text’s only perceptible clue that Emmeline has already passed away. Alwyn devotes much of his time in America to reading and writing poetry, and his thoughts of Emmeline are collected in “Lines to an Unfortunate Lady”. This is a reference to Alexander Pope’s “Elegy to the Memory of an Unfortunate Lady,” which is also written to a ghost (273.8). While it does suggest that Emmeline may not be alive, the reference is also misleading, as the subject of Pope’s poem committed suicide after losing her lover. After Emmeline’s earlier statement that “I pray every day from the bottom of my soul to die and be sent to Heaven out of my misery,” readers familiar with the allusion might reasonably be led to assume she met the same end, so the surprising revelation that Alwyn presided over her funeral would not be weakened by any suspicions aroused here.

Once Alwyn returns to England after Sir Byng’s death, nearly all of the revisions affect the pacing in the *Independent* and later editions, to mixed effect. Alwyn’s conversation with the guest at the tenantry ball is expanded upon significantly, drawing out the suspense until Alwyn discovers that the current Lady Saxelbye is not Emmeline, and that the neighborhood believes Emmeline eloped with him years before. One line in this section adds to the retrospective irony of the story; when the speaker explains that the Lady Saxelbye “likes the village people to enjoy themselves, and often has ’em here,” Alwyn thinks to himself, “Kind-hearted, as always!”

(276.7-9). His air of knowing satisfaction is cast in a sardonic light by the information that this Lady Saxelbye is a stranger to him. Several lines are also added to the dialogue and narration once Alwyn sees the new Lady Saxelbye, and he tries and fails to communicate his confusion with the other guest. At this point, the reader is also suspended in doubt, and this delayed revelation draws out the most tense part of the story's second act, before any of the answers have fallen into place. After this point, Hardy's additions are both fewer and shorter, but the story already suffers from what Brady calls "the distracting contrivance of its plot—too much space is devoted to unravelling the mystery of Emmeline's disappearance" (Brady 82). The additions in these paragraphs, though relatively small, exacerbate that problem slightly, but they do not change the events of the story in any noteworthy way.

The Serialization of "The First Countess of Wessex"

"The First Countess of Wessex" was published in only one serial version and the manuscript has, unfortunately, been lost, so there are no pre-first edition versions to directly compare. Nevertheless it is worth discussing briefly in its serial version because it is the only story in the collection to undergo extensive and meaningful changes to the plot after its serial publication. The first edition is inarguably more morally complex than the serial version; perhaps because of this, Purdy speculates that the first edition may be "a return to an original unbowdlerized version" of the story, though he recognizes that "evidence is wanting" (63). Ray supports this theory, arguing that the text in *Harper's New Monthly Magazine* has been scrubbed clean of potential impropriety, containing "no elopement, no kiss, no secret meetings and, above all, no pregnancy" (81). However, as Purdy acknowledges, there is absolutely no indication that *Harper's* requested any revisions from Hardy on account of the content. Moreover, the serial version actually contains some veiled hints that Betty and her lover could have had a sexual

relationship, a suggestion which is absent from the first edition. In the serial, Phelipson actually enters Betty's bedroom for an unspecified period of time, at night, while she is in her nightgown. Seeing his great-coat hanging on the lower rungs of the ladder, Tupcombe assumes that it belongs to Reynard, who meant to "play the Romeo ... to this recalcitrant Juliet" (32.18-33, 34.3). In the first edition Phelipson simply retrieves Betty from her home, accompanies her to the inn, and then immediately brings her home again, inviting less speculation about the nature of their relations.

In the serial version, Mrs. Dornell, at least, suspects that they have been intimate. When she informs Reynard that Betty's lover came to her room, she withholds "the extent of the lover's success," and she later considers that she "had reason to think that the night on which the rash young fellow had lost his life was not the only occasion of his surreptitiously visiting King's-Hintock Court" (36.15-17, 42.14-20). If Hardy were trying to remove references to sexuality, he most certainly would not have included these lines. Mrs. Dornell's half-truthful confession to Reynard on her drive to Falls Park is described as being made in self-indulgence. In the serial, she reveals Phelipson's death to Reynard at this point, unburdening herself of a traumatic experience that she cannot share with anyone else—her social inferiors being the only other parties who witnessed the event. In the first edition, the death has been cut from the story, and so Mrs. Dornell does not reveal "far other and newer reasons" against Reynard seeing Betty at that time, as she claims, but instead reveals a little of what she had already known—that Betty was attracted to Phelipson—while holding back the new and more the germane reason—that Betty may have fled with him. While much of the text is preserved from the serialization, it requires some creative interpretation to understand Mrs. Dornell's motives in this different context.

Some of the content becomes superfluous and even awkward when the serial plot is removed, also indicating that the story was written with the serial version in mind, rather than being retroactively bowdlerized. When Betty locks herself in her room to avoid meeting with Reynard, her mother sits in the adjoining room and resolves "not to vacate her post night or day till her daughter's husband should appear, to which end she too arranged to breakfast, dine, and sup on the spot" (22.6-8). In the serial, they remain in this impasse all day. In the first edition, however, only an hour passes before Mrs. Dornell, "somewhat uneasy, could not leave her to herself" (22.17). She asks Betty to come for a drive, to which Betty agrees without hesitation, rendering the previous scene completely unnecessary. The servant Tupcombe was also clearly invented for the serial. His near-constant presence with Squire Dornell prepares readers for the dramatic impact that he will have on the story when he unknowingly kills Phelipson. As Squire Dornell lies on his deathbed, Tupcombe repeatedly overhears him praying that some disaster might prevent Reynard from taking Betty away. Dornell's wish "entered sharply into the soul of Tupcombe," and as he rides to King's-Hintock, Tupcombe considers his errand a matter of life or death for his employer (30.11). This establishes Tupcombe's desperate mindset when he moves the ladder in the serial version, imagining that he is thwarting Reynard and saving both Squire Dornell and Betty. In the first edition, he simply observes Betty and Phelipson escaping through the window, delivers a message to Mrs. Dornell, and returns to Fall's Park—the extended rationalization for his mindset comes to naught.

Whether Betty grows to love her husband in this version or simply resigns herself to her marriage is unclear, especially because the serial casts Reynard in a more negative light. Upon hearing about the death of Betty's lover, for example, and realizing that as a result he must wait to take his bride away, Reynard responds selfishly, "Ah, poor fellow! Well, I suppose I have

deserved this punishment" (36.22-23). The serial reader would find it difficult to condone, to any extent, the parts that Betty's mother and Reynard played in the premature marriage. Betty's father is coarse and inconsiderate, the servant Tupcombe is a callous murderer, and Betty herself is purely a victim of circumstances outside of her control. The serialized version of 'The First Countess of Wessex' uses the framework provided in Hutchins to paint a heartless picture of ambition superseding family bonds. It is particularly interesting, therefore, that in the first edition Hardy uses the same source material and even a majority of the same text, but he alters the moral implications of these events by providing a different ending. In the first edition, and every edition thereafter, Betty develops agency in her family life. At the advance of Reynard, she climbs out of her window to flee with her younger lover, but he soon demonstrates the shallowness of his affection for her. She returns home, where she encounters Reynard, who proves his mettle in comparison with her sweetheart. After the death of Squire Dornell, Betty's mother takes up his last wishes just as fervently as the charity work described in Hutchins, and she forbids Reynard from seeing Betty until she turns nineteen. Betty herself begins to arrange clandestine meetings with her husband, until her mother notices that she is pregnant and advises them to "*openly* join each other as soon as you can" (47.7).

The First Edition

Even if Hardy had not changed a word of the stories themselves, collecting them into one volume and positioning them within the frame narrative constitutes a meaningful revision on its own. As Kristen Brady argues in her excellent study of *The Short Stories of Thomas Hardy*, nearly every tale in *A Group of Noble Dames* "can be seen as a repatterning or ironic refutation of the ostensible moral of the one preceding it" (Brady 53). The stories resist one another; in

"The First Countess of Wessex," Betty discovers that composure, maturity, and social standing can contribute to a more comfortable marriage than innate attraction; immediately afterwards "Barbara of the House of Grebe" presents a similarly prudent match turned monstrous. At the other end of the collection, Alwyn Hill's severe self-restraint prevents him from finding passion once it has been lost, but then Laura's dutiful resignation is ultimately rewarded by the return of her husband and a hopeful future. The framing narrative also creates tension, Brady continues, as the narrow viewpoints expressed by the narrators "[force] the reader to separate himself from both storyteller and audience and to see events from a different perspective altogether" (Brady 54). The tensions created by the stories' order and the frame narrative makes the collection itself arguably the most impactful revision for the first edition of *A Group of Noble Dames*.

Hardy's individual revisions within the stories reveal some of the ways in which new meanings can be created through the process of collecting the stories together. He was also planning the Wessex Novels edition with Osgood, McIlvaine & Co. at this time, so even while he considered the connections between the ten stories, he was also conscious of how these stories would figure into his collected works. He standardized certain details across the tales to make them more thematically unified: he raised the status of the women who had not been previously ennobled, he updated names of people and places to be consistent with the rest of Wessex, and he adjusted ages, dates, and distances for accuracy. He added the frame narrative to stories that were not included in the *Graphic*, and he expanded upon the frame that had already written; in "Squire Petrick's Lady," the vocabulary in the first edition becomes less elevated, perhaps to emphasize that the tales were ostensibly told at a club meeting. Throughout the first edition, therefore, coherence and voice appear frequently as the driving impetus behind individual changes. He was also freed from the expectations and regulations that serial publishers imposed,

so certain veils were removed from sexual references, irony becomes more sardonic or pronounced, and the noble dames themselves are allowed a greater range of moral complexity.

In "The First Countess of Wessex" and "The Duchess of Hamptonshire," Hardy inserted the frame narrative directly into the story by adding the voice of the storyteller. The serialization of the *Graphic* stories began with the Preliminary, so readers were immediately introduced to the Wessex Field and Antiquarian Club members before reading the tales themselves. When Hardy collected the stories together for volume publication, he placed "The First Countess of Wessex" before the frame narrative. He revised his introductory line to make the orality of the tale clear: "King's Hintock Court (said the narrator, turning over his memoranda for reference)—King's-Hintock Court is, as we all know, one of the most imposing of the mansions that overlook our beautiful Blackmoor or Blakemore Vale" (Countess 170.7-9). It becomes clear immediately that this story is dictated, presumably at some kind of meeting and by a narrator interested in factual accuracy, judging by the memoranda. Readers also learn that the audience is local to Wessex, because they "all know" the mansion overlooking "our" Blackmoor Vale. When the storytellers are later introduced, a sense of continuity helps to anchor the first story into the collection as a whole. Hardy adds another direct address from the storyteller at the end of "The Duchess of Hamptonshire". The latter half of the text was set from the *Independent*, but the new line revises a *Light* reading. In "The Impulsive Lady of Croome Castle," Alwyn "confided his story to an old friend from his native town, where this romance of his somber life is now often told." In the first edition, this story is no longer common knowledge in the locality, because the identity of the steerage passenger "was never publicly disclosed." Instead, the "old friend" of the *Light* reading becomes the "grandfather of the person who now relates it to you" (283.7-8). The story becomes exclusive, not to be found in histories or local lore—which is fitting, considering that it is one of

the stories not based on a specific family or individual from Hutchins. Generally speaking, the stories in the collection are not clearly distinguished by the individual speakers' voices, but these direct addresses and asides provide a stronger sense of connectedness for two of the stories that had been published individually.

"Squire Petrick's Lady" is the only story examined here where Hardy made a deliberate and consistent effort to adjust his language into a colloquial style befitting a story told at a club. This story also contains an aside, "(as I believe the lawyers call it)," which was added to the manuscript in relation to the entail, but the changes in tone are more widespread in the first edition (Petrick 225.10). [77] In the first sentence alone, Hardy simplified the maltster's vocabulary by changing "require" to "need" and "obtaining" to "gaining," and he also used the more colloquial "trump" of mortgagees in place of the original "prince" (224.7-9). These revisions are fairly neutral and do not particularly affect the meaning of the sentence, but some first-edition changes to diction weaken the thematic connections in the story. In the manuscript, while reflecting on his wife's supposed affair, Petrick appraises her integrity based on her sexual partner's social standing. He thinks that "she was a woman of noble instincts" because she had an affair with a marquis instead of a man of low birth like himself; "such plebeian tendencies were farthest from her soul!" The first edition changes "noble" to "grand'—possibly to avoid repeating "noblest" from the sentence before—and "plebeian tendencies" becomes "grovelling tastes," linking sexual selection to personal dignity rather than social standing, weakening the irony of Petrick's valuation of his wife (231.8-11). Other changes to the maltster's speech introduce colloquialisms to the first edition, such as the elder Timothy Petrick's efforts to "dish the intruder" from his will rather than "exclude" him, the idiomatic "afterclap" instead of

[77] See "Revision History: The Manuscripts of 'Squire Petrick's Lady' and 'The Lady Penelope'" p. 96.

"corollary," and "blood and breed" in place of "tissue and physiognomy" (227.6, 232.1, 232.7). The maltster is one of the more fully characterized narrators in the volume; he is a man firmly of the middle class, "of comfortable means," although "it [had never] been his good fortune to know many of the nobility," and whom several other club members would pass unacknowledged in the street for social and intellectual reasons (*GND* 169, 270). While on the whole there is some truth to the *National Review*'s complaint that, "though the tales are put into the mouths of ten different gentlemen, the manner of telling them is precisely the same," Hardy's revisions demonstrate that, for the maltster at least, he adjusted the narrative voice to better fit its speaker ("Contemporary" 845).

The frame narrative gives the stories continuity by bridging the closing of one with the beginning of the next, but the tales are also connected thematically through their common subject matter. The six *Graphic* stories all highlighted a titled woman in their original versions except for "Squire Petrick's Lady," which serves as a counterpoint to critique the other storytellers' attitudes toward the aristocracy.[78] The four independently published stories were not written with *A Group of Noble Dames* in view, and although they are connected through their use of Hutchins as a source (for three) and the centrality of marriage and courtship (in every case), Hardy apparently felt that some of the dames themselves were not sufficiently distinguished by their rank. When they were gathered into the collection, Hardy adjusted the social standing of three of the women from these stories. He simply added a line to "The Lady Penelope" noting, "She was of the purest descent; ah, there's seldom such blood nowadays as hers!" (243.2-3). This, with her mother being a Countess, was sufficient to justify her place in the collection. Hardy made more revisions for "The Duchess of Hamptonshire" and "The Honourable Laura," retitling both the

[78] See Brady pp. 75-6.

stories as well as the women, their namesakes. In “The Duchess of Hamptonshire,” Byng Saxelbye was raised from a baronet to a Duke. He became the head man in his county, as well as the parish, and his estate doubled to “ten thousand acres of good, fat, unimpeachable soil” instead of five (258.7-8, 261.2). Emmeline’s father became the Honourable and Reverend Mr. Oldbourne (260.13). Alwyn’s status did not change at all, and as a result he became even more “far-removed” from his social superiors in the parish, including Emmeline, and her father’s disapproval is more explicable (261.3). Hardy made only two other small changes in relation to the new titles, describing the critics of the Duke’s marriage as “less subservient” than the others who flattered the “august” pair (264.5). Otherwise the story is unaffected by the Duke’s promotion in rank. “The Honourable Laura” required slightly more thorough revision, though once again Hardy showed economy in changing his written text. In “Benighted Travellers,” Lucetta was the daughter of a squire, but in the first edition her father becomes Lord Quantock. Her cousin, James Northbrook, is not heir to the title, so like in “The Duchess of Hamptonshire” there is greater social distance between the woman’s lover and her disapproving father in the first edition. While thanking Lord Northbrook for his assistance, Lord Quantock explains that he is “the only male relative I have near me,” rather than “the only male relative I have left”. In the end, Laura cannot inherit “the vast mansion in which she had hitherto lived,” but her father left her “everything that he could” (311.8). The house she does inherit is described in the same terms used in the serial, so she is neither better nor worse off materially for her ennoblement.

Hardy also revised the ennoblement of Rupert’s family in “Squire Petrick’s Lady,” though he did not change the titles themselves. As mentioned in the section on the “Serialization of ‘Squire Petrick’s Lady’,” the manuscript dated the ennoblement of the family to the “wane of

the middle ages."[79] The section of text containing this line was left out of both serializations, but in the first edition the Dukedom dates to "the glories of the Restoration of the blessed Charles" (234.4). Petrick's extreme veneration of the family is meant to be misguided to the point of delusion, so Ray suggests that by making the family's history "relatively nouveau, ennobled barely a century before the events described in the story," Hardy makes Petrick's folly more blatant (Ray 124).[80] He also changed the "Dukes of Hamptonshire" to the "Dukes of Southwesterland" in the first edition, and the name "Chrisminster" is altered to the more familiar "Christminster". These two changes may be related, providing some insight into the development of Wessex and Hardy's conceptualization of the stories' locations within it. There is no indication that Hardy associated the "Chrisminster" of his 1890 manuscript with the city of Oxford. According to the preface of *Jude the Obscure*, Hardy had "jotted down" the scheme of the novel in 1890, so in writing "Squire Petrick's Lady" he may have pulled the word from his notes for the novel,[81] but he also could have coined the name first for the short story and then, realizing its suitability as a term for Oxford, altered the spelling to better suit that purpose before the first edition (*Jude* v).[82] The story makes no connection between the Marquis of Chris(t)minster and Oxford other than the name. "Hamptonshire," however, was once a name for Hampshire, which Hardy calls "Upper Wessex" (Pinion 349). If Hardy had decided to call Oxford "Christminster" after he had already written "Squire Petrick's Lady," that would explain both the alteration in spelling—to strengthen the connection with Christ Church—and the

[79] See "Writing and Publication History: American Serialization (1890)" about Rupert's name (p. 109)
[80] Ray also claims that this creates an anachronism, as Hardy claims that the family was painted by Vandyke who died in 1641, before the Restoration. However Stephen Derry points out in *Notes and Queries* that the family "could reasonably be assumed to have been prominent Cavalier gentry" during Vandyke's life, and could have been painted by him before being granted their title (Derry 226-7).
[81] Also see *Creator* 111.
[82] Ray explains, "Christminster as a name for Oxford would appear to derive from a combination of *Christ* Church, the Oxford college, and the fact that Christ Church's chapel is also Oxford's Cathedral, hence *minster*" (126).

decision to change the family's title from the Dukes of Hamptonshire to some alternative; Hardy would not want his readers to associate Christminster, which had yet to appear in print elsewhere, with Upper Wessex. "Southwesterland" has no other association in Wessex and was probably made up for this purpose.

Hardy then reused the title "Duke of Hamptonshire" to ennoble Sir Byng Saxelbye and Emmeline. While Hardy appears to have originally modeled Croome Castle after Lullworth, he did not set the story in any particular location in 1878 or 1884.[83] He renamed the castle "Batton" in 1891, and on his map of Wessex released in 1895, he placed Batton near the borough of Bedwyn, its probable namesake, which is just outside of Hampshire. As the most straightforward reason behind the name changes in these stories, this explanation also provides a general time period for Hardy's decision to name Oxford "Christminster," and it indicates that he settled on the locations for the unspecified stories in *A Group of Noble Dames* when he collected them in the first edition, rather than for their serialization or the 1895 map. Hardy also slightly altered his description of Batton Castle in the first edition, distancing it from Hutchins's description of Lullworth. It becomes "gleaming" instead of "pallid"; it is as "regular" as a chessboard instead of as "square" (or as Hutchins says, an "exact cube"); and it has "make-believe bastions and machicolations" instead of "circular turrets" at the four corners (259.10, 260.3; Hutchins 1: 374; 260.4). While the description alone would never evoke Tottenham House, it is an adaptation of Hardy's description of Lullworth that applies to Tottenham, especially when combined with the 1895 map of Wessex.

[83] This is based on the absence of any discussion of the seascape visible from the castle, which he certainly would have mentioned if he intended to retain the original location of Lullworth. See "Writing and Publication History: 'The Impulsive Lady of Croome Castle (1878)" p. 6.

Hardy also established a location for the previously indeterminate "Benighted Travellers" when he revised it to become "The Honourable Laura". This change took considerable revision and accounts for most of the first-edition alterations to this story. In the serializations, the Prospect Hotel overlooked "one of the most picturesque glens in Great Britain," with a "ruined castle" and no nearby towns. References to the undefined "Portpool" and the "cell of the Two Sisters" are the only other clues about its setting. In the first edition, Hardy changed the "picturesque glen" to a more specific location, "near the wild north coast of Lower Wessex," or Exmoor. This is near the setting of *A Laodicean*, and George Summerset in that novel takes rooms at the Lord Quantock-Arms Hotel, which is also the title that Hardy gave to Laura's father.[84] Based on the 1895 Wessex map, the Prospect Hotel is several miles West from there. It is surrounded by "cliffs, creeks, and headlands," with no mention of a castle, and there is a "townlet" nearby (285.16; 285.18). In the serials, Lucetta and James were married in Portpool, and this is where Smittozzi suggests they might catch a train, but the first edition names two separate towns; Toneborough (Taunton) was the location for the wedding, and Laura and Smithozzi flee toward Cliff-Martin (Coombe Martin), where they planned to take a coach to the nearest railway-town of Downstaple (Barnstaple). This last change had a minor effect on the resolution of the plot; because Smithozzi disappears by train in the first edition, it can only be said that he left the "county," leaving open the possibility that he might be caught. From Portpool in the serials, he was able to take a steamer and thereby leave the country altogether (308.10). The rugged landscape of Exmoor is suited to the story, as the cliffs in the area provide a natural alternative to the bridge from which Smittozzi pushes James in the serializations. Hardy also

[84]While Lord Quantock's new name is related to the altered location, Lucetta's alteration to Laura was purely practical, the name "Lucetta" having been used in *The Mayor of Casterbridge* in 1886. Smittozzi's revision to Smithozzi points out the joke of his faux Italian modification of "Smith". This would revert back again to Smittozzi in the Wessex Edition of 1912; see p. 144.

added several small revisions to Laura and Smithozzi's journey away from the hotel, making the landscape less wooded and adjusting their path on the lane to suit the new location, but the events remain the same.

Because of the change in location and the newly aristocratic status of Laura and her father, the first edition shows quite a few revisions, but most of the substantive changes fall under one of those two categories. There is one other meaningful addition to the first-edition text, where Laura assures her husband that she is "innocent of the worst" (308.03). This does not strictly change anything from the serialization, which clarifies that they had left at dawn that morning and were found just at nightfall, leaving no opportunity for a more intimate tête-à-tête. Hardy's fiction tended to become gradually more open about sexual matters throughout their stages of revision, and especially in the first edition when the pressure from serializations to be ambiguous about the subject had mostly lifted. Laura simply confirms what readers were already led to believe. This is especially true of "Squire Petrick's Lady," in which Hardy had voluntarily bowdlerized certain lines and phrases in his manuscript with blue pencil even before the directors of the *Graphic* forced him to alter the plot.[85] In the manuscript, Hardy had originally written that Petrick knew that the "paternity" of his child lay in a "higher stratum of society" than that of his brother's son (230.15-16). The word "paternity" is crossed out in blue pencil in the manuscript with the word "beginnings" written above it, which is also what the American serial reads. (The more thoroughly bowdlerized *Graphic* does not contain this passage at all.) The first edition restores the original word "paternity," calling attention to Annetta's supposed affair by stating explicitly that the child's father is at issue. Three paragraphs later, Petrick begins to appreciate his wife for providing him with an aristocratic heir. Here, again, Hardy makes a minor alteration

[85] See "Writing and Publication History: Bowdlerization and the Manuscript" for a full explanation of the blue pencil deletions, p. 49.

to improve the story's accuracy by being more sexually explicit. In the manuscript and American serial, Petrick admires his wife's "desire to raise" the quality of genetic material behind the Petrick name, however to suppose Annetta did this intentionally for the benefit of his family would be ludicrous. In the first edition, Petrick instead appreciates his wife's "conduct in improving" his child's bloodline (232.7). The word "conduct" draws attention to Petrick's appreciation for the (imagined) coital act, highlighting the irony of the situation.

Kristin Brady notes another alteration that enhances the ironic effect of the story. In the longest entirely new addition to the story (apart from changes to the frame narrative), Hardy adds two lines of dialogue to Petrick's conversation with the Budmouth doctor, in which he begins to suspect that Annetta's confession was based on a delusion:

> "You look a bit down in the mouth?" said the doctor, pausing.
>
> "A bit unmanned. 'Tis unexpected-like," sighed Timothy. (237.7-8)

As Brady notes, Hardy's phrasing here is intentionally paradoxical: "preposterously, Timothy is 'unmanned' by the fact that he has not been cuckolded" (75). The pun is the only reason for Hardy to have included these lines, because the added dialogue actually lessens the suspense of this section. In the original, Petrick is described as "dumbfoundered" and surprised at hearing the doctor's news—"he could hardly believe it possible"—but his actual disappointment does not set in until he arrives home "and the boy ran out to meet him; whereupon a strangely dismal feeling of discontent took possession of his soul" (237.4; 237.9; 238.4-5). Until this point, the reader is unsure whether Petrick will be pleased to have a biological son or disappointed that his heir does not have noble blood (although, of course, the rest of the story has set up the latter reaction). The sight of the boy makes him realize his disappointment, mirroring the moment of his initial compassion toward his son as he sees the boy playing with the snuff box. By revealing that

Petrick feels "unmanned" early on in the doctor's conversation, Hardy removes some of the impact of this later scene, though he makes the irony of Petrick's situation and feelings more obvious with his choice of words.

As these changes make clear, when Hardy revised the stories for the first edition, he was not usually interested in altering plotlines or adding new material. The details that he changed were generally made in view of collecting the stories together; namely, he raised the lower-ranking families into the peerage,[86] and he standardized the names of places in Wessex and fixed locations for the two stories that were not already determined. He also made certain types of changes across his stories to craft a more organic narrative tone. Sexuality is discussed more frankly, the Crimson Maltster becomes more colloquial, and the narrators sometimes interject into their tales. "The Lady Penelope" is a somewhat unusual case, because while Hardy made comparatively few changes to individual words or phrases, he adds two full sentences and an exchange of dialogue completely from scratch. In terms of wholesale additions to the existing text, this is longer than any of the stories discussed thus far.[87] One of these sentences has been mentioned already and establishes the "purity" of her blood, reinforcing her connection to the other noble dames. The other passages appear near one another, toward the end of the story. Again, the revisions demonstrate Hardy's attention to voice, but here it is not the narration that concerns him; Hardy instead draws attention to the unnamed townspeople whose gossip has plays a role in shaping Penelope's life course.

As in the serials, Sir William overhears the basket-makers who are weaving together the theory that Penelope had an active hand in her husband's death. In the first edition, Hardy added the dialogue itself:

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[86] With the exception of "Squire Petrick's Lady," as discussed above, p. 122.
[87] "The First Countess of Wessex" is an outlier, and will be discussed shortly.

> "A cupboard close to his bed, and the key in her pocket. Ah!" said one.
> "And a blue phial therein—h'm!" said another.
> "And spurge-laurel leaves among the hearth-ashes. Oh-oh!" said a third. (253.18-254.1)

Overhearing these speculations, Sir William begins to mistrust her; once he leaves "an inner fire seemed to be withering her away," and she soon dies. As Brady points out, "There is an incantatory quality to these words, as though the basket-weavers were a Greek chorus both telling and orchestrating the events, or witches working a spell" (80). Penelope's jest that she would marry the three men in turn has been kept alive in the whispers of the community, who attach a dark importance to her offhand remark. Hardy's next addition to the story gives the words a living presence. Somehow, the rumors reach Penelope herself: "It was impossible that they should not; the district teemed with them; they rustled in the air like night-birds of evil omen" (254.11-13) This is almost certainly a reference to the nightjar, which appears in many Hardy novels and poems and is distinguished by its long whirring call.[88] It does seem as though an incantation has summoned these familiars and cursed Penelope. However, Brady points out that "the dialogue is given a power over Penelope's life by entirely explicable causes: the readiness of Sir William to believe what he overhears" (80). The promptitude with which three of the members of the Wessex Field and Antiquarian club condemn Penelope for her "wantonness" establishes a correlation between the storytellers and the "talebearers" (Penelope 252.13).

[88] From *The Return of the Native*: "In almost every one of the isolated and stunted thorns which grew here and there a night-hawk revealed his presence, by whirring like the clack of a mill as long as he could hold his breath, then stopping, flapping his wings, wheeling round the bush, alighting, and after a silent interval of listening beginning to whirr again" (363). For night jars as superstitions of evil omen, see Bucknill 149.

Later Revised Editions

Colonial Library and Wessex Novels (1894-1896)

Stereotypes of the first edition were used for *A Group of Noble Dames* in both Macmillan's Colonial Library in 1894, and the collected Osgood, McIlvaine Wessex Novels in 1896. Two misspellings were corrected from the first edition: "a sa misfortune" in "The First Countess of Wessex" and a misspelling of "icthyosaurus" in the frame narrative (174.2, *GND* 271). A dropped quotation mark was also restored in "The First Countess of Wessex" (213.2). A compositor's misprint of the word "through" instead of "though" was retained in both editions, suggesting that the stories were not proofread particularly closely after their first edition printing (Petrick 225.14).

Six errors were introduced into the stories examined here due to plate batter.[89] A letter to the printers R. & R. Clark, dated 1 February 1895, demonstrates that Macmillan noticed the alteration from "befooled" to "befocled" and requested that this error be corrected in plates, but it is not corrected in the Wessex Novels edition that was published after this date, or in a Macmillan Pocket Edition from 1922.

Wessex Edition (1912)

After the stories' initial publication in 1891, the Wessex Edition was the only time Hardy fully revised *A Group of Noble Dames*. Although his changes are not as extensive as the revisions that he made for the first edition, they still follow patterns that reveal Hardy's priorities and intentions for the collection when it was released in 1912. Some of the changes are practical;

[89] See Countess 210.10; Petrick 230.10; Petrick 236.8; Penelope 250.6 (in Wessex Novels only); Hamptonshire 260.1; Laura 303.7.

as always, Hardy continued to revise for clarity and style, and he personally adjusted the punctuation "in the spirit of a copy-editor concerned rather to correct technical errors and infelicities than to make rhetorical readjustments" according to Millgate's study of the Wessex Edition ("Making" 67). He also addressed some inconsistencies that had been introduced when he revised the first edition. Generally, though, the types of changes that Hardy made in *A Group of Noble Dames* involve the larger themes that concerned him across his body of work at this time, and therefore they are fairly representative of his revisions for the other volumes in the Wessex Edition. They can be loosely categorized as corrections to historical and topographical accuracy, increasingly direct references to sexuality, adjustments to the social status and dialect of his characters, and fine-tuning of irony.[90] Across the stories in *A Group of Noble Dames*, Hardy's revisions in 1912 reveal an increasing frankness which reflects changing cultural attitudes, as well as an author who was in his seventies and well-established in Britain as one of the principle literary voices of his time. Readers in 1912 were hardly likely to be offended by Betty's clandestine meetings with her husband, to name one example, and the Thomas Hardy who was known for *Tess of the d'Urbervilles* and *Jude the Obscure* had less reason to be concerned about such prudery than did the "Author of 'Far from the Madding Crowd,' 'Wessex Tales,' &c," as he had been billed in the *Graphic* in 1890.

"The First Countess of Wessex" received more substantive revisions for the *Wessex Edition* than any of the other stories; it contains thirty substantive variants while the other four stories analyzed in this study have twenty-six combined .[91] The higher number of revisions might be expected, considering that this story is the longest of the collection, and Hardy mostly rewrote the latter third for the first edition. One of the 1912 revisions was an attempt to address an error

[90] For similarities to Hardy's other Wessex Edition volumes, see *Creator* 176, 180-3.
[91] Ray counts no more than fifteen for any of the other stories that are not collated here (103).

that had surfaced when the ending was rewritten in 1891, though the correction does not solve the root of the problem. In order to introduce the smallpox plotline in the first edition, Hardy prolonged Reynard's stay in Bristol so that the disease would have time to incubate, but the new extended timeline contradicts itself. In all editions, after he confronts Reynard at Bristol, Squire Dornell declares that Reynard will "[come] on to King's-Hintock to-morrow—he won't put it off any longer; he'll set out and reach there to-morrow night" (200.3-4). The next day, the Squire falls seriously ill, and the serialization reads, "the afternoon drew on, and the hour advanced at which Reynard would in all probability be passing near Falls on his way to the Court" (201.10). In the first edition, Hardy extended the passage of time here, saying instead that the "week" passed by, and the "afternoon" of Reynard's coming approached. While this allowed more time for Betty's disease to plausibly develop symptoms, it also contradicted the Squire's previous assertion that Reynard would travel to Falls Park the next day, so in the Wessex Edition Hardy partially reverted this to, "the morning drew on, and the afternoon advanced" when Reynard would make his journey. While the immediate contradiction was resolved regarding Reynard's expected travels, the Wessex Edition created a new inconsistency. From the time that Betty infected herself with smallpox, the text very clearly establishes that two nights passed before the evening that she escaped with Phelipson.[92] This would not allow nearly enough time for Betty to begin showing symptoms of a disease with an average incubation period of twelve to fourteen days, and it contradicts the statement that, after Betty exposed herself to the virus, Mrs. Dornell kept a close watch over her "for the rest of the day and the days that followed; till no ill results seemed likely to arise from her wilfulness" ("Smallpox"; Countess 194.12-13). In attempting to

[92] One night passed before Squire Dornell received word of Reynard's coming (194.15-21); he left Falls-Park within a matter of hours and arrived at Bristol by four o'clock that day (196.15); he then rode back to Falls-Park that same evening (199.4-6), and Tupcombe traveled on to King's-Hintock the next day, arriving just in time to see Phelipson and Betty escaping around nine o'clock (203.11).

correct an error, Hardy introduced a new one, when he could have circumvented the issue by instead removing the Squire's prediction that Reynard would arrive at King's-Hintock the next day. This oversight suggests that Hardy was perhaps more interested in immediate corrections and thematic adjustments, rather than considering the coherence of each story more broadly.

As usual in his revision process, Hardy paid particular attention to details about the historical families that his Noble Dames were based on, as well as the architecture of the houses in which they lived. Again, "The First Countess of Wessex" received the most extensive revision in this respect for the Wessex Edition. In light of Lord Ilchester's reported displeasure about unflattering aspects of his family history appearing in the story's serial publication, Hardy perhaps had personal reasons to refrain from correcting identifying details in 1891 the way he did for many of the tales.[93] Pamela Dalziel makes a convincing case that "The Doctor's Legend" had been held out of the collection altogether because, after Hardy's conflict with Lord Ilchester, he "had no wish for a repetition of such unpleasantness with his near neighbours the Dawson Damers" upon whom that story is loosely based (244). It is reasonable to assume that Hardy would be concerned about the reception of the revised "First Countess of Wessex." After Lord Ilchester's death in 1905, Hardy would have had no such reservations. In the serialization, Betty's age had been "thirteen or fourteen," whereas the real Elizabeth Fox-Strangways was thirteen at the time of her marriage (Countess 170.14; Hutchins 2: 665). In 1891 Hardy changed Betty's age to the legal minimum of twelve, perhaps to further distance the story from its source (Lemmings 344). For the Wessex Edition, she was returned to the historically accurate thirteen (215.2, 222.1). Hardy also adjusted the descriptions of the great houses to better capture the architecture of their originals. In the first edition, Falls Park was a "classic" manor house from

[93] Lord Ilchester's reaction to the story is discussed in the chapter on the "Writing and Publication History: 'The First Countess of Wessex' (1889)" p. 27.

"the period of the second Charles" (173.5-6). In the Wessex Edition, Hardy altered this to the more definitively seventeenth-century "Palladian" style, shedding the versatility of the word "classic," and he set the story in the reign of Charles I, when Palladianism was at its height ("Palladianism" 548).[94] King's-Hintock Court also became more recognizable with its new characterization as being "many gabled" instead of "battlemented" (173.6). While Melbury House does have a distinctive battlemented tower that, in the serial illustration, rose prominently above the landscape, the new description was more befitting of the house when seen up close. Hardy and Lea were already collaborating on the forthcoming *Thomas Hardy's Wessex* (1913), which would identify the sources of these and many other Wessex locations, so there would be no point in being coy about the inspiration for either house in the Wessex Edition. Lea uses the older version of the text when quoting *A Group of Noble Dames* in his book, and he makes a point of mentioning key landmarks and descriptive phrases in the roads along which Squire Dornell and Betty travel, but he does not mention any details of the road to Bristol (214). Perhaps he would have, if the Wessex Edition had been available sooner for use as a source; Hardy changed the scenery around this road from "woodlands" to "airy uplands," again strengthening the correlation between his fictional account and the actual land (196.10).

Hardy made a few changes to other stories to better capture the local landscape, but the other stories in the collection had already been updated in this manner for the first edition. In "The Honourable Laura," Hardy had placed the story in the clearly identifiable region of Exmoor, and in doing so he replaced the cascade of the serialization with a cliff. As usual, Hardy tended to keep any material that could be adapted to fit the newer edition, so the "stream" became a "brook," and the "rapids" became a "chasm." To continue in the vein of making the

[94] John Summerson discusses the elusive definition of classical architecture in *The Classical Language of Architecture*, especially pp. 7-8, 63.

water itself less treacherous, the "water-fall" of the serial became a "little waterfall" in the first edition. This last change was an overcorrection, however, given the earlier account that it was "eighty or a hundred feet" tall (300.19-20). A waterfall spilling over such a cliff would not be "little," so Hardy changed the word to "lofty" (301.12). As usual, "The Lady Penelope" received relatively little revision for the Wessex Novels, but Hardy also made a slight adjustment to the topography for this story. The "road which ... skirted [Penelope's] grounds on the north" in the first edition now "gave entrance from the north" (251.11). There is no other identifiable reason why Hardy might have made this change, except to improve fidelity to his source.

There is one other change regarding historical accuracy that is worth mentioning because of its uncertain origin. At the end of "The First Countess of Wessex" in the first edition, Hardy added a reference to the "little white frock in which [Betty] had been married" which the Local Historian says is "carefully preserved among the relics at King's-Hintock Court" (222.1-2). Given Hardy's connection to the family through his mother, this detail possibly could have been based on an actual artifact. Many of the stories in *A Group of Noble Dames* conclude by referencing memorials that existed in the houses and churches of Dorset—including Betty's epitaph to her husband in "The First Countess of Wessex." However, in 1912, Hardy changed the frock from "white" to "figured," likely because the story predates the Victorian tradition of the white bridal gown. Without any record of such an item existing during Jemima Hand's service at Melbury House, this alteration suggests that Betty's frock is not based on something that Hardy's mother saw or heard about in any detail (222.1). It is certainly possible that Hardy invented the color, but it is perhaps more likely that the dress was devised as a point of connection with the museum's fossils and fragments of the past in the framing narrative.

Many of the other changes that Hardy made for the Wessex Edition adjusted the subtlety of the stories' irony and sexual undertones. Once again, "The First Countess of Wessex" provides the clearest examples of the Wessex Edition's more direct treatment of sexuality. Near the end of the story in its first edition, Mrs. Dornell is "struck by her child's figure" and realizes that she has been seeing Reynard in secret (219.18-9). She interrogates Betty, who reveals that they have met a dozen times in the last five months. Betty mentions a few of these occasions, including an overnight stay in Casterbridge with her husband during inclement weather, but the first edition lacks specifics about the other meetings, and it is at least plausible that, as Betty claims, a number of them were "by accident" (220.19). The Wessex Edition removed any doubt that readers may have had about Betty's intentionality in these meetings. The supposedly accidental rendezvous at Abbot's-Cernel was specified to take place "in the ruined chamber over the gatehouse"—hardly a place where Betty would unknowingly drop in—and the Red Lion was more overtly named a "tavern" where Betty and Reynard stayed until midnight (220.19-20). Even in the first edition it was plainly obvious that Betty and Reynard had a sexual relationship at that point, but the Wessex Edition suggested that she was Reynard's accomplice in planning these trysts, or perhaps even the initiator, considering that they were arranged around her travels to the various villages where Mrs. Dornell did charity work. Hardy's revisions for the first edition allowed Betty, once a child bride at the mercy of her parents' whims, to develop agency through her experiences; the Wessex Edition made it clearer that she was not simply transferred to a new and more considerate custodian in her marriage to Reynard. With this independence also came a certain level of duplicity; Betty's new statement in the Wessex Edition that she and Reynard were "quite alone" when they met goes without saying under the circumstances, but her claim that they were "not reckoning" is highly improbable. Mrs. Dornell would agree, as

indicated by the italics added to her response, "An *accident* took you to the Red Lion...!" (221.1). Despite the continuity problems introduced by some of Hardy's revisions to "The First Countess of Wessex," both the first and the Wessex editions built upon the complexity and development of Betty's character—more so than any of the other Noble Dames in the collection.

The Wessex Edition of "Squire Petrick's Lady" also called attention to the sexual themes of the story by adding a few short phrases, most of which made implications of the first edition more explicit. The sexual encounter at the center of this story is entirely imaginary; first it is a delusion of Petrick's wife, then it becomes Petrick's obsession. While Petrick does not dwell on the sex act itself, his thoughts are consumed by the child's bloodline. In the first edition, Petrick congratulates himself for the child's genetic superiority, thinking that he had, "like a skillful gardener, minded his grafting and changed the sort" (233.1).[95] Petrick was raising a child who he believed would produce "political and military achievements, ... performances in arts and letters" and the like (234.7-8). Allegedly he had no influence on the child's parentage, so the analogy of grafting calls attention to the improved fruit that Rupert would bear, and his descendants that would carry on the Petrick name. The "sort" in 1891 referred to the genetics of the "grafted" Rupert, who though born a Petrick would bear the genetic strain of the Dukes of Southwesterland. In the Wessex Edition, Petrick instead gives his wife credit for having, "like a skillful gardener, given attention to the art of grafting, and changed the sort." In this version, Annetta's actions become the focus of the metaphor, and the "art" of grafting itself, with the penetrative imagery that it entails, is more applicable to the story. The "sort" that Annetta supposedly changed (through her skillful husbandry) refers to the exchange of Squire Petrick for

[95] The word "sort," when applied to grafting, could either refer to the quality of the grafted plant or the genetic strain that the plant produced. For example, Dowling applies both meanings in the following statement on the value of using young plants: "the seeds of a young fruit-tree of a good sort, being itself in the state of amelioration, have the least tendency to retrograde, and are the most likely to produce improved sorts" (5).

the Marquis. While the 1891 text essentially erased the Annetta's role in its implementation of the "grafting" metaphor, the Wessex Edition calls attention to the fact that the sexual act itself constituted Rupert's genetics, rather than some transcendent property in the aristocratic bloodline that settled on Squire Petrick's nominal child.

This was further reinforced in the Wessex Edition by added phrases like child "of his loins" and son "physically," which call to mind the material aspects of paternity and inheritance (232.10, 238.7). One of these additions slightly alters Petrick's motivation in changing his grandfather's will. As previously discussed in the section on "Revision History: Serialization of 'Squire Petrick's Lady,'" the text suggests that Squire Petrick's involuntary fondness for young Rupert, born out of "the human necessity to love something or other," was the initial basis of Petrick's appreciation for the boy, and that Petrick's absurd genetic theories were an attempt to justify an affection born out of his own cuckolding (p. 109 above; Petrick 229.4-5). The interplay of these feelings reached their culmination in the first edition when Petrick had "enjoyed the boy's company for hours" and "could no longer bear that his beloved Rupert should be dispossessed," so he forged a later date on his grandfather's will (235.11-2). This passage is reproduced in the Wessex Edition except for the addition of a short phrase, so Petrick concludes that he "could no longer bear that his beloved Rupert of the aristocratic blood should be dispossessed." In 1912, the final justification before the turning point of the story becomes Rupert's bloodline, rather than Petrick's affection for the child. The syntax of this sentence even suggests that Rupert, in his role as a "beloved" object, is inseparable from his bloodline. This doesn't have a drastic impact on the story other than making Petrick a less sympathetic character, but it is telling that Hardy chose to affix an acrid touch to such a significant moment which had previously been narrated impassively. If Petrick is meant to be a stand-in for the storytellers as

Brady suggests, the 1912 Wessex Edition might be seen as taking a more hardened, cynical view of the hypocritical attitudes of the middle class, who like the Petricks would "torture" and "love" the aristocracy simultaneously (233.8).

"The First Countess of Wessex" also shows a heightened cynicism towards hypocrisy, this time represented by Mrs. Dornell. After Squire Dornell's death, the first and later editions state that "Mrs. Dornell, like certain other wives, though she had never shown any great affection for him while he lived, awoke suddenly to his many virtues" (216.13-14). Hardy of course had no way of knowing, or even reason to suspect, that his own wife Emma would die before the end of the year, leaving him to mourn her passing with much more depth of feeling than he had shown her in their married life. It is doubly ironic, then, that Hardy inflates the importance of her husband's death in Mrs. Dornell's estimation of him. Just as Squire Petrick affixes the honorific "of the aristocratic blood" to Rupert's name in the Wessex Edition, Squire Dornell acquires an epithet from his wife; when she tries to influence Betty's actions, Mrs. Dornell calls upon "your dear dead father" and "the dear deceased" (218.21; 220.1). For Mrs. Dornell, this loyalty to the Squire's wishes arises only when it can no longer do him any good—similarly to her earlier apology when, "having had her way as to the deed, [she] is prepared to make any concession as to words and subsequent behaviour" (180.2-3). While the "dear dead" epitaph is presented with dry humor, such a tone is only possible in light of the happy ending; Betty's parents' inconstancy "might have led, but providentially did not lead, to great unhappiness" (222.4-5).

Curiously, in two different stories in the collection, Hardy returned to a serial reading that toyed with the names of his characters. In their printings of "The First Countess of Wessex," both *Harper's New Monthly Magazine* and the Wessex Edition spell Reynard in the lower-case when Lord Baxby asks, "Well, Dornell—so cunning reynard has stolen your little ewe lamb?"

(177.7-8). As Ray points out, the lower-case spelling "draws more obvious attention to the symbolic meaning of the bridegroom's name" (83). The fox and lamb comparison heightens the suspense of the story, because readers have no inkling of Reynard's character until near the end. His namesake, Reynard the Fox, is "a crafty villain so adept at the technique of the 'big lie' that he can commit his varied enormities against his fellow creatures with perfect impunity" (Mish 329). In some versions of the story, he is even a "crafty courtier"—which is one of the few facts readers do know about this Reynard as well (Mish 336). While Reynard is, of course, a reworking of Stephen Fox, the name and its associations also suggest his cunning—which thankfully, it turns out, is balanced by good sense and compassion. Conversely, in "The Honourable Laura," Signor Smittozzi's name conceals his duplicity. The Wessex Edition returns to the serial reading after the more obviously Anglicized "Smithozzi" of the first edition. The 1912 text strikes a balance between allowing the reader to be surprised by the opera singer's fraud, while still ensuring that the joke behind the more subtle name would be caught, by adding the line: "that distinguished Italian having, in fact, first seen the light as the baby of Mr. and Mrs. Smith in the vicinity of the City Road" (293.1-2). Hardy's ability to remember the serial versions is impressive, considering that they were written more than twenty years before. In both cases, the Wessex Edition reading suggests that appearances might be deceiving and invites readers to puzzle out the implications behind the names.

In the manuscript of "The Lady Penelope," Hardy changed the word "will" to the dialect "wooll" (250.3). The dialect form appears in every publication of the story until the Wessex Edition. Hardy's decision to revert it to the more standard "will" seems idiosyncratic, considering that he tended to add dialect and colloquialisms throughout the stories in 1891. In *Hardy the Creator*, however, Gatrell makes it clear that this was common practice for Hardy

across his works: “In 1895-6 Hardy on the whole added dialectical words, spellings, and grammatical constructions; in 1912 on the whole he removed them, with the exception of the change from ‘ye’ to ‘ee’” (181). This is the case regardless of the relative social positions of the speakers. In “Squire Petrick’s Lady,” as previously discussed, Hardy frequently added colloquialisms and simplified the vocabulary in the first edition, so his 1912 alteration from Rupert’s lineage being “pure stock” to “blue stock” might seem like a similar tendency toward more casual language. Given Hardy’s different revision practices in 1912, however, this explanation is not entirely convincing, especially considering that no other changes were made to introduce colloquialisms at that time. Ray convincingly argues that Hardy may have changed the word to avoid suggesting a connection to *Tess*: “‘Pure’ as he has previously used it in ‘Squire Petrick’s Lady’ seems to be associated solely with aristocratic heritage, and Hardy may have feared that such a limited meaning might have reduced its resonance in *Tess*, where her noble ancestry is the least of Tess’s claims to purity” (134). This seems quite plausible for a revision that does not fit into any of Hardy’s typical patterns for the Wessex Edition.

As usual, Hardy also revised word choice and syntax, and these stylistic adjustments in the Wessex Edition are especially representative of his usual revisions in that regard. He typically had a keen ear for repetition in his work, and many of the substantive changes that do not fit into his other typical categories of revision can be explained by the duplication of a word in a nearby sentence. The only substantive change that Hardy makes in “The Duchess of Hamptonshire” falls into this category. The first edition read, “Who shall wonder that his mind luxuriated in dreams of a sweet possibility now laid open for the first time these many years? for Emmeline was to him now as ever the one dear thing in all the world” (274.17-275.2). Even in a story where he did not otherwise make changes to wording, Hardy picked up on the repeated

"now," and he substituted "just laid open" for the first instance. Hardy also marked punctuation for the volumes in the Wessex Edition, and again the revisions in *A Group of Noble Dames* are typical of his style; by far his most frequent change to the punctuation was the dropping of commas. In the five stories collated here, there are seventeen deleted commas, and only eight other punctuation changes.[96]

[96] This does not count spelling changes like the conversion of "Oh" to "O."

EDITORIAL PRINCIPLES

As a collection of serially published short stories, *A Group of Noble Dames* introduces distinct opportunities and challenges for a textual editor. The genesis and initial writing of each story examined in this study was born from a different period in Hardy's career, collectively spanning over a decade. The manuscript exists to provide insight into this process for some stories, though not all, and the serialization process of the different stories varied widely, with "The Duchess of Hamptonshire" appearing in two very different serial versions under different titles, while "The First Countess of Wessex" was serialized by *Harper's New Monthly Magazine* only. The diversity of the stories' early history provides a broad and varied look at Hardy's approach to his short fiction over time, but it also resists a unified approach to the editing project. Every story's textual history must be considered when establishing a set of clear editorial principles, including the choice of copy text, emendation practices, and the annotation of variants. After the first edition, *A Group of Noble Dames* was comprehensively revised only once, for the Wessex Edition, and in that sense, the editor's job is simplified—there are fewer texts to collate, and the transmission of variants is fairly straightforward after the first edition. Even so, each variant must be scrutinized individually and presented to the reader using a method that is consistent, clear, and theoretically sound.

As G. Thomas Tanselle writes in his *A Rationale of Textual Criticism*, "the basic question for every reader interested in history—and perforce every scholarly editor—is to decide whose intended wording, and at what time, is to be extracted from the clues provided by the documentary text (or texts)" (71). A scholarly edition provides readers with more tools to this

end. The edited text presents a carefully considered, readable copy of the work based on the editor's informed understanding of the work's history and a comparison of the authoritative editions. The notes and apparatus then allow readers of the edition to reassemble the text that they find most appropriate for their research purposes. Even with the inclusion of comprehensive notes, however, there is a certain influential power in the copy text, which must necessarily be read before applying other variants; additionally, as Gatrell pragmatically notes in *Hardy the Creator*, "critical editions do not exist in a vacuum, and it is highly probable that after all the labour expended upon the establishment of the text the editor and his publisher will want to issue a cheap impression of the text, without the apparatus" (209). Therefore the construction of the edited text requires careful deliberation based on an understanding of the theoretical field of textual editing as well as a historically informed familiarity with the text itself.

The Choice of Copy Text

The landscape of textual scholarship underwent a massive shift in the late 1970s and 80s, the reverberations of which are still being felt today. Largely in response to the writings of Jerome McGann and D. F. McKenzie, the social theory of editing has become standard practice, as opposed to the pursuit of authorial intentions, and the surrounding debate has been further complicated by the proliferation and cultural relevance of digital archives. Despite this ongoing contention, the importance of the copy text remains constant; every editor must make choices that are theoretically and historically informed, but that ultimately must be adapted to the specific work being represented, the intended purpose of the edition, and the material form in which it will appear. Peter Shillingsburg provides a clear explanation of the different theoretical schools across the eighties and nineties in his book *Scholarly Editing in the Computer Age*. In his

chapter on the choice of copy text, he begins with the acknowledgement that citing a particular theoretical method is not, in and of itself, a sufficient explanation for an editor's individual choices, however widely recognized this method may be:

> Readers are no longer content for an editor to say that his choice of copy-text follows the standard Greg rationale or that the emendations include silent regularization of accidentals or that copy-text has been chosen on the basis of the author's final intentions or on the publisher's and author's best collaboration. ... Both editor and reader must be prepared to identify which version of a work or what orientation toward the formal elements of a work is being employed to prepare the clear-reading text, distinguishing that text from the other potential texts that lie within the array of texts representing the work. (115)

In short, the editor must make a specific case for his or her editorial practices regarding the work at hand; this reasoning should be explained clearly and thoroughly, so that the reader knows where each textual variant comes from, why the editor chose to present it in a certain way, and how to reconstruct versions that were not included in what Shillingsburg calls the "clear-reading text," or edited text. The editor should also dispense with the desire to prove that his or her method is objectively correct, or that his or her text is definitive; serious consideration of alternative methods can help the critic avoid misrepresenting the work through a too-narrow framing of its history.

While the current study uses the first edition of the short story collection as copy text, this chapter will compare the reasonable possibilities for a complete critical edition of *A Group of Noble Dames.* These potential approaches will be evaluated by their theoretical and practical application to the stories that were collated and edited here. In the Greg/Bowers school of textual scholarship, the manuscript, where available, "has paramount authority" as copy text for any

reading that cannot be reasonably identified as a subsequent authorial change (Bowers 226). Later authorial changes are then made in the copy text. For *A Group of Noble Dames,* this means that an editor following Greg/Bowers principles would look to the manuscript (when it exists) for punctuation and spelling, because it unquestionably presents Hardy's usage, whereas serial compositors enforced house style in an attempt to standardize Victorian authors' punctuation and grammar.[97] While Hardy did not expressly agree with the compositors' interference, it would have been impractical given the temporal constraints of magazine publication to make exhaustive corrections to restore his original punctuation, and much of the passively accepted serial punctuation would be reproduced in later editions of the work. A text edited using the Greg/Bowers method would therefore restore the manuscript punctuation, but would use the Wessex Edition for most substantive variants, so that the wording itself would represent Hardy's latest revisions. Textual scholars following the social theory of editing advocated by McGann and McKenzie do not have a standardized method for the choice of copy text, and they rely on a more subjective valuation of the existing editions (McGann, *Critique* 107). They consider the collaborative history of the work and choose an edition that reliably produces the text as it was designed by the author-publisher-printer relationship, where input from these other parties is not considered a corruption of the author's intention, but an inevitable and productive influence on the creative process. For *A Group of Noble Dames*, a sociological editor would most likely choose either the first edition or the Wessex Edition as copy text, depending on the goals of the editor and the anticipated use of the critical edition at hand, and would "go very lightly with polishing" to correct any obvious errors or misprints (Shillingsburg 95).

[97] Gatrell demonstrates in "Hardy, House-Style and the Aesthetics of Punctuation," however, that compositors were not uniform in the application of house style to *Under the Greenwood Tree* and *Tess of the d'Urbervilles.* Although printer's manuals encouraged a systematic approach to punctuation and spelling, some compositors were more willing than others to accept the author's idiosyncrasies.

There are compelling reasons why the Greg/Bowers approach would be suited to a critical edition of *A Group of Noble Dames,* but there are also some practical limits to its use and valid theoretical objections to certain applications of authorial intent. To a degree, authorial intention is an indisputable point of interest for literary scholars; Tanselle writes, "As long as there is historical interest in a work, or a series of works by the same author, there must also be a legitimate interest in the author's vision, whether or not we can now uncover it and whether or not the conditions of publishing allowed it to reach an audience unscathed" (76). Much scholarly attention to *A Group of Noble Dames* derives from its relation to Hardy's other work. Even the textual history in the present study is framed primarily within the context of Hardy's life and correspondence rather than, for example, its place in the history of the book, or print culture. What Hardy wrote and envisioned for each edition, and how that differed from the text that appeared in print, is unquestionably of interest to readers. However, an overemphasis on authorial intention can also obscure other ways of understanding the history of a work. McGann's *A Critique of Modern Textual Criticism* helped bring this idea to the fore in contemporary scholarship, and he continued to develop it in his later book, *The Textual Condition*:

> The point is that author's intentions are always operating along with nonauthorial intentions, that each presupposes the other, and that no text ever came into being, or could come into being, without interactions between the two. The theoretical effort to erase this fundamentally interactive process—to imagine writing and the production of texts as a solitary activity—is not so much mistaken as it is a highly specialized way of imagining the nature of texts. It becomes a mistaken theory only when it represents itself as catholic and comprehensive. (*Textual* 66)

The authorial orientation can, at times, homogenize one's understanding of the work's historical development. The Greg/Bowers approach essentially provides a standardized method for constructing a new version of the work that allows readers to see, in a single body, different aspects of the work extracted from various points in time, based on when the author had the most control over that specific facet of the work's production. In combining different editions in this way, new understandings of the author's artistic vision can be revealed, but the historical specificity of each edition is simultaneously distorted.

Tanselle notes that "authors can be expected to change their minds; and whether they write out whole texts when they make revisions or enter revisions on preexisting documents or hold them in their minds, the intention underlying the altered phrases is of the same order as that underlying the previous version of them" (79). However in practice, because Hardy was frequently forced to bowdlerize his works for serial publication, the serialization of his works is often presumed to have lesser authority than other versions. In relation to "The Duchess of Hamptonshire," Ray makes the reasonable suggestion that, by 1891, Hardy viewed the *Independent* version of his story as having been "voluntarily bowdlerized for a specific audience" (154).[98] However, to call the serialization a bowdlerized version of the story would be a misrepresentation of the creative investment that Hardy put into his revisions for the *Independent*. In fact, some of the improvements that Hardy retained in the first edition were doubtlessly born out of his decision to more starkly differentiate the morally upstanding Emmeline and Alwyn against the vicious Sir Byng and unfeeling Mr. Oldbourne.[99] In this way, the restrictions that, by 1891 at least, Hardy felt were imposed upon him by the *Independent*

[98] For further discussion see "Revision History: The Manuscript and Second Serialization of 'Emmeline: or, Passion versus Principle,'" especially p. 110.
[99] See "Revision History: The Manuscript and Second Serialization of 'Emmeline: or, Passion versus Principle'" pp. 112 and 115.

were not simply a corrupting influence on his authority; they also challenged him to make changes that he would later determine to be worth keeping. McGann describes a way of viewing authority that takes into account the potentially productive influences of the realities of publication:

> Authority is a social nexus, not a personal possession; ... it takes place within the conventions and enabling limits that are accepted by the prevailing institutions of literary production—conventions and limits which exist for the purpose of generating and supporting literary production. (*Critique* 48)

When Hardy chose to submit his story to the *Independent*, he was fully aware of the magazine's readership and likely had some idea of the kind of changes that he would need to make in preparing the existing story for this new audience. In this way, the alterations to "Emmeline: or, Passion versus Principle" demonstrate the Hardy's understanding of the "institutions of literary production"—an understanding that Hardy demonstrated powerfully throughout his fiction and nonfiction writings. For this story, at least, the revisions themselves must be viewed as a series of carefully considered changes that are not improvements or bowdlerizations wholesale, but rather the reflections of a different relationship between author and publisher than the one Hardy had in 1878, or would have in 1891.

"The First Countess of Wessex" provides another example of a story where the serialization differed considerably from the first edition, but not as a result of enforced bowdlerization, despite critical conjecture to the contrary. Purdy speculates that the first edition "may easily represent a return to an original unbowdlerized version, but evidence is wanting," and Ray claims more confidently that the first edition "gives the unbowdlerized version of the story" (Purdy 63; Ray 81). However a close look at the serialization shows that the sexual

themes are by no means reduced in *Harper's New Monthly Magazine* compared to the first edition, and the text of the first edition often retains evidence of the serialization that was hastily or incompletely revised. Hershel Parker discusses how a critic's overreliance on final intentions can cause misunderstandings or misreadings in his essay "The 'New Scholarship': Textual Evidence and Its Implications for Criticism, Literary Theory, and Aesthetics." He delineates problems that can arise when evidence of an earlier edition survives through later revisions in relation to Norman Mailer's *An American Dream*, stating that after Mailer made significant excisions to his novel, "sometimes the words that remain do not make *any* good sense" in their new context (192). In "The First Countess of Wessex," Hardy adjusted the timeline for the 1891 publication and again in 1912 to account for the new smallpox plot, but the sequence of events never does coalesce without error.[100] At other times, the revised version of the story that was collected in 1891 resembles the sections in *An American Dream* where "the remaining words make sense but not precisely authorial sense, not the sense that Mailer put there during the process of creation" (192). Mrs. Dornell's half-truthful confession to Reynard on her drive to Falls Park is partly preserved from the serialization, but it requires some creative interpretation for the reader to understand her motives in these different circumstances.[101] Tupcombe's role, meanwhile, is "drained of intentionality," to use Parker's phrase, in the passages where he hopes that some harm will befall Reynard on his journey, although by 1891 nothing ever comes of this desire (Parker 193).[102] Although the first edition is superior in many ways to the melodramatic serialization, these remnants of the serialized version show that the first edition is not a straightforward return to Hardy's original conception of the story. Moreover, the rewriting of the

[100] See section on "Revision History: The Wessex Edition" p. 140.
[101] See "Revision History: The Serialization of 'The First Countess of Wessex' p. 124.
[102] See "Revision History: The Serialization of 'The First Countess of Wessex' p. 125.

plot itself was very likely motivated by the conditions of publication in 1891; a lover unexpectedly dying during a secret visit to his sweetheart's upper-floor bedroom appears again in the third story in the collection, "The Marchioness of Stonehenge." While evidence of bowdlerization for the serial version is, as Purdy notes, wanting, Hardy surely would have avoided repeating such a melodramatic plot device. All evidence points to the text of *Harper's New Monthly Magazine* being closer to Hardy's original conception of the story.

While Parker concludes that "Norman Mailer's *An American Dream* is a classic case of an author's damaging his text by trying to alter a few patterns or parts of patterns," this again would be an oversimplification of the actual process of creation with regard to "The First Countess of Wessex" and, for that matter, "The Duchess of Hamptonshire" (192). While the bowdlerization inflicted on the six *Graphic* stories was undeniably enforced by the serial publisher against the author's intentions, neither of these other heavily revised stories can be understood except as the result of a process where the author made voluntary changes of varying artistic quality as a response to new conditions of publication. In *A Critique of Modern Textual Criticism,* McGann describes how strict adherence to the rule of authorial intention—where "authorial" refers to the work of individualized author—can cause critics and readers to overlook the historical specificity of individual versions: "the dynamic social relations which always exist in literary production—the dialectic between the historically located individual author and the historically developing institutions of literary production—tends to become obscured in criticism" (81). McGann proposes sociological orientation as an alternative that mitigates these drawbacks of authorial orientation. Critics adhering to this view argue that authorial creation isn't corrupted by the realities of the print medium; rather, creativity is born out of these material and social constructs, and the role of the editor is to locate authority in this creative dialectic

relationship. This means that there are multiple reliable and equally authoritative versions, each specific to its own time and mode of production. In deciding on a copy text, the sociological critic therefore has more alternatives to choose from than one following the Greg/Bowers school, but there are still principles that the critic must use to guide editorial decisions. McGann lays out criteria that a scholarly editor should keep in mind when determining what to use as copy text and when to make emendations:

> (a) The current state of textual criticism in general, both as to theory and as to practice; (b) the current understanding of the textual history of the work in question, including its composition, production, reproduction, and reception histories; (c) the deficiencies which current critical practice has served to promote and (finally) reveal in the received texts; (d) the purposes of the critical edition's text, both immediate and projected. (*Critique* 105)

Based on these criteria, in the case of *A Group of Noble Dames*, the sociological editor would most reasonably choose between the first edition and the Wessex Edition as copy text. Both were products of extensive collaboration and professional respect between Hardy and his editors; they also have a high degree of textual accuracy, with few disfigurations in the plates (because they were new) and few, easily emendable compositorial errors. Most readers of the critical edition would likely be interested in the stories as they are commonly read and discussed today, whereas their serial versions were often very different, either due to bowdlerization or other conditions of their publication. Furthermore, the production and composition of the stories in their manuscript and serial forms are so diverse that it could be difficult to establish a unified approach to the copy text based on their authority under McGann's definition. While readers could be free to reconstruct any version of the text using the notes and apparatus, the first edition and Wessex Edition have high degrees of sociological authority, and they would both be immediately useful

for a broader range of scholars who may be uninterested in comparing every variant, or who access the text through a more affordable reprinting without the full apparatus.

The choice between the first edition and Wessex Edition is subtler and largely comes down to editorial preferences. The value of the Wessex Edition has been discussed at length already in this introduction as Hardy's final preferred edition of his collected works. It includes his latest revisions, including some authorial adjustments to accidentals as well as substantives. As Tim Dolin remarks, Hardy ironically could be considered "his own greatest editor," and the Wessex Edition most faithfully represents Hardy's conception of his works near the end of his life (Gatrell and Dolin 129). While Hardy's idea of his works had inevitably changed over the years, in 1912 he was able to remove some of the veils that Victorian publishing standards required him to place over sensitive topics like sexuality, so in that sense the Wessex Edition could also be understood as a more faithful representation of the stories has he had imagined them. For Hardy scholars, therefore, the Wessex Edition is an important resource in understanding the author's lifelong view of his work. Partly for that reason, however, it is relatively removed from the specific context of its late-Victorian publication. Because it was influenced by the publishing conventions and literary culture of the early twentieth-century, the Wessex Edition is less suitable than the first edition for nineteenth century studies. Furthermore, *A Group of Noble Dames* is of interest to Hardy scholars in part due to its genesis and early textual history, which was intertwined from the start with *Tess of the d'Urbervilles*, which Hardy was writing concurrently. The first edition text presents the stories as they existed at this point in Hardy's career. Therefore, for slightly different reasons, both the Wessex Edition and the first edition would both be suitable options for a critical edition of *A Group of Noble Dames* based on current prevailing theories in the field of textual scholarship, the textual history of the stories in

question, and the intended uses of the critical edition. However, the Wessex Edition has served as the basis for most of the recent scholarship on *A Group of Noble Dames* and is readily available thanks to Macmillan's resetting in the New Wessex Edition of 1977 and the *Collected Stories* of 1988, as well as the Allan Sutton paperback edition of 1983. Therefore a critical edition based on the text of 1891 provides a valuable alternative for scholars interested in *A Group of Noble Dames* as it initially appeared in print. In the present study, the first edition has been chosen as the copy text, with slight editorial emendations to remove errors in the copy text such as misspellings and misprints, which are fully listed in Appendix B.

Using the Textual Apparatus

The following abbreviations are used to indicate the manuscripts and serializations of the stories:

MS	Manuscripts of *A Group of Noble Dames*, Library of Congress, Washington D.C., and *Emmeline: or, Passion versus Principle*, Morgan Library, New York, NY.
Li	*Light Magazine*, "The Impulsive Lady of Croome Castle," Apr. 1878.
HW	*Harper's Weekly*, "Benighted Travellers," Dec. 1881, and *A Group of Noble Dames*, Nov. – Dec. 1890.
LM	*Leeds Mercury*, "Benighted Travellers," Dec. 1881.
Ind	*The Independent*, "Emmeline: or, Passion versus Principle," Feb. 1884.
HM	*Harper's New Monthly Magazine*, "The First Countess of Wessex," Dec. 1889.
L	*Longman's Magazine*, "The Lady Penelope," Jan. 1890.
G	*The Graphic*, *A Group of Noble Dames*, Dec. 1890.
S	*The Sphere*, "Benighted Travellers," May 1903.

The editions of the collection that were collated for the present study are abbreviated as follows:

F	First Edition, Osgood, McIlvaine, 1891.
CL	Macmillan's Colonial Library, Macmillan, 1894.
OM	Wessex Novels edition, Osgood, McIlvaine, 1896.
W	Wessex Edition, Macmillan, 1912.
ME	Mellstock Edition, Macmillan, 1920.
CS	Collected Short Stories, Macmillan, 1928.

Substantive variants are included as footnotes to the edited text and keyed to line numbers on the page. Changes to punctuation and spelling are listed in Appendix A and keyed to both page and line numbers. In each note, the reading from the edited text appears first, followed by variant readings in chronological order, so that the reader can follow the changes as the story progressed through its manuscript, serial, and volume editions. Each variant is followed by abbreviation(s) in bold type, indicating the edition(s) in which that reading appeared. Unlisted editions are identical to the edited text. When the manuscript demonstrates several stages of revision, those revisions are listed with a number indicating the order of the change. In the following example taken from "Squire Petrick's Lady," the edited text reads "Timothy had scarcely noticed the unfortunate child that his wife had borne" on page 228, line 9. Instead of "noticed the unfortunate" the manuscript read "looked upon the" initially, then "upon the" was crossed out and replaced with "at the unfortunate" interlineally. The serial versions in the *Graphic* and *Harper's Weekly* are identical to the final manuscript reading, and the first edition and all subsequent editions read "noticed the unfortunate" as in the edited text.

9 noticed the unfortunate] looked upon the **MS1**] looked at the unfortunate **MS2, G, HW**

When the final manuscript reading is identical to the edited text, its siglum follows the initial reading, like so:

7 Folk **MS2**] Those **MS1**

In this example, Hardy wrote “Those” in the manuscript, then later crossed this out and replaced it with “Folk” instead (Petrick 224.7). The serials, the first edition, and all subsequent versions match the second manuscript reading.

If the text was altered on the same line in the manuscript (not interlineally), or if it is obvious that Hardy made the change immediately as he wrote, it is treated as a single reading. In these cases, deleted material is contained within <> angle brackets and added material is contained within {} braces. In the following example from Petrick %.%, Hardy began writing “for he had also” in the manuscript, but he crossed out the word “also” before completing it. He then continued on the same line with “like many others, been” and added a comma after “had” to make it grammatically consistent. These adjustments were obviously made as he wrote and are listed as a single layer of revision, MS1. At some later point, he crossed out “he had,” and inserted the words interlineally later in the phrase, so the final manuscript reading is “for like many others, he had been” which is listed as MS2. The serials and all later editions follow the final manuscript reading with the addition of a comma after “for,” so the edited text reads “for, like many others, he had been” which is abbreviated in the note with ellipses (Petrick 236.2).

2 for, … he had been] for he had{,} <als> like many others, been **MS1**] for like many others, he had been **MS2**

In this example, it is worth noting that the only difference between the second manuscript reading and the edited text is a comma; in cases such as this where a punctuation change is part of a footnote, it is not included in the list of accidental variants in Appendix A.

While elided material from the edited text is designated by ... ellipses, elided material in other variants is designated by a ~ tilde. The tilde indicates that the elided text follows the previously listed reading. To demonstrate, in the following example, the edited text reads, "convulsive sneezings which the game brought in its train" (Petrick 228.16-17). The manuscript originally read "sneezing which the game involved" though Hardy later added the word "difficulties" to make the final manuscript reading "sneezing difficulties which the game involved." For the sake of brevity, the material that was not changed from the previous version is indicated by the tilde.

16-17 convulsive … train] sneezing which the game involved **MS1**] sneezing difficulties which ~ **MS2, G, HW**

At times, editorial comments are used to show the nature of a change or to describe details in the manuscript that would not otherwise be clear. These comments appear in italics. The most frequent type of editorial comment indicates that a word or phrase was added interlineally in the manuscript, such as in Petrick 225.2.

2 been] *added* **MS**

A reading that was crossed out mid-word is indicated by the abbreviation *nc* for "not continued" when such clarification might be helpful for the reader, often with a suggestion about Hardy's probable intent. Illegible words are shown with an *(?)* italicized question mark. In the following example from Petrick 231.10, Hardy originally wrote part of a word that cannot be definitively identified but could be the beginning of the word "instincts" before he crossed it out and wrote

"tendencies" instead. Because the original reading cannot be conclusively determined, both the incomplete word and the editorial suggestion are followed by an italicized question mark.

10 grovelling tastes] plebeian <instin*(?) instincts nc?*> tendencies **MS**

All of the stories included in this study follow these notation conventions. Because they were published in different serializations, however, their early textual history varies considerably, and at times additional explanation is helpful for clarifying idiosyncrasies in the notes, or to remind the reader of unique features like the blue pencil in "Squire Petrick's Lady."[103] For this reason, the edited text of some stories are preceded by a brief introduction.

[103] See "Writing and Publication History: Bowdlerization and the Manuscript" above (pp. 47-58).

THE FIRST COUTNESS OF WESSEX

HM	*Harper's New Monthly Magazine*, Dec. 1889.
F	First Edition, Osgood, McIlvaine, 1891.
CL	Macmillan's Colonial Library, Macmillan, 1894.
OM	Wessex Novels edition, Osgood, McIlvaine, 1896.
W	Wessex Edition, Macmillan, 1912.
ME	Mellstock Edition, Macmillan, 1920.
CS	Collected Short Stories, Macmillan, 1928.

The latter third of "The First Countess of Wessex" underwent extensive revision when it was added to the short story collection in 1891. Some of the substantive changes for *Harper's New Monthly Magazine* are, for this reason, prohibitively long for their inclusion in the footnotes to the edited text. For lengthy revisions, the notes refer the reader to Appendix D.

DAME THE FIRST

THE FIRST COUNTESS OF WESSEX

By the Local Historian.

King's-Hintock Court (said the narrator, turning over his memoranda for reference)—King's-Hintock Court is, as we know, one of the most imposing of the mansions that overlook our beautiful Blackmoor or Blakemore Vale. On the particular occasion of which I have to speak this building stood, as it had often stood before, in the perfect silence of a calm clear night, lighted only by the cold shine of the stars. The season was winter, in days long ago, the last century having run but little more than a third of its length. North, south, and west, not a casement was unfastened, not a curtain undrawn; eastward, one window on the upper floor was open, and a girl of twelve or thirteen was leaning over the sill. That she had not taken up the position for purposes of observation was apparent at a glance, for she kept her eyes covered with her hands.

The room occupied by the girl was an inner one of a suite, to be reached only by passing through a large bed-chamber adjoining. From this apartment voices in altercation were audible, everything else in the building being so still. It was to avoid listening to these voices that the girl

7	King's … reference)—] *not in* **HM**	11	last] eighteenth **W, ME, CS**
8	Court … one of the] Court, **HM**	12	little] a little **HM**
9-10	our … perfect] the beautiful White-Hart or Blackmore Vale, rose in the lonely **HM**	12	length] career **HM**
11	lighted] lit **HM**	14	twelve or thirteen] thirteen or fourteen **HM**
11	cold shine of the] pulsating **HM**	17	occupied by the girl] the girl occupied **HM**

had left her little cot, thrown a cloak round her head and shoulders, and stretched into the night air.

But she could not escape the conversation, try as she would. The words reached her in all their painfulness, one sentence in masculine tones, those of her father, being repeated many times.

'I tell 'ee there shall be no such betrothal! I tell 'ee there sha'n't! A child like her!'

She knew the subject of dispute to be herself. A cool feminine voice, her mother's, replied:

'Have done with you, and be wise. He is willing to wait a good five or six years before the marriage takes place, and there's not a man in the county to compare with him.'

'It shall not be! He is over thirty. It is wickedness.'

'He is just thirty, and the best and finest man alive—a perfect match for her.'

'He is poor!'

'But his father and elder brothers are made much of at Court—none so constantly at the palace as they; and with her fortune, who knows? He may be able to get a barony.'

'I believe you are in love with en yourself!'

'How can you insult me so, Thomas! And is it not monstrous for you to talk of my wickedness when you have a like scheme in your own head? You know you have. Some bumpkin of your own choosing—some petty gentleman who lives down at that outlandish place of yours, Falls-Park—one of your pot-companions' sons——'

There was an outburst of imprecation on the part of her husband in lieu of further argument. As soon as he could utter a connected sentence he said: 'You crow and you domineer,

1 cloak] garment **HM** | 17 monstrous] absurd **HM**

mistress, because you are heiress-general here. You are in your own house; you are on your own land. But let me tell 'ee that if I did come here to you instead of taking you to me, it was done at the dictates of convenience merely. H—! I'm no beggar! Ha'n't I a place of my own? Ha'n't I an avenue as long as thine? Ha'n't I beeches that will more than match thy oaks? I should have lived in my own quiet house and land, contented, if you had not called me off with your airs and graces. Faith, I'll go back there; I'll not stay with thee longer! If it had not been for our Betty I should have gone long ago!'

After this there were no more words; but presently, hearing the sound of a door opening and shutting below, the girl again looked from the window. Footsteps crunched on the gravel-walk, and a shape in a drab greatcoat, easily distinguishable as her father, withdrew from the house. He moved to the left, and she watched him diminish down the long east front till he had turned the corner and vanished. He must have gone round to the stables.

She closed the window and shrank into bed, where she cried herself to sleep. This child, their only one, Betty, beloved ambitiously by her mother, and with uncalculating passionateness by her father, was frequently made wretched by such episodes as this; though she was too young to care very deeply, for her own sake, whether her mother betrothed her to the gentleman discussed or not.

The Squire had often gone out of the house in this manner, declaring that he would never return, but he had always reappeared in the morning. The present occasion, however, was different in the issue: next day she was told that her father had ridden to his estate at Falls-Park early in the morning on business with his agent, and might not come back for some days.

14 and] *not in* **HM** | 21 come] be **HM**

Falls-Park was over twenty miles from King's-Hintock Court, and was altogether a more modest centre-piece to a more modest possession than the latter. But as Squire Dornell came in view of it that February morning, he thought that he had been a fool ever to leave it, though it was for the sake of the greatest heiress in Wessex. Its classic front, of the period of the second Charles, derived from its regular features a dignity which the great, battlemented, heterogeneous mansion of his wife could not eclipse. Altogether he was sick at heart, and the gloom which the densely-timbered park threw over the scene did not tend to remove the depression of this rubicund man of eight-and-forty, who sat so heavily upon his gelding. The child, his darling Betty: there lay the root of his trouble. He was unhappy when near his wife, he was unhappy when away from his little girl; and from this dilemma there was no practicable escape. As a consequence he indulged rather freely in the pleasures of the table, became what was called a three-bottle man, and, in his wife's estimation, less and less presentable to her polite friends from town.

He was received by the two or three old servants who were in charge of the lonely place, where a few rooms only were kept habitable for his use or that of his friends when hunting; and during the morning he was made more comfortable by the arrival of his faithful servant Tupcombe from King's-Hintock. But after a day or two spent here in solitude he began to feel that he had made a mistake in coming. By leaving King's-Hintock in his anger he had thrown away his best opportunity of counteracting his wife's preposterous notion of promising his poor

5 classic] Palladian **W, ME, CS**
5 second] first **W, ME, CS**
6 battlemented] many gabled **W, ME**] many-gabled **CS**
7 could not eclipse] decidedly lacked **HM**
9 so heavily … gelding] fifteen stone upon his mare **HM**
17 morning] day **HM**

little Betty's hand to a man she had hardly seen. To protect her from such a repugnant bargain he should have remained on the spot. He felt it almost as a misfortune that the child would inherit so much wealth. She would be a mark for all the adventurers in the kingdom. Had she been only the heiress to his own unassuming little place at Falls, how much better would have been her chances of happiness!

His wife had divined truly when she insinuated that he himself had a lover in view for this pet child. The son of a dear deceased friend of his, who lived not two miles from where the Squire now was, a lad a couple of years his daughter's senior, seemed in her father's opinion the one person in the world likely to make her happy. But as to breathing such a scheme to either of the young people with the indecent haste that his wife had shown, he would not dream of it; years hence would be soon enough for that. They had already seen each other, and the Squire fancied that he noticed a tenderness on the youth's part which promised well. He was strongly tempted to profit by his wife's example, and forestall her match-making by throwing the two young people together there at Falls. The girl, though marriageable in the views of those days, was too young to be in love, but the lad was fifteen, and already felt an interest in her.

Still better than keeping watch over her at King's-Hintock, where she was necessarily much under her mother's influence, would it be to get the child to stay with him at Falls for a time, under his exclusive control. But how accomplish this without using main force? The only possible chance was that his wife might, for appearance' sake, as she had done before, consent to Betty paying him a day's visit, when he might find means of detaining her till Reynard, the suitor whom his wife favoured, had gone abroad, which he was expected to do the following week.

8 a couple of] about three **HM** | 15 fifteen] sixteen **HM**

Squire Dornell determined to return to King's-Hintock and attempt the enterprise. If he were refused, it was almost in him to pick up Betty bodily and carry her off.

The journey back, vague and Quixotic as were his intentions, was performed with a far lighter heart than his setting forth. He would see Betty, and talk to her, come what might of his plan.

So he rode along the dead level which stretches between the hills skirting Falls-Park and those bounding the town of Ivell, trotted through that borough, and out by the King's-Hintock highway, till, passing the village, he entered the mile-long drive through the park to the Court. The drive being open, without an avenue, the Squire could discern the north front and door of the Court a long way off, and was himself visible from the windows on that side; for which reason he hoped that Betty might perceive him coming, as she sometimes did on his return from an outing, and run to the door or wave her handkerchief.

But there was no sign. He inquired for his wife as soon as he set foot to earth.

'Mistress is away. She was called to London, sir.'

'And Mistress Betty?' said the Squire blankly.

'Gone likewise, sir, for a little change. Mistress has left a letter for you.'

The note explained nothing, merely stating that she had posted to London on her own affairs, and had taken the child to give her a holiday. On the fly-leaf were some words from Betty herself to the same effect, evidently written in a state of high jubilation at the idea of her jaunt. Squire Dornell murmured a few expletives, and submitted to his disappointment. How long his wife meant to stay in town she did not say; but on investigation he found that the carriage had been packed with sufficient luggage for a sojourn of two or three weeks.

King's-Hintock Court was in consequence as gloomy as Falls-Park had been. He had lost all zest for hunting of late, and had hardly attended a meet that season. Dornell read and re-read Betty's scrawl, and hunted up some other such notes of hers to look over, this seeming to be the only pleasure there was left for him. That they were really in London he learnt in a few days by another letter from Mrs. Dornell, in which she explained that they hoped to be home in about a week, and that she had had no idea he was coming back to King's-Hintock so soon, or she would not have gone away without telling him.

Squire Dornell wondered if, in going or returning, it had been her plan to call at the Reynards' place near Melchester, through which city their journey lay. It was possible that she might do this in furtherance of her project, and the sense that his own might become the losing game was harassing.

He did not know how to dispose of himself, till it occurred to him that, to get rid of his intolerable heaviness, he would invite some friends to dinner and drown his cares in grog and wine. No sooner was the carouse decided upon than he put it in hand; those invited being mostly neighbouring landholders, all smaller men than himself, members of the hunt; also the doctor from Evershead, and the like—some of them rollicking blades whose presence his wife would not have countenanced had she been at home. 'When the cat's away—!' said the Squire.

They arrived, and there were indications in their manner that they meant to make a night of it. Baxby of Sherton Castle was late, and they waited a quarter of an hour for him, he being one of the liveliest of Dornell's friends; without whose presence no such dinner as this would be considered complete, and, it may be added, with whose presence no dinner which included both sexes could be conducted with strict propriety. He had just returned from London, and the Squire

14 the carouse] this **HM** | 22 strict] *not in* **HM**

was anxious to talk to him—for no definite reason; but he had lately breathed the atmosphere in which Betty was.

At length they heard Baxby driving up to the door, whereupon the host and the rest of his guests crossed over to the dining-room. In a moment Baxby came hastily in at their heels, apologizing for his lateness.

'I only came back last night, you know,' he said; 'and the truth o't is, I had as much as I could carry.' He turned to the Squire. 'Well, Dornell—so cunning Reynard has stolen your little ewe lamb? Ha, ha!'

'What?' said Squire Dornell vacantly, across the dining-table, round which they were all standing, the cold March sunlight streaming in upon his full, clean-shaven face.

'Surely th'st know what all the town knows?—you've had a letter by this time?—that Stephen Reynard has married your Betty? Yes, as I'm a living man. It was a carefully-arranged thing: they parted at once, and are not to meet for five or six years. But, Lord, you must know!'

A thud on the floor was the only reply of the Squire. They quickly turned. He had fallen down like a log behind the table, and lay motionless on the oak boards.

Those at hand hastily bent over him, and the whole group were in confusion. They found him to be quite unconscious, though puffing and panting like a blacksmith's bellows. His face was livid, his veins swollen, and beads of perspiration stood upon his brow.

'What's happened to him?' said several.

'An apoplectic fit,' said the doctor from Evershead, gravely.

11 th'st] you **HM**

He was only called in at the Court for small ailments, as a rule, and felt the importance of the situation. He lifted the Squire's head, loosened his cravat and clothing, and rang for the servants, who took the Squire upstairs.

There he lay as if in a drugged sleep. The surgeon drew a basin-full of blood from him, but it was nearly six o'clock before he came to himself. The dinner was completely disorganized, and some had gone home long ago; but two or three remained.

'Bless my soul,' Baxby kept repeating, 'I didn't know things had come to this pass between Dornell and his lady! I thought the feast he was spreading to-day was in honour of the event, though privately kept for the present! His little maid married without his knowledge!'

As soon as the Squire recovered consciousness he gasped: ''Tis abduction! 'Tis a capital felony! He can be hung! Where is Baxby? I am very well now. What items have ye heard, Baxby?'

The bearer of the untoward news was extremely unwilling to agitate Dornell further, and would say little more at first. But an hour after, when the Squire had partially recovered and was sitting up, Baxby told as much as he knew, the most important particular being that Betty's mother was present at the marriage, and showed every mark of approval. 'Everything appeared to have been done so regularly that I, of course, thought you knew all about it,' he said.

'I knew no more than the underground dead that such a step was in the wind! A child not yet thirteen! How Sue hath outwitted me! Did Reynard go up to Lon'on with 'em, d'ye know?'

'I can't say. All I know is that your lady and daughter were walking along the street, with the footman behind 'em; that they entered a jeweller's shop, where Reynard was standing; and that there, in the presence o' the shopkeeper and your man, who was called in on purpose, your

11 items] particulars **HM** | 18-19 wind! … thirteen!] wind. **HM**

Betty said to Reynard—so the story goes: 'pon my soul I don't vouch for the truth of it—she said, "Will you marry me?" or, "I want to marry you: will you have me—now or never?" she said.'

'What she said means nothing,' murmured the Squire, with wet eyes. 'Her mother put the words into her mouth to avoid the serious consequences that would attach to any suspicion of force. The words be not the child's—she didn't dream of marriage—how should she, poor little maid! Go on.'

'Well, be that as it will, they were all agreed apparently. They bought the ring on the spot, and the marriage took place at the nearest church within half-an-hour.'

A day or two later there came a letter from Mrs. Dornell to her husband, written before she knew of his stroke. She related the circumstances of the marriage in the gentlest manner, and gave cogent reasons and excuses for consenting to the premature union, which was now an accomplished fact indeed. She had no idea, till sudden pressure was put upon her, that the contract was expected to be carried out so soon, but being taken half unawares, she had consented, having learned that Stephen Reynard, now their son-in-law, was becoming a great favourite at Court, and that he would in all likelihood have a title granted him before long. No harm could come to their dear daughter by this early marriage-contract, seeing that her life would be continued under their own eyes, exactly as before, for some years. In fine, she had felt that no other such fair opportunity for a good marriage with a shrewd courtier and wise man of the world, who was at the same time noted for his excellent personal qualities, was within the range of probability, owing to the rusticated lives they led at King's-Hintock. Hence she had yielded to

9 at the … hour] *not in* **HM** | 17 title] peerage **W, ME, CS**

Stephen's solicitation, and hoped her husband would forgive her. She wrote, in short, like a woman who, having had her way as to the deed, is prepared to make any concession as to words and subsequent behaviour.

All this Dornell took at its true value, or rather, perhaps, at less than its true value. As his life depended upon his not getting into a passion, he controlled his perturbed emotions as well as he was able, going about the house sadly and utterly unlike his former self. He took every precaution to prevent his wife knowing of the incidents of his sudden illness, from a sense of shame at having a heart so tender; a ridiculous quality, no doubt, in her eyes, now that she had become so imbued with town ideas. But rumours of his seizure somehow reached her, and she let him know that she was about to return to nurse him. He thereupon packed up and went off to his own place at Falls-Park.

Here he lived the life of a recluse for some time. He was still too unwell to entertain company, or to ride to hounds or elsewhither; but more than this, his aversion to the faces of strangers and acquaintances, who knew by that time of the trick his wife had played him, operated to hold him aloof.

Nothing could influence him to censure Betty for her share in the exploit. He never once believed that she had acted voluntarily. Anxious to know how she was getting on, he despatched the trusty servant Tupcombe to Evershead village, close to King's-Hintock, timing his journey so that he should reach the place under cover of dark. The emissary arrived without notice, being out of livery, and took a seat in the chimney-corner of the Sow-and-Acorn.

The conversation of the droppers-in was always of the nine days' wonder—the recent marriage. The smoking listener learnt that Mrs. Dornell and the girl had returned to King's-

13 elsewhither] elsewhere **HM**

Hintock for a day or two, that Reynard had set out for the Continent, and that Betty had since been packed off to school. She did not realize her position as Reynard's child-wife—so the story went—and though somewhat awe-stricken at first by the ceremony, she had soon recovered her spirits on finding that her freedom was in no way to be interfered with.

After that, formal messages began to pass between Dornell and his wife, the latter being now as persistently conciliating as she was formerly masterful. But her rustic, simple, blustering husband still held personally aloof. Her wish to be reconciled—to win his forgiveness for her stratagem—moreover, a genuine tenderness and desire to soothe his sorrow, which welled up in her at times, brought her at last to his door at Falls-Park one day.

They had not met since that night of altercation, before her departure for London and his subsequent illness. She was shocked at the change in him. His face had become expressionless, as blank as that of a puppet, and what troubled her still more was that she found him living in one room, and indulging freely in stimulants, in absolute disobedience to the physician's order. The fact was obvious that he could no longer be allowed to live thus uncouthly.

So she sympathized, and begged his pardon, and coaxed. But though after this date there was no longer such a complete estrangement as before, they only occasionally saw each other, Dornell for the most part making Falls his headquarters still.

Three or four years passed thus. Then she came one day, with more animation in her manner, and at once moved him by the simple statement that Betty's schooling had ended; she had returned, and was grieved because he was away. She had sent a message to him in these words: 'Ask father to come home to his dear Betty.'

'Ah! Then she is very unhappy!' said Squire Dornell.

3 by] at **HM** | 18 or four] *not in* **HM**

His wife was silent.

‘’Tis that accursed marriage!’ continued the Squire.

Still his wife would not dispute with him. ‘She is outside in the carriage,’ said Mrs. Dornell gently.

‘What—Betty?’

‘Yes.’

‘Why didn’t you tell me?’ Dornell rushed out, and there was the girl awaiting his forgiveness, for she supposed herself, no less than her mother, to be under his displeasure.

Yes, Betty had left school, and had returned to King’s-Hintock. She was nearly seventeen, and had developed to quite a young woman. She looked not less a member of the household for her early marriage-contract, which she seemed, indeed, to have almost forgotten. It was like a dream to her; that clear cold March day, the London church, with its gorgeous pews, and green-baize linings, and the great organ in the west gallery—so different from their own little church in the shrubbery of King’s-Hintock Court—the man of thirty, to whose face she had looked up with so much awe, and with a sense that he was rather ugly and formidable; the man whom, though they corresponded politely, she had never seen since; one to whose existence she was now so indifferent that if informed of his death, and that she would never see him more, she would merely have replied, ‘Indeed!’ Betty’s passions as yet still slept.

‘Hast heard from thy husband lately?’ said Squire Dornell, when they were indoors, with an ironical laugh of fondness which demanded no answer.

The girl winced, and he noticed that his wife looked appealingly at him. As the conversation went on, and there were signs that Dornell would express sentiments that might do harm to a position which they could not alter, Mrs. Dornell suggested that Betty should leave the

room till her father and herself had finished their private conversation; and this Betty obediently did.

Dornell renewed his animadversions freely. ‘Did you see how the sound of his name frightened her?’ he presently added. ‘If you didn’t, I did. Zounds! what a future is in store for that poor little unfortunate wench o’ mine! I tell ’ee, Sue, ’twas not a marriage at all, in morality, and if I were a woman in such a position, I shouldn’t feel it as one. She might, without a sign of sin, love a man of her choice as well now as if she were chained up to no other at all. There, that’s my mind, and I can’t help it. Ah, Sue, my man was best! He’d ha’ suited her.’

‘I don’t believe it,’ she replied incredulously.

‘You should see him; then you would. He’s growing up a fine fellow, I can tell ’ee.’

‘Hush! not so loud!’ she answered, rising from her seat and going to the door of the next room, whither her daughter had betaken herself. To Mrs. Dornell’s alarm, there sat Betty in a reverie, her round eyes fixed on vacancy, musing so deeply that she did not perceive her mother’s entrance. She had heard every word, and was digesting the new knowledge.

Her mother felt that Falls-Park was dangerous ground for a young girl of the susceptible age, and in Betty’s peculiar position, while Dornell talked and reasoned thus. She called Betty to her, and they took leave. The Squire would not clearly promise to return and make King’s-Hintock Court his permanent abode; but Betty’s presence there, as at former times, was sufficient to make him agree to pay them a visit soon.

All the way home Betty remained preoccupied and silent. It was too plain to her anxious mother that Squire Dornell’s free views had been a sort of awakening to the girl.

The interval before Dornell redeemed his pledge to come and see them was unexpectedly short. He arrived one morning about twelve o’clock, driving his own pair of black-bays in the

curricle-phaeton with yellow panels and red wheels, just as he had used to do, and his faithful old Tupcombe on horseback behind. A young man sat beside the Squire in the carriage, and Mrs. Dornell's consternation could scarcely be concealed when, abruptly entering with his companion, the Squire announced him as his friend Phelipson of Elm-Cranlynch.

Dornell passed on to Betty in the background and tenderly kissed her. 'Sting your mother's conscience, my maid!' he whispered. 'Sting her conscience by pretending you are struck with Phelipson, and would ha' loved him, as your old father's choice, much more than him she has forced upon 'ee.'

The simple-souled speaker fondly imagined that it was entirely in obedience to this direction that Betty's eyes stole interested glances at the frank and impulsive Phelipson that day at dinner, and he laughed grimly within himself to see how this joke of his, as he imagined it to be, was disturbing the peace of mind of the lady of the house. 'Now Sue sees what a mistake she has made!' said he.

Mrs. Dornell was verily greatly alarmed, and as soon as she could speak a word with him alone she upbraided him. 'You ought not to have brought him here. Oh Thomas, how could you be so thoughtless! Lord, don't you see, dear, that what is done cannot be undone, and how all this foolery jeopardizes her happiness with her husband? Until you interfered, and spoke in her hearing about this Phelipson, she was as patient and as willing as a lamb, and looked forward to Mr. Reynard's return with real pleasure. Since her visit to Falls-Park she has been monstrous close-mouthed and busy with her own thoughts. What mischief will you do? How will it end?'

'Own, then, that my man was best suited to her. I only brought him to convince you.'

1 had] *not in* **HM**

16 Lord, don't] Don't **HM**

'Yes, yes; I do admit it. But oh! do take him back again at once! Don't keep him here! I fear she is even attracted by him already.'

'Nonsense, Sue. 'Tis only a little trick to tease 'ee!'

Nevertheless her motherly eye was not so likely to be deceived as his, and if Betty were really only playing at being love-struck that day, she played at it with the perfection of a Rosalind, and would have deceived the best professors into a belief that it was no counterfeit. The Squire, having obtained his victory, was quite ready to take back the too attractive youth, and early in the afternoon they set out on their return journey.

A silent figure who rode behind them was as interested as Dornell in that day's experiment. It was the staunch Tupcombe, who, with his eyes on the Squire's and young Phelipson's backs, thought how well the latter would have suited Betty, and how greatly the former had changed for the worse during these last two or three years. He cursed his mistress as the cause of the change.

After this memorable visit to prove his point, the lives of the Dornell couple flowed on quietly enough for the space of a twelvemonth, the Squire for the most part remaining at Falls, and Betty passing and repassing between them now and then, once or twice alarming her mother by not driving home from her father's house till midnight.

The repose of King's-Hintock was broken by the arrival of a special messenger. Squire Dornell had had an access of gout so violent as to be serious. He wished to see Betty again: why had she not come for so long?

7 youth] young man **HM**

Mrs. Dornell was extremely reluctant to take Betty in that direction too frequently; but the girl was so anxious to go, her interests latterly seeming to be so entirely bound up in Falls-Park and its neighbourhood, that there was nothing to be done but to let her set out and accompany her.

Squire Dornell had been impatiently awaiting her arrival. They found him very ill and irritable. It had been his habit to take powerful medicines to drive away his enemy, and they had failed in their effect on this occasion.

The presence of his daughter, as usual, calmed him much, even while, as usual too, it saddened him; for he could never forget that she had disposed of herself for life in opposition to his wishes, though she had secretly assured him that she would never have consented had she been as old as she was now.

As on a former occasion, his wife wished to speak to him alone about the girl's future, the time now drawing nigh at which Reynard was expected to come and claim her. He would have done so already, but he had been put off by the earnest request of the young woman herself, which accorded with that of her parents, on the score of her youth. Reynard had deferentially submitted to their wishes in this respect, the understanding between them having been that he would not visit her before she was eighteen, except by the mutual consent of all parties. But this could not go on much longer, and there was no doubt, from the tenor of his last letter, that he would soon take possession of her whether or no.

4 her] her mother **W, ME, CS**
13 time] time being **HM**
17 visit] claim **HM**

To be out of the sound of this delicate discussion Betty was accordingly sent downstairs, and they soon saw her walking away into the shrubberies, looking very pretty in her sweeping green gown, and flapping broad-brimmed hat overhung with a feather.

On returning to the subject, Mrs. Dornell found her husband's reluctance to reply in the affirmative to Reynard's letter to be as great as ever.

'She is three months short of eighteen!' he exclaimed. ''Tis too soon. I won't hear of it! If I have to keep him off sword in hand, he shall not have her yet.'

'But, my dear Thomas,' she expostulated, 'consider if anything should happen to you or to me, how much better it would be that she should be settled in her home with him!'

'I say it is too soon!' he argued, the veins of his forehead beginning to swell. 'If he gets her this side o' Candlemas I'll challenge en—I'll take my oath on't! I'll be back to King's-Hintock in two or three days, and I'll not lose sight of her day or night!'

She feared to agitate him further, and gave way, assuring him, in obedience to his demand, that if Reynard should write again before he got back, to fix a time for joining Betty, she would put the letter in her husband's hands, and he should do as he chose. This was all that required discussion privately, and Mrs. Dornell went to call in Betty, hoping that she had not heard her father's loud tones.

She had certainly not done so this time. Mrs. Dornell followed the path along which she had seen Betty wandering, but went a considerable distance without perceiving anything of her. The Squire's wife then turned round to proceed to the other side of the house by a short cut across the grass, when, to her surprise and consternation, she beheld the object of her search sitting on the horizontal bough of a cedar, beside her being a young man, whose arm was round her waist. He moved a little, and she recognized him as young Phelipson.

Alas, then, she was right. The so-called counterfeit love was real. What Mrs. Dornell called her husband at that moment, for his folly in originally throwing the young people together, it is not necessary to mention. She decided in a moment not to let the lovers know that she had seen them. She accordingly retreated, reached the front of the house by another route, and called at the top of her voice from a window, 'Betty!'

For the first time since her strategic marriage of the child, Susan Dornell doubted the wisdom of that step. Her husband had, as it were, been assisted by destiny to make his objection, originally trivial, a valid one. She saw the outlines of trouble in the future. Why had Dornell interfered? Why had he insisted upon producing his man? This, then, accounted for Betty's pleading for postponement whenever the subject of her husband's return was broached; this accounted for her attachment to Falls-Park. Possibly this very meeting that she had witnessed had been arranged by letter.

Perhaps the girl's thoughts would never have strayed for a moment if her father had not filled her head with ideas of repugnance to her early union, on the ground that she had been coerced into it before she knew her own mind; and she might have rushed to meet her husband with open arms on the appointed day.

Betty at length appeared in the distance in answer to the call, and came up pale, but looking innocent of having seen a living soul. Mrs. Dornell groaned in spirit at such duplicity in the child of her bosom. This was the simple creature for whose development into womanhood they had all been so tenderly waiting—a forward minx, old enough not only to have a lover, but to conceal his existence as adroitly as any woman of the world! Bitterly did the Squire's lady

6 Susan Dornell] the Squire's wife **HM**

regret that Stephen Reynard had not been allowed to come to claim her at the time he first proposed.

The two sat beside each other almost in silence on their journey back to King's-Hintock. Such words as were spoken came mainly from Betty, and their formality indicated how much her mind and heart were occupied with other things.

Mrs. Dornell was far too astute a mother to openly attack Betty on the matter. That would be only fanning flame. The indispensable course seemed to her to be that of keeping the treacherous girl under lock and key till her husband came to take her off her mother's hands. That he would disregard Dornell's opposition, and come soon, was her devout wish.

It seemed, therefore, a fortunate coincidence that on her arrival at King's-Hintock a letter from Reynard was put into Mrs. Dornell's hands. It was addressed to both her and her husband, and courteously informed them that the writer had landed at Bristol, and proposed to come on to King's-Hintock in a few days, at last to meet and carry off his darling Betty, if she and her parents saw no objection.

Betty had also received a letter of the same tenor. Her mother had only to look at her face to see how the girl received the information. She was as pale as a sheet.

'You must do your best to welcome him this time, my dear Betty,' her mother said gently.

'But—but—I——'

'You are a woman now,' added her mother severely, 'and these postponements must come to an end.'

13 few days] day or two **HM**

‘But my father—oh, I am sure he will not allow this! I am not ready. If he could only wait a year longer—if he could only wait a few months longer! Oh, I wish—I wish my dear father were here! I will send to him instantly.’ She broke off abruptly, and falling upon her mother’s neck, burst into tears, saying, ‘O my mother, have mercy upon me—I do not love this man, my husband!’

The agonized appeal went too straight to Mrs. Dornell’s heart for her to hear it unmoved. Yet, things having come to this pass, what could she do? She was distracted, and for a moment was on Betty’s side. Her original thought had been to write an affirmative reply to Reynard, allow him to come on to King’s-Hintock, and keep her husband in ignorance of the whole proceeding till he should arrive from Falls on some fine day after his recovery, and find everything settled, and Reynard and Betty living together in harmony. But the events of the day, and her daughter’s sudden outburst of feeling, had overthrown this intention. Betty was sure to do as she had threatened, and communicate instantly with her father, possibly attempt to fly to him. Moreover, Reynard’s letter was addressed to Mr. Dornell and herself conjointly, and she could not in conscience keep it from her husband.

‘I will send the letter on to your father instantly,’ she replied soothingly. ‘He shall act entirely as he chooses, and you know that will not be in opposition to your wishes. He would ruin you rather than thwart you. I only hope he may be well enough to bear the agitation of this news. Do you agree to this?’

Poor Betty agreed, on condition that she should actually witness the despatch of the letter. Her mother had no objection to offer to this; but as soon as the horseman had cantered down the drive toward the highway, Mrs. Dornell’s sympathy with Betty’s recalcitration began to die out.

16 instantly] speedily **W, ME, CS**

The girl's secret affection for young Phelipson could not possibly be condoned. Betty might communicate with him, might even try to reach him. Ruin lay that way. Stephen Reynard must be speedily installed in his proper place by Betty's side.

She sat down and penned a private letter to Reynard, which threw light upon her plan.

'It is Necessary that I should now tell you,' she said, 'what I have never Mentioned before—indeed I may have signified the Contrary—that her Father's Objection to your joining her has not as yet been overcome. As I personally Wish to delay you no longer—am indeed as anxious for your Arrival as you can be yourself, having the good of my Daughter at Heart—no course is left open to me but to assist your Cause without my Husband's Knowledge. He, I am sorry to say, is at present ill at Falls-Park, but I felt it my Duty to forward him your Letter. He will therefore be like to reply with a peremptory Command to you to go back again, for some Months, whence you came, till the Time he originally stipulated has expir'd. My Advice is, if you get such a Letter, to take no Notice of it, but to come on hither as you had proposed, letting me know the Day and Hour (after dark, if possible) at which we may expect you. Dear Betty is with me, and I warrant ye that she shall be in the House when you arrive.'

Mrs. Dornell, having sent away this epistle unsuspected of anybody, next took steps to prevent her daughter leaving the Court, avoiding if possible to excite the girl's suspicions that she was under restraint. But, as if by divination, Betty had seemed to read the husband's approach in the aspect of her mother's face.

7 signified] implied **HM**
12 be like to] probably **HM**
16 warrant ye] guarantee **HM**

‘He is coming!’ exclaimed the maiden.

‘Not for a week,’ her mother assured her.

‘He is then—for certain?’

‘Well, yes.’

Betty hastily retired to her room, and would not be seen.

To lock her up, and hand over the key to Reynard when he should appear in the hall, was a plan charming in its simplicity, till her mother found, on trying the door of the girl’s chamber softly, that Betty had already locked and bolted it on the inside, and had given directions to have her meals served where she was, by leaving them on a dumb-waiter outside the door.

Thereupon Mrs. Dornell noiselessly sat down in her boudoir, which, as well as her bed-chamber, was a passage-room to the girl’s apartment, and she resolved not to vacate her post night or day till her daughter’s husband should appear, to which end she too arranged to breakfast, dine, and sup on the spot. It was impossible now that Betty should escape without her knowledge, even if she had wished, there being no other door to the chamber, except one admitting to a small inner dressing-room inaccessible by any second way.

But it was plain that the young girl had no thought of escape. Her ideas ran rather in the direction of intrenchment: she was prepared to stand a siege, but scorned flight. This, at any rate, rendered her secure. As to how Reynard would contrive a meeting with her coy daughter while in such a defensive humour, that, thought her mother, must be left to his own ingenuity to discover.

1-5	‘He … Betty] She had **HM**	10-11	which, … she] which was almost opposite the girl’s apartment, and keeping the door ajar, **HM**
6	her up] the door upon her **HM**		
10	sat down in] entered **HM**		

Betty had looked so wild and pale at the announcement of her husband's approaching visit, that Mrs. Dornell, somewhat uneasy, could not leave her to herself. She peeped through the keyhole an hour later. Betty lay on the sofa, staring listlessly at the ceiling.

'You are looking ill, child,' cried her mother. 'You've not taken the air lately. Come with me for a drive.'

Betty made no objection. Soon they drove through the park towards the village, the daughter still in the strained, strung-up silence that had fallen upon her. They left the park to return by another route, and on the open road passed a cottage.

Betty's eye fell upon the cottage-window. Within it she saw a young girl about her own age, whom she knew by sight, sitting in a chair and propped by a pillow. The girl's face was covered with scales, which glistened in the sun. She was a convalescent from smallpox—a disease whose prevalence at that period was a terror of which we at present can hardly form a conception.

An idea suddenly energized Betty's apathetic features. She glanced at her mother; Mrs. Dornell had been looking in the opposite direction. Betty said that she wished to go back to the cottage for a moment to speak to a girl in whom she took an interest. Mrs. Dornell appeared suspicious, but observing that the cottage had no back-door, and that Betty could not escape without being seen, she allowed the carriage to be stopped. Betty ran back and entered the cottage, emerging again in about a minute, and resuming her seat in the carriage. As they drove on she fixed her eyes upon her mother and said, 'There, I have done it now!' Her pale face was stormy, and her eyes full of waiting tears.

'What have you done?' said Mrs. Dornell.

1-194.13 Betty … wilfulness.] *not in* **HM**

‘Nanny Priddle is sick of the smallpox, and I saw her at the window, and I went in and kissed her, so that I might take it; and now I shall have it, and *he* won’t be able to come near me!’

‘Wicked girl!’ cries her mother. ‘Oh, what am I to do! What—bring a distemper on yourself, and usurp the sacred prerogative of God, because you can’t palate the man you’ve wedded!’

The alarmed woman gave orders to drive home as rapidly as possible, and on arriving, Betty, who was by this time also somewhat frightened at her own enormity, was put into a bath, and fumigated, and treated in every way that could be thought of to ward off the dreadful malady that in a rash moment she had tried to acquire.

There was now a double reason for isolating the rebellious daughter and wife in her own chamber, and there she accordingly remained for the rest of the day and the days that followed; till no ill results seemed likely to arise from her wilfulness.

Meanwhile the first letter from Reynard, announcing to Mrs. Dornell and her husband jointly that he was coming in a few days, had sped on its way to Falls-Park. It was directed under cover to Tupcombe, the confidential servant, with instructions not to put it into his master’s hands till he had been refreshed by a good long sleep. Tupcombe much regretted his commission, letters sent in this way always disturbing the Squire; but guessing that it would be infinitely worse in the end to withhold the news than to reveal it, he chose his time, which was early the next morning, and delivered the missive.

15-16 letter … had] letter—that from Reynard himself—had **HM**

18 his] this **W, ME, CS**

The utmost effect that Mrs. Dornell had anticipated from the message was a peremptory order from her husband to Reynard to hold aloof a few months longer. What the Squire really did was to declare that he would go himself and confront Reynard at Bristol, and have it out with him there by word of mouth.

'But, master,' said Tupcombe, 'you can't. You cannot get out of bed.'

'You leave the room, Tupcombe, and don't say "can't" before me! Have Jerry saddled in an hour.'

The long-tried Tupcombe thought his employer demented, so utterly helpless was his appearance just then, and he went out reluctantly. No sooner was he gone than the Squire, with great difficulty, stretched himself over to a cabinet by the bedside, unlocked it, and took out a small bottle. It contained a gout specific, against whose use he had been repeatedly warned by his regular physician, but whose warning he now cast to the winds.

He took a double dose, and waited half an hour. It seemed to produce no effect. He then poured out a treble dose, swallowed it, leant back upon his pillow, and waited. The miracle he anticipated had been worked at last. It seemed as though the second draught had not only operated with its own strength, but had kindled into power the latent forces of the first. He put away the bottle, and rang up Tupcombe.

Less than an hour later one of the housemaids, who of course was quite aware that the Squire's illness was serious, was surprised to hear a bold and decided step descending the stairs from the direction of Mr. Dornell's room, accompanied by the humming of a tune. She knew that the doctor had not paid a visit that morning, and that it was too heavy to be the valet or any other

5 master] sir **HM**

man-servant. Looking up, she saw Squire Dornell fully dressed, descending toward her in his drab caped riding-coat and boots, with the swinging easy movement of his prime. Her face expressed her amazement.

'What the devil beest looking at?' said the Squire. 'Did you never see a man walk out of his house before, wench?'

Resuming his humming—which was of a defiant sort—he proceeded to the library, rang the bell, asked if the horses were ready, and directed them to be brought round. Ten minutes later he rode away in the direction of Bristol, Tupcombe behind him, trembling at what these movements might portend.

They rode on through the pleasant woodlands and the monotonous straight lanes at an equal pace. The distance traversed might have been about fifteen miles when Tupcombe could perceive that the Squire was getting tired—as weary as he would have been after riding three times the distance ten years before. However, they reached Bristol without any mishap, and put up at the Squire's accustomed inn. Dornell almost immediately proceeded on foot to the inn which Reynard had given as his address, it being now about four o'clock.

Reynard had already dined—for people dined early then—and he was staying indoors. He had already received Mrs. Dornell's reply to his letter; but before acting upon her advice and starting for King's-Hintock he made up his mind to wait another day, that Betty's father might at least have time to write to him if so minded. The returned traveller much desired to obtain the Squire's assent, as well as his wife's, to the proposed visit to his bride, that nothing might seem harsh or forced in his method of taking his position as one of the family. But though he

5 wench] my girl **HM**
10 through … and] over the airy uplands and through **W, ME, CS**
14 the inn] the hotel **HM**

anticipated some sort of objection from his father-in-law, in consequence of Mrs. Dornell's warning, he was surprised at the announcement of the Squire in person.

Stephen Reynard formed the completest of possible contrasts to Dornell as they stood confronting each other in the best parlour of the Bristol tavern. The Squire, hot-tempered, gouty, impulsive, generous, reckless; the younger man, pale, tall, sedate, self-possessed—a man of the world, fully bearing out at least one couplet in his epitaph, still extant in King's-Hintock church, which places in the inventory of his good qualities

'Engaging Manners, cultivated Mind,
Adorn'd by Letters, and in Courts refin'd.'

He was at this time about five-and-thirty, though careful living and an even, unemotional temperament caused him to look much younger than his years.

Squire Dornell plunged into his errand without much ceremony or preface.

'I am your humble servant, sir,' he said. 'I have read your letter writ to my wife and myself, and considered that the best way to answer it would be to do so in person.'

'I am vastly honoured by your visit, sir,' said Mr. Stephen Reynard, bowing.

'Well, what's done can't be undone,' said Dornell, 'though it was mighty early, and was no doing of mine. She's your wife; and there's an end on't. But in brief, sir, she's too young for you to claim yet; we mustn't reckon by years; we must reckon by nature. She's still a girl; 'tis onpolite of 'ee to come yet; next year will be full soon enough for you to take her to you.'

Now, courteous as Reynard could be, he was a little obstinate when his resolution had once been formed. She had been promised him by her eighteenth birthday at latest—sooner if she were in robust health. Her mother had fixed the time on her own judgment, without a word of interference on his part. He had been hanging about foreign courts till he was weary. Betty was

now a woman, if she would ever be one, and there was not, in his mind, the shadow of an excuse for putting him off longer. Therefore, fortified as he was by the support of her mother, he blandly but firmly told the Squire that he had been willing to waive his rights, out of deference to her parents, to any reasonable extent, but must now, in justice to himself and her insist on maintaining them. He therefore, since she had not come to meet him, should proceed to King's-Hintock in a few days to fetch her.

This announcement, in spite of the urbanity with which it was delivered, set Dornell in a passion.

'Oh dammy, sir; you talk about rights, you do, after stealing her away, a mere child, against my will and knowledge! If we'd begged and prayed 'ee to take her, you could say no more.'

'Upon my honour, your charge is quite baseless, sir,' said his son-in-law. 'You must know by this time—or if you do not, it has been a monstrous cruel injustice to me that I should have been allowed to remain in your mind with such a stain upon my character—you must know that I used no seductiveness or temptation of any kind. Her mother assented; she assented. I took them at their word. That you was really opposed to the marriage was not known to me till afterwards.'

Dornell professed to believe not a word of it. 'You sha'n't have her till she's dree sixes full—no maid ought to be married till she's dree sixes!—and my daughter sha'n't be treated out of nater!' So he stormed on till Tupcombe, who had been alarmedly listening in the next room, entered suddenly, declaring to Reynard that his master's life was in danger if the interview were

5 maintaining] claiming **HM** | 6 in a few days] *not in* **HM**

prolonged, he being subject to apoplectic strokes at these crises. Reynard immediately said that he would be the last to wish to injure Squire Dornell, and left the room, and as soon as the Squire had recovered breath and equanimity, he went out of the inn, leaning on the arm of Tupcombe.

Tupcombe was for sleeping in Bristol that night, but Dornell, whose energy seemed as invincible as it was sudden, insisted upon mounting and getting back as far as Falls-Park, to continue the journey to King's-Hintock on the following day. At five they started, and took the southern road toward the Mendip Hills. The evening was dry and windy, and, excepting that the sun did not shine, strongly reminded Tupcombe of the evening of that March month, nearly five years earlier, when news had been brought to King's-Hintock Court of the child Betty's marriage in London—news which had produced upon Dornell such a marked effect for the worse ever since, and indirectly upon the household of which he was the head. Before that time the winters were lively at Falls-Park, as well as at King's-Hintock, although the Squire had ceased to make it his regular residence. Hunting-guests and shooting-guests came and went, and open house was kept. Tupcombe disliked the clever courtier who had put a stop to this by taking away from the Squire the only treasure he valued.

It grew darker with their progress along the lanes, and Tupcombe discovered from Mr. Dornell's manner of riding that his strength was giving way; and spurring his own horse close alongside, he asked him how he felt.

'Oh, bad; damn bad, Tupcombe! I can hardly keep my seat. I shall never be any better, I fear! Have we passed Three-Man-Gibbet yet?'

'Not yet by a long ways, sir.'

9 the child] little **HM**

'I wish we had. I can hardly hold on.' The Squire could not repress a groan now and then, and Tupcombe knew he was in great pain. 'I wish I was underground—that's the place for such fools as I! I'd gladly be there if it were not for Mistress Betty. He's coming on to King's-Hintock to-morrow—he won't put it off any longer; he'll set out and reach there to-morrow night, without stopping at Falls; and he'll take her unawares, and I want to be there before him.'

'I hope you may be well enough to do it, sir. But really——'

'I *must*, Tupcombe! You don't know what my trouble is; it is not so much that she is married to this man without my agreeing—for, after all, there's nothing to say against him, so far as I know; but that she don't take to him at all, seems to fear him—in fact, cares nothing about him; and if he comes forcing himself into the house upon her, why, 'twill be rank cruelty. Would to the Lord something would happen to prevent him!'

How they reached home that night Tupcombe hardly knew. The Squire was in such pain that he was obliged to recline upon his horse, and Tupcombe was afraid every moment lest he would fall into the road. But they did reach home at last, and Mr. Dornell was instantly assisted to bed.

Next morning it was obvious that he could not possibly go to King's-Hintock for several days at least, and there on the bed he lay, cursing his inability to proceed on an errand so personal and so delicate that no emissary could perform it. What he wished to do was to ascertain from Betty's own lips if her aversion to Reynard was so strong that his presence would be

2 knew] knew that **HM**
13 horse] mare **HM**
14 was] was obliged to be **HM**
17-18 Hintock … least,] Hintock; **HM**

positively distasteful to her. Were that the case, he would have borne her away bodily on the saddle behind him.

But all that was hindered now, and he repeated a hundred times in Tupcombe's hearing, and in that of the nurse and other servants, 'I wish to God something would happen to him!'

This sentiment, reiterated by the Squire as he tossed in the agony induced by the powerful drugs of the day before, entered sharply into the soul of Tupcombe and of all who were attached to the house of Dornell, as distinct from the house of his wife at King's-Hintock. Tupcombe, who was an excitable man, was hardly less disquieted by the thought of Reynard's return than the Squire himself was. As the week drew on, and the afternoon advanced at which Reynard would in all probability be passing near Falls on his way to the Court, the Squire's feelings became acuter, and the responsive Tupcombe could hardly bear to come near him. Having left him in the hands of the doctor, the former went out upon the lawn, for he could hardly breathe in the contagion of excitement caught from the employer who had virtually made him his confidant. He had lived with the Dornells from his boyhood, had been born under the shadow of their walls; his whole life was annexed and welded to the life of the family in a degree which has no counterpart in these latter days.

He was summoned indoors, and learnt that it had been decided to send for Mrs. Dornell: her husband was in great danger. There were two or three who could have acted as messenger, but Dornell wished Tupcombe to go, the reason showing itself when, Tupcombe being ready to start, Squire Dornell summoned him to his chamber and leaned down so that he could whisper in his ear:

2 saddle] crupper **HM**

9 week … afternoon] afternoon … hour **HM**] morning … afternoon **W, ME, CS**

‘Put Peggy along smart, Tupcombe, and get there before him, you know—before him. This is the day he fixed. He has not passed Falls cross-roads yet. If you can do that you will be able to get Betty to come—d’ye see?—after her mother has started; she’ll have a reason for not waiting for him. Bring her by the lower road—he’ll go by the upper. Your business is to make ’em miss each other—d’ye see?—but that’s a thing I couldn’t write down.’

Five minutes after, Tupcombe was astride the horse and on his way—the way he had followed so many times since his master, a florid young countryman, had first gone wooing to King’s-Hintock Court. As soon as he had crossed the hills in the immediate neighbourhood of the manor, the road lay over a plain, where it ran in long straight stretches for several miles. In the best of times, when all had been gay in the united houses, that part of the road had seemed tedious. It was gloomy in the extreme now that he pursued it, at night and alone, on such an errand.

He rode and brooded. If the Squire were to die, he, Tupcombe, would be alone in the world and friendless, for he was no favourite with Mrs. Dornell; and to find himself baffled, after all, in what he had set his mind on, would probably kill the Squire. Thinking thus, Tupcombe stopped his horse every now and then, and listened for the coming husband. The time was drawing on to the moment when Reynard might be expected to pass along this very route. He had watched the road well during the afternoon, and had inquired of the tavern-keepers as he

2 This … fixed.] *not in* **HM**
3 she’ll … not] whom my illness will hinder **W, ME, CS**
5 ’em] them **HM**
5 that’s a thing] that **HM**
6 astride] across **HM**
15 Thinking thus,] If, on the other hand, Tupcombe could carry out the sick man's wish and cheat the coming husband, the incident might have a wonderful effect upon the Squire, and he might live. **HM**
17 very] very same **HM**
18 well] frequently **HM**

came up to each, and he was convinced that the premature descent of the stranger-husband upon his young mistress had not been made by this highway as yet.

Besides the girl's mother, Tupcombe was the only member of the household who suspected Betty's tender feelings towards young Phelipson, so unhappily generated on her return from school; and he could therefore imagine, even better than her fond father, what would be her emotions on the sudden announcement of Reynard's advent that evening at King's-Hintock Court.

So he rode and rode, desponding and hopeful by turns. He felt assured that, unless in the unfortunate event of the almost immediate arrival of her son-in-law at his own heels, Mrs. Dornell would not be able to hinder Betty's departure for her father's bedside.

It was about nine o'clock that, having put twenty miles of country behind him, he turned in at the lodge-gate nearest to Ivell and King's-Hintock village, and pursued the long north drive—itself much like a turnpike road—which led thence through the park to the Court. Though there were so many trees in King's-Hintock park, few bordered the carriage roadway; he could see it stretching ahead in the pale night light like an unrolled deal shaving. Presently the irregular frontage of the house came in view, of great extent, but low, except where it rose into the outlines of a broad square tower.

1 stranger-husband] stranger **HM**
10 Betty's departure for] Betty from following to **W, ME, CS**
11 about nine o'clock] with a beating heart **HM**
12 in … Ivell and] in, about nine o'clock, at the lodge, by **HM**
12 pursued] entered **HM**
12 north] *not in* **HM**
14 few] none **HM**
14 roadway;] roadway, and **HM**
15 deal] *not in* **HM**

As Tupcombe approached he rode aside upon the grass, to make sure, if possible, that he was the first comer, before letting his presence be known. The Court was dark and sleepy, in no respect as if a bridegroom were about to arrive.

While pausing he distinctly heard the tread of a horse upon the track behind him, and for a moment despaired of arriving in time: here, surely, was Reynard! Pulling up closer to the densest tree at hand he waited, and found he had retreated nothing too soon, for the second rider avoided the gravel also, and passed quite close to him. In the profile he recognized young Phelipson.

Before Tupcombe could think what to do, Phelipson had gone on; but not to the door of the house. Swerving to the left, he passed round to the east angle, where, as Tupcombe knew, were situated Betty's apartments. Dismounting, he left the horse tethered to a hanging bough, and walked on to the house.

Suddenly his eye caught sight of an object which explained the position immediately. It was a ladder stretching from beneath the trees, which there came pretty close to the house, up to a first-floor window—one which lighted Miss Betty's rooms. Yes, it was Betty's chamber; he knew every room in the house well.

The young horseman who had passed him, having evidently left his steed somewhere under the trees also, was perceptible at the top of the ladder, immediately outside Betty's window. While Tupcombe watched, a cloaked female figure stepped timidly over the sill, and the two cautiously descended, one before the other, the young man's arms enclosing the young

2	The Court] It was too dark to see whether there were recent ruts or hoof marks upon the gravel, but the general aspect of the Court **HM**	3-205.7 33.3 33.4	were … where he] *see Appendix D* he] Tupcombe **W, ME, CS** walked … house] followed behind **W, ME, CS**

woman between his grasp of the ladder, so that she could not fall. As soon as they reached the bottom, young Phelipson quickly removed the ladder and hid it under the bushes. The pair disappeared; till, in a few minutes, Tupcombe could discern a horse emerging from a remoter part of the umbrage. The horse carried double, the girl being on a pillion behind her lover.

Tupcombe hardly knew what to do or think; yet, though this was not exactly the kind of flight that had been intended, she had certainly escaped. He went back to his own animal, and rode round to the servants' door, where he delivered the letter for Mrs. Dornell. To leave a verbal message for Betty was now impossible.

The Court servants desired him to stay over the night, but he would not do so, desiring to get back to the Squire as soon as possible and tell what he had seen. Whether he ought not to have intercepted the young people, and carried off Betty himself to her father, he did not know. However, it was too late to think of that now, and without wetting his lips or swallowing a crumb, Tupcombe turned his back upon King's-Hintock Court.

It was not till he had advanced a considerable distance on his way homeward that, halting under the lantern of a roadside-inn while the horse was watered, there came a traveller from the opposite direction in a hired coach; the lantern lit the stranger's face as he passed along and

7-8 Dornell … impossible.] Dornell as also the supplementary message for her daughter. To endeavor to see Betty was useless now. **HM**
9 desired] pressed **HM**
9 not … desiring] not. He desired **HM**
10 the Squire] Squire Dornell **HM**
10 possible] practicable, **HM**
10-12 what … and] of his ill-luck. And so, **HM**
13 Tupcombe] he **HM**
14 *see Appendix D*
15 roadside-inn … came] turnpike house, while the gate was swung open for himself and **HM**
16 along] through, paid his toll, **HM**

dropped into the shade. Tupcombe exulted for the moment, though he could hardly have justified his exultation. The belated traveller was Reynard; and another had stepped in before him.

You may now be willing to know of the fortunes of Miss Betty. Left much to herself through the intervening days, she had ample time to brood over her desperate attempt at the stratagem of infection—thwarted, apparently, by her mother's promptitude. In what other way to gain time she could not think. Thus drew on the day and the hour of the evening on which her husband was expected to announce himself.

At some period after dark, when she could not tell, a tap at the window, twice and thrice repeated, became audible. It caused her to start up, for the only visitant in her mind was the one whose advances she had so feared as to risk health and life to repel them. She crept to the window, and heard a whisper without.

'It is I—Charley,' said the voice.

Betty's face fired with excitement. She had latterly begun to doubt her admirer's staunchness, fancying his love to be going off in mere attentions which neither committed him nor herself very deeply. She opened the window, saying in a joyous whisper, 'Oh Charley; I thought you had deserted me quite!'

He assured her he had not done that, and that he had a horse in waiting, if she would ride off with him. 'You must come quickly,' he said; 'for Reynard's on the way!'

1-207.22	exulted … journeyed] became as though he were frozen. He had seen Reynard. ¶ Upon whom, then, had he worked mischief? Upon some innocent person—upon his young mistress's lover? His flesh crept. His impulse was to go back to King's-Hintock on the instant; hut he	perceived that it was now too late to remedy any disaster that might have accrued. He hoped that a broken leg might be the extent of the harm, and proceeded gloomily on his way. ¶ In his rear travelled Mrs. Dornell, who, never forgetting contingencies, **HM**

To throw a cloak round herself was the work of a moment, and assuring herself that her door was locked against a surprise, she climbed over the window-sill and descended with him as we have seen.

Her mother meanwhile, having received Tupcombe's note, found the news of her husband's illness so serious, as to displace her thoughts of the coming son-in-law, and she hastened to tell her daughter of the Squire's dangerous condition, thinking it might be desirable to take her to her father's bedside. On trying the door of the girl's room, she found it still locked. Mrs. Dornell called, but there was no answer. Full of misgivings, she privately fetched the old house-steward and bade him burst open the door—an order by no means easy to execute, the joinery of the Court being massively constructed. However, the lock sprang open at last, and she entered Betty's chamber only to find the window unfastened and the bird flown.

For a moment Mrs. Dornell was staggered. Then it occurred to her that Betty might have privately obtained from Tupcombe the news of her father's serious illness, and, fearing she might be kept back to meet her husband, have gone off with that obstinate and biassed servitor to Falls-Park. The more she thought it over the more probable did the supposition appear; and binding her own head-man to secrecy as to Betty's movements, whether as she conjectured, or otherwise, Mrs. Dornell herself prepared to set out.

She had no suspicion how seriously her husband's malady had been aggravated by his ride to Bristol, and thought more of Betty's affairs than of her own. That Betty's husband should arrive by some other road to-night and find neither wife nor mother-in-law to receive him, and no explanation of their absence, was possible; but never forgetting chances, Mrs. Dornell as she journeyed kept her eyes fixed upon the highway on the off-side, where, before she had reached

18 seriously] grievously **W, ME, CS**

the town of Ivell, the hired coach containing Stephen Reynard flashed into the lamplight of her own carriage.

Mrs. Dornell's coachman pulled up, in obedience to a direction she had given him at starting; the other coach was hailed, a few words passed, and Reynard alighted and came to Mrs. Dornell's carriage-window.

'Come inside,' says she. 'I want to speak privately to you. Why are you so late?'

'One hindrance and another,' says he. 'I meant to be at the Court by eight at latest. My gratitude for your letter. I hope——'

'You must not try to see Betty yet,' said she. 'There be far other and newer reasons against your seeing her now than there were when I wrote.'

The circumstances were such that Mrs. Dornell could not possibly conceal them entirely; nothing short of knowing some of the facts would prevent his blindly acting in a manner which might be fatal to the future. Moreover, there are times when deeper intriguers than Mrs. Dornell feel that they must let out a few truths, if only in self-indulgence. So she told so much of recent surprises as that Betty's heart had been attracted by another image than his, and that his insisting on visiting her now might drive the girl to desperation. 'Betty has, in fact, rushed off to her father

1 containing … Reynard] *not in* **HM**
4 Reynard] Reynard, the traveller therein, **HM**
5 says she] she whispered **HM**
7 another, … 'I] another. I **HM**
9 try … yet] go on **HM**
9 be] are **HM**
10 now] *not in* **HM**
12 some] some part **HM**
12-13 prevent … future] hinder his pushing onward **HM**
13-14 deeper … they] the most intriguing woman feels that she **HM**
14 self-indulgence] sheer self-indulgence **HM**
14-15 so much … as that] of her discovery—that **HM**
15 attracted] temporarily attracted **HM**
15-16 and that … if] that the lover had attempted an interview with her that very night, and had killed himself in the attempt. As a woman and a mother she could go no further, and the extent of the lover's success was not revealed. ¶ 'You should have come sooner,' she added. 'But if you go on now, while her mind is full of him, she will hate you forever. If **HM**

to avoid you,' she said. 'But if you wait she will soon forget this young man, and you will have nothing to fear.'

As a woman and a mother she could go no further, and Betty's desperate attempt to infect herself the week before as a means of repelling him, together with the alarming possibility that, after all, she had not gone to her father but to her lover, was not revealed.

'Well,' sighed the diplomatist, in a tone unexpectedly quiet, 'such things have been known before. After all, she may prefer me to him some day, when she reflects how very differently I might have acted than I am going to act towards her. But I'll say no more about that now. I can have a bed at your house for to-night?'

'To-night, certainly. And you leave to-morrow morning early?' She spoke anxiously, for on no account did she wish him to make further discoveries. 'My husband is so seriously ill,' she continued, 'that my absence and Betty's on your arrival is naturally accounted for.'

He promised to leave early, and to write to her soon. 'And when I think the time is ripe,' he said, 'I'll write to her. I may have something to tell her that will bring her to graciousness.'

1 this … man] him **HM**
3-5 As … revealed.] *not in* **HM**
6-7 such … before.] what she has done has been done before.' ¶ 'That's true. ' ¶ 'You are sure he is dead?' ¶ 'Oh yes.' ¶ 'Ah, poor fellow! Well, I suppose I have deserved this punishment. But she is only eighteen, and time works wonders. My dear mother, will you now do what I beg of you—undertake to keep her under your eye, treat her gently, never speak of this other man, speak of me kindly? Do all that for another year, if I turn back now, which of course as a humane being I have no alternative but to do.' ¶ Mrs. Dornell promised. ¶ 'In that case, then, I'll take it less tragically than I was disposed to do at first. **HM**
8-210 But … It] I'll write to you; and when I think the time is ripe, I'll write to her. Ill say no more tonight.' ¶ To avoid creating a local scandal he did not immediately turn back, continuing his journey southward to a distant town. When her own carriage was in motion Mrs. Dornell remembered that she had omitted to tell him of the illness of his father-in-law, though probably any hitch in Reynard's movements that night might be attributed by the world to that cause. ¶¶ It
11 seriously] woefully **W, ME, CS**

It was about one o'clock in the morning when Mrs. Dornell reached Falls-Park. A double blow awaited her there. Betty had not arrived; her flight had been elsewhither; and her stricken mother divined with whom. She ascended to the bedside of her husband, where to her concern she found that the physician had given up all hope. The Squire was sinking, and his extreme weakness had almost changed his character, except in the particular that his old obstinacy sustained him in a refusal to see a clergyman. He shed tears at the least word, and sobbed at the sight of his wife. He asked for Betty, and it was with a heavy heart that Mrs. Dornell told him that the girl had not accompanied her.

'He is not keeping her away?'

'No, no. He is going back—he is not coming to her for some time.'

'Then what is detaining her—cruel, neglectful maid!'

'No, no, Thomas; she is— She could not come.'

'How's that?'

Somehow the solemnity of these last moments of his gave him inquisitorial power, and the too cold wife could not conceal from him the flight which had taken place from King's-Hintock that night.

To her amazement, the effect upon him was electrical.

1-3	Falls-Park. … ascended to] *not in* **HM**	10	going] gone **HM**
3-4	husband, … that] husband. To her concern, **HM**	10	to … time] for another year **HM**
8	had not accompanied] was unable to accompany **HM**	12	is— She] is unwell; she **HM**
9	'He … away?'] '*He* had not come?' **HM**	15	flight] scenes **HM**
		15	taken place from] been enacted at **HM**

'What—Betty—a trump after all? Hurrah! She's her father's own maid! She's game! She knew he was her father's own choice! She vowed that my man should win! Well done, Bet!—haw! haw! Hurrah!'

He had raised himself in bed by starts as he spoke, and now fell back exhausted. He never uttered another word, and died before the dawn. People said there had not been such an ungenteel death in a good county family for years.

Now I will go back to the time of Betty's riding off on the pillion behind her lover. They left the park by an obscure gate to the east, and presently found themselves in the lonely and solitary length of the old Roman road now called Long-Ash Lane.

By this time they were rather alarmed at their own performance, for they were both young and inexperienced. Hence they proceeded almost in silence till they came to a mean roadside inn which was not yet closed; when Betty, who had held on to him with much misgiving all this while, felt dreadfully unwell, and said she thought she would like to get down.

5-6	an … death] a terrible death-bed **HM**
6	good] *not in* **HM**
7	years] many years **HM**
8-215.17	Now …well?'] However much or little Stephen Reynard might have been to blame in his marriage, he travelled onward that night with reflections that did him credit. In truth he was almost to be pitied. ¶ His new plan, so suddenly and clearly formed at the moment when he learnt that he had a wife not to claim but to win, was adhered to as thoroughly as if it had been the result of long deliberation. Embarking again for the Continent, he wandered from capital to capital for some few months, and then returned to London, holding quite aloof from his wife and his mother-in-law, who remained for the present in the country. ¶ Partly owing to his rebuff, he grew to be in love with Betty in his mild, placid, durable way—in that way which perhaps, upon the whole, tends most generally to the woman's comfort under the institution of marriage, if not particularly to her ecstasy. **HM**
14	misgiving] misgivings **W, ME, CS**

They accordingly dismounted from the jaded animal that had brought them, and were shown into a small dark parlour, where they stood side by side awkwardly, like the fugitives they were. A light was brought, and when they were left alone Betty threw off the cloak which had enveloped her. No sooner did young Phelipson see her face than he uttered an alarmed exclamation.

'Why, Lord, Lord, you are sickening for the smallpox!' he cried.

'Oh—I forgot!' faltered Betty. And then she informed him that, on hearing of her husband's approach the week before, in a desperate attempt to keep him from her side, she had tried to imbibe the infection—an act which till this moment she had supposed to have been ineffectual, imagining her feverishness to be the result of her excitement.

The effect of this discovery upon young Phelipson was overwhelming. Better-seasoned men than he would not have been proof against it, and he was only a little over her own age. 'And you've been holding on to me!' he said. 'And suppose you get worse, and we both have it, what shall we do? Won't you be a fright in a month or two, poor, poor Betty!'

In his horror he attempted to laugh, but the laugh ended in a weakly giggle. She was more woman than girl by this time, and realized his feeling.

'What—in trying to keep off him, I keep off you?' she said miserably. 'Do you hate me because I am going to be ugly and ill?'

'Oh—no, no!' he said soothingly. 'But I—I am thinking if it is quite right for us to do this. You see, dear Betty, if you was not married it would be different. You are not in honour married to him we've often said; still you are his by law, and you can't be mine whilst he's alive. And with this terrible sickness coming on, perhaps you had better let me take you back, and—climb in at the window again.'

‘Is *this* your love?’ said Betty reproachfully. ‘Oh, if you was sickening for the plague itself, and going to be as ugly as the Ooser in the church-vestry, I wouldn’t——’

‘No, no, you mistake, upon my soul!’

But Betty with a swollen heart had rewrapped herself and gone out of the door. The horse was still standing there. She mounted by the help of the upping-stock, and when he had followed her she said, ‘Do not come near me, Charley; but please lead the horse, so that if you’ve not caught anything already you’ll not catch it going back. After all, what keeps off you may keep off him. Now onward.’

He did not resist her command, and back they went by the way they had come, Betty shedding bitter tears at the retribution she had already brought upon herself; for though she had reproached Phelipson, she was staunch enough not to blame him in her secret heart for showing that his love was only skin-deep. The horse was stopped in the plantation, and they walked silently to the lawn, reaching the bushes wherein the ladder still lay.

‘Will you put it up for me?’ she asked mournfully.

He re-erected the ladder without a word; but when she approached to ascend he said, ‘Good-bye, Betty!’

‘Good-bye!’ said she; and involuntarily turned her face towards his. He hung back from imprinting the expected kiss: at which Betty started as if she had received a poignant wound. She moved away so suddenly that he hardly had time to follow her up the ladder to prevent her falling.

‘Tell your mother to get the doctor at once!’ he said anxiously.

She stepped in without looking behind; he descended, withdrew the ladder, and went away.

Alone in her chamber, Betty flung herself upon her face on the bed, and burst into shaking sobs. Yet she would not admit to herself that her lover's conduct was unreasonable; only that her rash act of the previous week had been wrong. No one had heard her enter, and she was too worn out, in body and mind, to think or care about medical aid. In an hour or so she felt yet more unwell, positively ill; and nobody coming to her at the usual bedtime, she looked towards the door. Marks of the lock having been forced were visible, and this made her chary of summoning a servant. She opened the door cautiously and sallied forth downstairs.

In the dining-parlour, as it was called, the now sick and sorry Betty was startled to see at that late hour not her mother, but a man sitting, calmly finishing his supper. There was no servant in the room. He turned, and she recognized her husband.

'Where's my mamma?' she demanded without preface.

'Gone to your father's. Is that——' He stopped, aghast.

'Yes, sir. This spotted object is your wife! I've done it because I don't want you to come near me!'

He was sixteen years her senior; old enough to be compassionate. 'My poor child, you must get to bed directly! Don't be afraid of me—I'll carry you upstairs, and send for a doctor instantly.'

'Ah, you don't know what I am!' she cried. 'I had a lover once; but now he's gone! 'Twasn't I who deserted him. He has deserted me; because I am ill he wouldn't kiss me, though I wanted him to!'

‘Wouldn’t he? Then he was a very poor slack-twisted sort of fellow. Betty, *I’ve* never kissed you since you stood beside me as my little wife, twelve years and a half old! May I kiss you now?’

Though Betty by no means desired his kisses, she had enough of the spirit of Cunigonde in Schiller’s ballad to test his daring. ‘If you have courage to venture, yes sir!’ said she. ‘But you may die for it, mind!’

He came up to her and imprinted a deliberate kiss full upon her mouth, saying, ‘May many others follow!’

She shook her head, and hastily withdrew, though secretly pleased at his hardihood. The excitement had supported her for the few minutes she had passed in his presence, and she could hardly drag herself back to her room. Her husband summoned the servants, and, sending them to her assistance, went off himself for a doctor.

The next morning Reynard waited at the Court till he had learnt from the medical man that Betty’s attack promised to be a very light one—or, as it was expressed, ‘very fine”; and in taking his leave sent up a note to her:

‘Now I must be Gone. I promised your Mother I would not see You yet, and she may be anger’d if she finds me here. Promise to see me as Soon as you are well?’

He was of all men then living one of the best able to cope with such an untimely situation as this. A contriving, sagacious, gentle-mannered man, a philosopher who saw that the only constant attribute of life is change, he held that, as long as she lives, there is nothing finite in the

12 twelve … half] barely thirteen years **W, ME, CS**

20 held] knew **HM**

most impassioned attitude a woman may take up. In twelve months his girl-wife's recent infatuation might be as distasteful to her mind as it was now to his own. In a few years her very flesh would change—so said the scientific;—her spirit, so much more ephemeral, was capable of changing in one. Betty was his, and it became a mere question of means how to effect that change.

During the day Mrs. Dornell, having closed her husband's eyes, returned to the Court. She was truly relieved to find Betty there, even though on a bed of sickness. The disease ran its course, and in due time Betty became convalescent, without having suffered deeply for her rashness, one little speck beneath her ear, and one beneath her chin, being all the marks she retained.

The Squire's body was not brought back to King's-Hintock. Where he was born, and where he had lived before wedding his Sue, there he had wished to be buried. No sooner had she lost him than Mrs. Dornell, like certain other wives, though she had never shown any great affection for him while he lived, awoke suddenly to his many virtues, and zealously embraced his opinion about delaying Betty's union with her husband, which she had formerly combated

1	attitude] attitude that **HM**
1-2	In … own.] His wife was just now divided from him by a strong prepossession—a barrier which seemed for the nonce as impassable as the Caucasus. But let a due space of time pass—what would she think and feel? **HM**
2	a few] seven **HM**
3	ephemeral] ethereal and evanescent **HM**
4-10	Betty … retained.] *see Appendix D*
9	speck] pit **W, ME, CS**
12-13	No … though she] Betty's grief and illness and terror were sufficiently accounted for by the deaths of her father and her so-called hopeless admirer. In the long slow months of listlessness which followed, she was carefully tended and watched by Mrs. Dornell, but never sneered at, chidden, or even questioned. Her mother, who **HM**
14	him] her husband **HM**
14	suddenly] now **HM**
14-219.5	virtues, … she,] virtues; **HM**

strenuously. ‘Poor man! how right he was, and how wrong was I!’ Eighteen was certainly the lowest age at which Mr. Reynard should claim her child—nay, it was too low! Far too low!

So desirous was she of honouring her lamented husband’s sentiments in this respect, that she wrote to her son-in-law suggesting that, partly on account of Betty’s sorrow for her father’s loss, and out of consideration for his known wishes for delay, Betty should not be taken from her till her nineteenth birthday.

However much or little Stephen Reynard might have been to blame in his marriage, the patient man now almost deserved to be pitied. First Betty’s skittishness; now her mother’s remorseful *volte-face*: it was enough to exasperate anybody; and he wrote to the widow in a tone which led to a little coolness between those hitherto firm friends. However, knowing that he had a wife not to claim but to win, and that young Phelipson had been packed off to sea by his parents, Stephen was complaisant to a degree, returning to London, and holding quite aloof from Betty and her mother, who remained for the present in the country. In town he had a mild visitation of the distemper he had taken from Betty, and in writing to her he took care not to dwell upon its mildness. It was now that Betty began to pity him for what she had inflicted upon him by the kiss, and her correspondence acquired a distinct flavour of kindness thenceforward.

Owing to his rebuffs, Reynard had grown to be truly in love with Betty in his mild, placid, durable way—in that way which perhaps, upon the whole, tends most generally to the woman’s comfort under the institution of marriage, if not particularly to her ecstasy. Mrs. Dornell’s exaggeration of her husband’s wish for delay in their living together was inconvenient, but he would not openly infringe it. He wrote tenderly to Betty, and soon announced that he had a little surprise in store for her. The secret was that the King had been graciously pleased to inform him privately, through a relation, that His Majesty was about to offer him a Barony.

Would she like the title to be Ivell? Moreover, he had reason for knowing that in a few years the dignity would be raised to that of an Earl, for which creation he thought the title of Wessex would be eminently suitable, considering the position of much of their property. As Lady Ivell, therefore, and future Countess of Wessex, he should beg leave to offer her his heart a third time.

He did not add, as he might have added, how greatly the consideration of the enormous estates at King's-Hintock and elsewhere which Betty would inherit, and her children after her, had conduced to this desirable honour.

Whether the impending titles had really any effect upon Betty's regard for him I cannot state, for she was one of those close characters who never let their minds be known upon anything. That such honour was absolutely unexpected by her from such a quarter is, however, certain; and she could not deny that Stephen had shown her kindness, forbearance, even magnanimity; had forgiven her for an errant passion which he might with some reason have denounced, notwithstanding her cruel position as a child entrapped into marriage ere able to understand its bearings.

Her mother, in her grief and remorse for the loveless life she had led with her rough, though open-hearted, husband, made now a creed of his merest whim; and continued to insist that, out of respect to his known desire, her son-in-law should not reside with Betty till the girl's father had been dead a year at least, at which time the girl would still be under nineteen. Letters must suffice for Stephen till then.

'It is rather long for him to wait,' Betty hesitatingly said one day.

'What!' said her mother. 'From *you*? not to respect your dear father——'

21 dear] dear dead **W, ME, CS**

‘Of course it is quite proper,’ said Betty hastily. ‘I don’t gainsay it. I was but thinking that—that——’

In the long slow months of the stipulated interval her mother tended and trained Betty carefully for her duties. Fully awake now to the many virtues of her dear departed one, she, among other acts of pious devotion to his memory, rebuilt the church of King’s-Hintock village, and established valuable charities in all the villages of that name, as far as to Little-Hintock, several miles eastward.

In superintending these works, particularly that of the church-building, her daughter Betty was her constant companion, and the incidents of their execution were doubtless not without a soothing effect upon the young creature’s heart. She had sprung from girl to woman by a sudden bound, and few would have recognized in the thoughtful face of Betty now the same person who, the year before, had seemed to have absolutely no idea whatever of responsibility, moral or other. Time passed thus till the Squire had been nearly a year in his vault; and Mrs. Dornell was duly asked by letter by the patient Reynard if she were willing for him to come soon. He did not wish to take Betty away if her mother’s sense of loneliness would be too great, but would willingly live at King’s-Hintock awhile with them.

Before the widow had replied to this communication, she one day happened to observe Betty walking on the south terrace in the full sunlight, without hat or mantle, and was struck by her child’s figure. Mrs. Dornell called her in, and said suddenly: ‘Have you seen your husband since the time of your poor father’s death?’

‘Well—yes, mamma,’ says Betty, colouring.

5	pious] her pious **HM**	13	nearly] *not in* **HM**
5	rebuilt] she rebuilt **HM**	14	by the] from the **HM**
5	village] *not in* **HM**	14-221.14	were willing … He] *see Appendix D*

'What—against my wishes and those of your dear father! I am shocked at your disobedience!'

'But my father said eighteen, ma'am, and you made it much longer——'

'Why, of course—out of consideration for you! When have ye seen him?'

'Well,' stammered Betty, 'in the course of his letters to me he said that I belonged to him, and if nobody knew that we met it would make no difference. And that I need not hurt your feelings by telling you.'

'Well?'

'So I went to Casterbridge that time you went to London about five months ago——'

'And met him there? When did you come back?'

'Dear mamma, it grew very late, and he said it was safer not to go back till next day, as the roads were bad; and as you were away from home——'

'I don't want to hear any more! This is your respect for your father's memory,' groaned the widow. 'When did you meet him again?'

'Oh—not for more than a fortnight.'

'A fortnight! How many times have ye seen him altogether?'

'I'm sure, mamma, I've not seen him altogether a dozen times.'

'A dozen! And eighteen and a half years old barely!'

'Twice we met by accident,' pleaded Betty. 'Once at Abbot's-Cernel, and another time at the Red Lion, Melchester.

1	your … father] the dear deceased **W, ME, CS**	19	Cernel,] Cernel in the ruined chamber over the gatehouse, **W, ME, CS**
17	times.] times—I mean quite alone, and not reckoning— **W, ME, CS**	20	Lion] Lion tavern **W, ME, CS**

‘O thou deceitful girl!’ cried Mrs. Dornell. ‘An accident took you to the Red Lion whilst I was staying at the White Hart! I remember—you came in at twelve o’clock at night and said you’d been to see the cathedral by the light o’ the moon!’

‘My ever-honoured mamma, so I had! I only went to the Red Lion with him afterwards.’

‘Oh Betty, Betty! That my child should have deceived me even in my widowed days!’

‘But, my dearest mamma, you made me marry him!’ says Betty with spirit, ‘and of course I’ve to obey him more than you now!’

Mrs. Dornell sighed. ‘All I have to say is, that you’d better get your husband to join you as soon as possible,’ she remarked. ‘To go on playing the maiden like this—I’m ashamed to see you!’

She wrote instantly to Stephen Reynard: ‘I wash my hands of the whole matter as between you two; though I should advise you to *openly* join each other as soon as you can—if you wish to avoid scandal.’

He came, though not till the promised title had been granted, and he could call Betty archly ‘My Lady.’

People said in after years that she and her husband were very happy. However that may be, they had a numerous family; and she became in due course first Countess of Wessex, as he had foretold.

2	remember—you] remember—I wondered what could have happened, and then you **W, ME, CS**		surprise. But the division between them was bridged, and the rest was a mere question of time. ¶ People **HM**
14	Betty] her **HM**	18-222.6	foretold. … Betty] When he died she **HM**
16	People] His stay was but short—a matter of an hour or so—rather to her		

The little white frock in which she had been married to him at the tender age of twelve was carefully preserved among the relics at King's-Hintock Court, where it may still be seen by the curious—a yellowing, pathetic testimony to the small count taken of the happiness of an innocent child in the social strategy of those days, which might have led, but providentially did not lead, to great unhappiness.

When the Earl died Betty wrote him an epitaph, in which she described him as the best of husbands, fathers, and friends, and called herself his disconsolate widow.

Such is woman; or rather (not to give offence by so sweeping an assertion), such was Betty Dornell.

1 white] figured **W, ME, CS**
1 twelve] thirteen **W, ME, CS**

SQUIRE PETRICK'S LADY

MS	Manuscript of *A Group of Noble Dames*, Library of Congress, Washington D.C.
HW	*Harper's Weekly*, Nov. – Dec. 1890.
G	*The Graphic*, Dec. 1890.
F	First Edition, Osgood, McIlvaine, 1891.
CL	Macmillan's Colonial Library, Macmillan, 1894.
OM	Wessex Novels edition, Osgood, McIlvaine, 1896.
W	Wessex Edition, Macmillan, 1912.
ME	Mellstock Edition, Macmillan, 1920.
CS	Collected Short Stories, Macmillan, 1928.

"Squire Petrick's Lady" was one of the most heavily bowdlerized *Graphic* stories. As discussed in the section on "Writing and Publication History: Bowdlerization and the *Graphic*," Hardy made notes regarding the bowdlerization in his manuscript in blue pencil; these are recorded as editorial comments in the notes. Some passages were written on the verso of the manuscript sheets and added to the recto text with a ※ reference mark.[104] Verso passages are treated in separate notes for clarity.

[104] See especially "Writing and Publication History: Bowdlerization and the *Graphic*" pp. 53-59 above.

DAME THE SIXTH

SQUIRE PETRICK'S LADY

By the Crimson Maltster.

FOLK who are at all acquainted with the traditions of Stapleford Park will not need to be told that in the middle of the last century it was owned by that trump of mortgagees, Timothy Petrick, whose skill in gaining possession of fair estates by granting sums of money on their title-deeds has seldom if ever been equalled in our part of England. Timothy was a lawyer by profession, and agent to several noblemen, by which means his special line of business became opened to him by a sort of revelation. It is said that a relative of his, a very deep thinker, who afterwards had the misfortune to be transported for life for mistaken notions on the signing of a will, taught him considerable legal lore, which he creditably resolved never to throw away for the benefit of other people, but to reserve it entirely for his own.

However, I have nothing in particular to say about his early and active days, but rather of the time when, an old man, he had become the owner of vast estates by the means I have signified—among them the great manor of Stapleford, on which he lived, in the splendid old mansion now pulled down; likewise estates at Marlott, estates near Sherton Abbas, nearly all the

7 Folk **MS2**] Those **MS1**
7 need] require **MS, G, HW**
8 trump] prince **MS, G, HW**
9 Petrick **MS2**] Peters **MS1**
9 gaining] obtaining **MS, G, HW**
12 very deep **MS2**] profound **MS1**
13 mistaken notions **MS2**] erroneous views **MS1**
15 it] *not in* **G, HW**
18-19 old mansion] <m> old mansion **MS**
19 likewise estates **MS3**] estates **MS1**] also estates **MS2**

borough of Millpool, and many properties near Ivell. Indeed, I can't call to mind half his landed possessions, and I don't know that it matters much at this time of day, seeing that he's been dead and gone many years. It is said that when he bought an estate he would not decide to pay the price till he had walked over every single acre with his own two feet, and prodded the soil at every point with his own spud, to test its quality, which, if we regard the extent of his properties, must have been a stiff business for him.

At the time I am speaking of he was a man over eighty, and his son was dead; but he had two grandsons, the eldest of whom, his namesake, was married, and was shortly expecting issue. Just then the grandfather was taken ill, for death, as it seemed, considering his age. By his will the old man had created an entail (as I believe the lawyers call it), devising the whole of the estates to his elder grandson and his issue male, failing which, to his younger grandson and his issue male, failing which, to remoter relatives, who need not be mentioned now.

While old Timothy Petrick was lying ill, his elder grandson's wife, Annetta, gave birth to her expected child, who, as fortune would have it, was a son. Timothy, her husband, though sprung of a scheming family, was no great schemer himself; he was the single one of the Petricks

1 and many] other **MS, G, HW**
2 been] *added* **MS**
3 gone many] gone so many **MS**
3 it is] it it *mistake* **MS**
5 if we regard] considering **MS, G, HW**
5 his properties] his property **MS**] the property **G, HW**
7 a man] *added* **MS**
8 two] two <or three> **MS**
8 eldest] elder **HW**
8 shortly] *added* **MS**
9 the] his **MS, G, HW**
9 considering] on account of **MS, G**] in view of **HW**
10 created ... devising] bequeathed **MS1**] created an entail, devising **MS2**] ~ entail (as I believe the lawyers call it) devising **MS3**
11 elder **MS2**] eldest **MS1**
11 his younger grandson **MS2**] that grandson absolutely **MS1**
13 elder] *added* **MS**
13 wife, Annetta,] wife **MS1**] wife Annetta **MS2**
13 gave] was in London on a visit. News arrived at Stapleford that she had unexpectedly given **G**
14 expected child **MS2**] child **MS1**] baby **G**
14 who **MS2**] which **MS1**
14-226.7 Timothy, ... as yet, and] ¶ Her husband could not leave home for a few days, but as soon as possible he hastened to the town, **G**
15 of] from **HW**
15 single] <onl> single **MS**

then living whose heart had ever been greatly moved by sentiments which did not run in the groove of ambition; and on this account he had not married well, as the saying is; his wife having been the daughter of a family of no better beginnings than his own; that is to say, her father was a country-townsman of the professional class. But she was a very pretty woman, by all accounts, and her husband had seen, courted, and married her in a high tide of infatuation, after a very short acquaintance, and with very little knowledge of her heart's history. He had never found reason to regret his choice as yet, and his anxiety for her recovery was great.

She was supposed to be out of danger, and herself and the child progressing well, when there was a change for the worse, and she sank so rapidly that she was soon given over. When she felt that she was about to leave him, Annetta sent for her husband, and, on his speedy entry and assurance that they were alone, she made him solemnly vow to give the child every care in any circumstances that might arise, if it should please Heaven to take her. This, of course, he readily promised. Then, after some hesitation, she told him that she could not die with a falsehood upon her soul, and dire deceit in her life; she must make a terrible confession to him before her lips were sealed for ever. She thereupon related an incident concerning the baby's parentage, which was not as he supposed.

2 the saying is;] it is called: **MS**
3 the] *not in* **MS**
3 beginnings] standing **MS1**] antecedents **MS2**, **HW**
3-4 her father ... townsman **MS3**] a burgess **MS1**] a country-townsman **MS2**
4-5 woman, by all accounts, and] woman<,> {by all account, &}<and only> **MS**
5 courted **MS2**] wooed **MS1**
5 after a **MS2**] at **MS1**
7 her recovery] her <welfare> safe recovery **MS**
7 was] being **G**
8 was supposed] was brought home and was supposed **G**
10 Annetta **MS2**] she **MS1**
14 soul] soul **MS**
15-16 related an incident ... supposed.] declared to him that the baby was not theirs. Her infant had died when a few hours old, and, knowing his desire for an heir, she had with the assistance of the nurse exchanged her child for a poor woman's living one, born about the same day. **G**
15 an incident] <a c> an incident **MS**

Timothy Petrick, though a quick-feeling man, was not of a sort to show nerves outwardly; and he bore himself as heroically as he possibly could do in this trying moment of his life. That same night his wife died; and while she lay dead, and before her funeral, he hastened to the bedside of his sick grandfather, and revealed to him all that had happened: the baby's birth, his wife's confession, and her death, beseeching the aged man, as he loved him, to bestir himself now, at the eleventh hour, and alter his will so as to dish the intruder. Old Timothy, seeing matters in the same light as his grandson, required no urging against allowing anything to stand in the way of legitimate inheritance; he executed another will, limiting the entail to Timothy his grandson, for life, and his male heirs thereafter to be born; after them to his other grandson Edward, and Edward's heirs. Thus the newly-born infant, who had been the centre of so many hopes, was cut off, and scorned as none of the elect.

The old mortgagee lived but a short time after this, the excitement of the discovery having told upon him considerably, and he was gathered to his fathers like the most charitable man in his neighbourhood. Both wife and grandparent being buried, Timothy settled down to his usual life as well as he was able, mentally satisfied that he had by prompt action defeated the consequences of such dire domestic treachery as had been shown towards him, and resolving to marry a second time as soon as he could satisfy himself in the choice of a wife.

1 nerves] emotion **MS, G, HW**
3 hastened **MS2**] went **MS1**
4-5 the baby's … death,] *not in* **G**
5-6 beseeching … and alter **MS2**] adding that his grandfather, as he loved him, must now, at the eleventh hour, alter **MS1**
6 dish] exclude **MS, G, HW**
6-7 seeing … against **MS2**] saw matters in the same light as his grandson, and required no urging, and no longer allowed his *nc* **MS1**
8 entail] <inherit> entail **MS**
9 and his ... them **MS3**] and after him **MS1**] and his male heirs thereafter to be born: and after them *'him' overwritten* **MS2**
10 newly-born] *not in* **G**
10-11 the centre of so many hopes] acquired with so much skill **G**
11 scorned] <co> scorned **MS**
17 a second] <ag> a second **MS**
17 in the choice of a wife] <with a wife> in the choice of a wife **MS**

But men do not always know themselves. The embittered state of Timothy Petrick's mind bred in him by degrees such a hatred and mistrust of womankind that, though several specimens of high attractiveness came under his eyes, he could not bring himself to the point of proposing marriage. He dreaded to take up the position of husband a second time, discerning a trap in every petticoat, and a Slough of Despond in possible heirs. 'What has happened once, when all seemed so fair, may happen again,' he said to himself. 'I'll risk my name no more.' So he abstained from marriage, and overcame his wish for a lineal descendant to follow him in the ownership of Stapleford.

Timothy had scarcely noticed the unfortunate child that his wife had borne, after arranging for a meagre fulfilment of his promise to her to take care of the boy, by having him brought up in his house. Occasionally, remembering this promise, he went and glanced at the child, saw that he was doing well, gave a few special directions, and again went his solitary way. Thus he and the child lived on in the Stapleford mansion-house till two or three years had passed by. One day he was walking in the garden, and by some accident left his snuff-box on a bench. When he came back to find it he saw the little boy standing there; he had escaped his nurse, and was making a plaything of the box, in spite of the convulsive sneezings which the game brought in its train. Then the man with the encrusted heart became interested in the little fellow's

2	bred in him by degrees **MS2**] engendered **MS1**
2-3	though ... under his eyes **MS2**] though he met several specimens of high attractiveness **MS1**
7	ownership **MS2**] proprietorship **MS1**
9	noticed the unfortunate] looked upon the **MS1**] looked at the unfortunate **MS2, G, HW**
9	borne] foisted on him **G**
10	take care of the boy] conceal her crime **G**
11	Occasionally, **MS2**] One day, **MS1**
13	the Stapleford **MS2**] Stapleford **MS1**
15-16	he had escaped his nurse, and was] *added* **MS**
16-17	convulsive … train] sneezing which the game involved **MS1**] sneezing difficulties which ~ **MS2, G, HW**

persistence in his play under such discomforts; he looked in the child's face, saw there his wife's countenance, though he did not see his own, and fell into thought on the piteousness of childhood—particularly of despised and rejected childhood, like this before him.

From that hour, try as he would to counteract the feeling, the human necessity to love something or other got the better of what he had called his wisdom, and shaped itself in a tender anxiety for the youngster Rupert. This name had been given him by his dying mother when, at her request, the child was baptized in her chamber, lest he should not survive for public baptism; and her husband had never thought of it as a name of any significance till, about this time, he learnt by accident that it was the name of the young Marquis of Christminster, son of the Duke of Southwesterland, for whom Annetta had cherished warm feelings before her marriage. Recollecting some wandering phrases in his wife's last words, which he had not understood at

1	such discomforts] its manifest discomforts **MS1**] its discomforts **MS2**, **G**, **HW**
1	looked in] looked into **ME**
1-2	saw there ... his own,] *not in* **G**
1	there] *added* **MS**
2	piteousness] pathos **MS, G, HW**
3	of] *added at end of line* **MS**
4	necessity **MS2**] instinct **MS1**
5	or other] *added* **MS**
5	shaped itself in **MS2**] he soon had **MS1**
6	anxiety **MS2**] solicitude **MS1**
6	for the youngster Rupert] for young <Petrick> Robert **MS1**] for the youngster, Robert **MS2**] for the youngster Robert **MS3, G**
6-230.2	This name ... Rupert's history.] *not in* **G**
6	dying mother **MS2**] mother mother *mistake likely caused by line break between repeated words* **MS1**
8-230.2	and her husband ... a clue] and her husband … till, now, he learnt by accident, that before her marriage she had been desperately enamoured of the young Marquis of Tantridge, son of the Duke of Hamptonshire. Robert was his name; and following up this clue Timothy Petrick thought that <h> at last he had found a clue **MS1**] ~ marriage Annetta had been ~ Marquis of Chrisminster, son ~ name; and, recollecting some ambiguous phrases in his wife's confession which he had not understood at the time, he perceived at last that this was the person to whom she had alluded when affording him a clue **MS2**] and it was the name of the young Marquis of Chrisminster, son of the Duke of Hamptonshire. Recollecting ~ wife's last words which ~ *deleted material from MS2 is crossed out in blue* **MS3, HW**

the time, he perceived at last that this was the person to whom she had alluded when affording him a clue to little Rupert's history.

He would sit in silence for hours with the child, being no great speaker at the best of times; but the boy, on his part, was too ready with his tongue for any break in discourse to arise because Timothy Petrick had nothing to say. After idling away his mornings in this manner, Petrick would go to his own room and swear in long loud whispers, and walk up and down, calling himself the most ridiculous dolt that ever lived, and declaring that he would never go near the little fellow again; to which resolve he would adhere for the space perhaps of a day. Such cases are happily not new to human nature, but there never was a case in which a man more completely befooled his former self than in this.

As the child grew up, Timothy's attachment to him grew deeper, till Rupert became almost the sole object for which he lived. There had been enough of the family ambition latent in him for Timothy Petrick to feel a little envy when, some time before this date, his brother Edward had been accepted by the Honourable Harriet Mountclere, daughter of the second Viscount of that name and title; but having discovered, as I have before stated, the paternity of his boy Rupert to lurk in even a higher stratum of society, those envious feelings speedily

2	Rupert's] Roberts **MS**
4	but] *added* **MS**
5	Timothy Petrick **MS3**] his reputed father **MS1**] the man he called his father *deleted in blue* **MS2**
5	mornings] time **MS, G, HW**
6	Petrick **MS2**] he **MS1**
6	long] rather **MS, HW**
7	calling **MS2**] and call **MS1**
8	fellow **MS3**] bastard *deleted in blue* **MS1**] wretch **MS2**
8	to] *added* **MS**
10	befooled **MS2**] stultified **MS1**
10	former self **MS2**] previous actions **MS1**
10	in] **MS**
12-231.11	There had been ... in spite of me.'] *not in* **G**
12	had been **MS2**] was, however, **MS1**
13	a little envy ... before **MS2**] when, at **MS1**
14	had been accepted by **MS2**] married **MS1**
15	paternity **MS1**] beginnings *'paternity' deleted in blue* **MS2**, **HW**
16	lurk **MS2**] lie **MS1**
16	those] that **MS, HW**
16	feelings] feeling **MS, HW**

dispersed. Indeed, the more he reflected thereon, after his brother's aristocratic marriage, the more content did he become. His late wife took softer outline in his memory, as he thought of the lofty taste she had displayed, though only a plain burgher's daughter, and the justification for his weakness in loving the child—the justification that he had longed for—was afforded now in the knowledge that the boy was by nature, if not by name, a representative of one of the noblest houses in England.

'She was a woman of grand instincts, after all,' he said to himself proudly. 'To fix her choice upon the immediate successor in that ducal line—it was finely conceived! Had he been of low blood like myself or my relations she would scarce have deserved the harsh measure that I have dealt out to her and her offspring. How much less, then, when such grovelling tastes were farthest from her soul! The man Annetta loved was noble, and my boy is noble in spite of me.'

1 dispersed **MS1**] dispersed itself **MS2**] dispensed itself **HW**
1 after his brother's aristocratic marriage] *added* **MS**
2 wife] wife <Annetta> **MS**
2-3 as he thought ... daughter **MS1**] *deleted in blue with dotted underline and marked 'stet'* **MS2**
3 plain] *not in* **HW**
3 and] *added* **MS**
4 afforded now] afforded <by> now **MS**] afforded **HW**
4-11 now in the knowledge ... spite of me.' **MS1**] *Deleted in blue and marked 'stet'. Dotted underline beneath all text before page break in MS: 'now in the knowledge …. out to her and'* **MS2**
5 was by nature, if not by name, a representative of **MS2**] ~ name, the representative of **MS1**] represented **HW**
6 England.] England. <'S> **MS**
7 grand] noble **MS, HW**
7-8 To fix her choice upon] To choose as her lover *deleted in blue* **MS1**] To choose *deleted in blue* **MS2**] *not in* **HW**
8 finely] grandly **MS, HW**
8-11 Had he … and my] The **HW**
9 or my] or any of my **MS**
9 scarce] hardly **MS**
9 measure] treatment **MS1**] measures **MS2**
10 dealt out to her and] meted out to her and *followed by marginal note:* N.B. The above lines were deleted against author's wish, by compulsion of Mrs Grundy; as were all other passages marked blue. **MS**
10 How] <but no;> how **MS**
10 grovelling tastes] plebeian <instin*(?) instincts nc?*> tendencies **MS**
11 Annetta **MS2**] she **MS1**
11 my] the **MS**
11-232.1 me.' ¶ The **MS2**] me.' <So far from *nc*> {¶} The **MS1**] me.' The **HW**

The afterclap was inevitable, and it soon came. ‘So far,’ he reasoned, ‘from cutting off this child from inheritance of my estates, as I have done, I should have rejoiced in the possession of him! He is of pure stock on one side at least, whilst in the ordinary run of affairs he would have been a commoner to the bone.’

Being a man, whatever his faults, of good old beliefs in the divinity of kings and those about ’em, the more he overhauled the case in this light, the more strongly did his poor wife’s conduct in improving the blood and breed of the Petrick family win his heart. He considered what ugly, idle, hard-drinking scamps many of his own relations had been; the miserable

1	afterclap] corollary **MS, G, HW**
2	from inheritance] from the inheritance **MS**
3-234.11	He is of pure stock ... on canvas.] *not in* **G**
3-7	He is of pure stock ... win his heart.] *deleted in blue and marked ‘stet’* **MS**
3-4	He is of pure stock ... a commoner to the bone.] *not in* **HW**
3	pure] blue **W, ME, CS**
3	side **MS1**] side now **MS2**
5	¶ Being] Being **MS**
6	’em] them **MS, HW**
6	overhauled] contemplated **MS, HW**
7	conduct in improving] conduct in raising **MS**] desire to raise **HW**
7	blood and breed] tissue and physiognomy **MS, HW**
7-233.9	heart. … nourishment.] heart; for the peculiar disposition of the Petricks was to adore the title classes and to pluck them at the same time *nc* **MS1**] ~ Petricks had been to adore and pluck *nc* **MS2**] heart. [see back] ※ *Hardy’s note, deleted in blue with dotted underline.* ¶ It was in the peculiar disposition of the Petrick family that this satisfaction found root *nc* **MS3**] ~ that the satisfaction which ultimately settled in Timothy’s breast found nourishment. **MS4**
7-233.7	He considered … matters.] He considered … miserable scriveners and pawnbrokers … in a child of his reins to give … grey, and grey hairs white, and cut down all the timber, had he not, like a skilful gardener, changed the sort; and at length … as other men were in this matter. *Written on verso, deleted in blue with marginal note:* ※ Stet: [Deleted solely on account of the tyranny of Mrs. Grundy] **MS1**] ~grey, his grey hairs white, cut down all the timber, and Heaven knows what all, had ~ as other usurer’s sons were ~ **MS2**] ~ these matters. *altered in pencil* **MS3**] ~ such matters. *altered in pencil* **MS4**] ~ forefathers; and how his descendants would now be saved from the taint of those ancestral qualities, which might have turned his black hairs gray and his gray hairs white, till at length ~ morning, ~ userers’ ~ this matter. **HW**] … in a merely corporeal child of his loins, to give … not, or rather his good wife, like a skilful gardener, given attention to the art of grafting, and … **W, ME, CS**

scriveners, usurers, and pawnbrokers that he had numbered among his forefathers, and the probability that some of their bad qualities would have come out in a merely corporeal child, to give him sorrow in his old age, turn his black hairs gray, his gray hairs white, cut down every stick of timber, and Heaven knows what all, had he not, like a skilful gardener, minded his grafting and changed the sort; till at length this right-minded man fell down on his knees every night and morning and thanked God that he was not as other meanly descended fathers in such matters.

It was in the peculiar disposition of the Petrick family that the satisfaction which ultimately settled in Timothy's breast found nourishment. The Petricks had adored the nobility, and plucked them at the same time. That excellent man Izaak Walton's feelings about fish were much akin to those of old Timothy Petrick, and of his descendants in a lesser degree, concerning the landed aristocracy. To torture and to love simultaneously is a proceeding strange to reason, but possible to practice, as these instances show.

Hence, when Timothy's brother Edward said slightingly one day that Timothy's son was well enough, but that he had nothing but shops and offices in his backward perspective, while his own children, should he have any, would be far different, in possessing such a mother as the

9-10	The Petricks … time.] They had adored the aristocratic class{es} and plucked them at the same time. **MS1**] ~ The Petricks had adored the nobility and plucked 'em at ~ **MS2**] ~plucked them at ~ **MS3**	12	To torture … proceeding **MS3**] He had tortured them and loved them simultaneously, in a method **MS1**] To torture them and to love them simultaneously is a concurrence **MS2**
		15	perspective,] historical perspective, **W, ME, CS**

Honourable Harriet, Timothy felt a bound of triumph within him at the power he possessed of contradicting that statement if he chose.

So much was he interested in his boy in this new aspect that he now began to read up chronicles of the illustrious house ennobled as the Dukes of Southwesterland, from their very beginning in the glories of the Restoration of the blessed Charles till the year of his own time. He mentally noted their gifts from royalty, grants of lands, purchases, intermarriages, plantings and buildings; more particularly their political and military achievements, which had been great, and their performances in art and letters, which had been by no means contemptible. He studied prints of the portraits of that family, and then, like a chemist watching a crystallization, began to examine young Rupert's face for the unfolding of those historic curves and shades that the painters Vandyke and Lely had perpetuated on canvas.

When the boy reached the most fascinating age of childhood, and his shouts of laughter ran through Stapleford House from end to end, the remorse that oppressed Timothy Petrick knew

2	chose.] chose. ※ [back of this] *Hardy's note, deleted in blue with dotted underline and marked 'stet'* **MS**
3-11	So much ... canvas.] *Written on verso, deleted in blue with marginal note:* ※ Stet. [N.B. This was deleted only on account of the tyranny of Mrs Grundy.] **MS**
3	So much ... to read] He took pleasure in reading **HW**
3	his] the **MS**
3	in this new aspect] *added* **MS**
4	ennobled] <of> ennobled **MS**
4	Southwesterland] Hamptonshire **MS, HW**
4-6	from their ... He mentally noted] mentally noting **HW**
5	glories ... Charles] wane of the middle ages **MS**
6	lands] abbeys **MS, HW**
6-7	plantings... particularly] *not in* **HW**
10	Rupert's] Robert's **MS**
10	unfolding of those historic] unfolding of **MS1**] unfolding of historic **MS2**] historic **HW**
11	painters] skill of **MS, HW**
12	boy] boy Robert **MS, G**] boy Rupert **HW**
12-13	reached ... end to end] became the most fascinating and charming youth that ever was seen in Stapleford House **MS1**] reached the most fascinating age of childhood, and his shouts and laughter rang through Stapleford House from end to end **MS2, G, HW**

no bounds. Of all people in the world this Rupert was the one on whom he could have wished the estates to devolve; yet Rupert, by Timothy's own desperate strategy at the time of his birth, had been ousted from all inheritance of them; and, since he did not mean to remarry, the manors would pass to his brother and his brother's children, who would be nothing to him, whose boasted pedigree on one side would be nothing to his Rupert's.

Had he only left the first will of his grandfather alone!

His mind ran on the wills continually, both of which were in existence, and the first, the cancelled one, in his own possession. Night after night, when the servants were all abed, and the click of safety locks sounded as loud as a crash, he looked at that first will, and wished it had been the second and not the first.

The crisis came at last. One night, after having enjoyed the boy's company for hours, he could no longer bear that his beloved Rupert should be dispossessed, and he committed the felonious deed of altering the date of the earlier will to a fortnight later, which made its execution appear subsequent to the date of the second will already proved. He then boldly propounded the first will as the second.

1 Rupert] Robert **MS1, G**] Robert of the ducal line of Roberts *added text is deleted in blue with dotted underline and marked 'stet'* **MS2**
1 on] to **MS, G, HW**
2 devolve] fall **MS, G, HW**
2 Rupert] Robert **MS, G**
2 at the time of] just after **G**
4 him,] him, and **W, ME, CS**
4-5 him, ... Rupert's.] him. **G**
5 on one side would be] was **MS, HW**
5 Rupert's.] Robert's. **MS**; Rupert's after all. **W, ME, CS**
6 ¶ Had] Had **MS, G, HW**
8-9 Night after ... first.] He looked at it night after night, and wished it had been the second and not the first. **MS1**] He looked at it night after night when the servants were all abed, and the click of the safety locks sounded as loud as <an> a crash and wished ~ **MS2**] Night after night ~ crash he looked at that first will and wished ~ **MS3**
11 after ... hours,] *not in* **MS1**] after having had the boy's company for hours, **MS2**
11 he] when he **MS**
12 Rupert] Robert **MS, G**] Rupert of the aristocratic blood **W, ME, CS**
12 and] *not in* **MS**
13 the earlier] that earlier **MS, G**

His brother Edward submitted to what appeared to be not only incontestible fact, but a far more likely disposition of old Timothy's property; for, like many others, he had been much surprised at the limitations defined in the other will, having no clue to their cause. He joined his brother Timothy in setting aside the hitherto accepted document, and matters went on in their usual course, there being no dispositions in the substituted will differing from those in the other, except such as related to a future which had not yet arrived.

The years moved on. Rupert had not yet revealed the anxiously expected historic lineaments which should foreshadow the political abilities of the ducal family aforesaid, when it happened on a certain day that Timothy Petrick made the acquaintance of a well-known physician of Budmouth, who had been the medical adviser and friend of the late Mrs. Petrick's family for many years; though after Annetta's marriage, and consequent removal to Stapleford, he had seen no more of her, the neighbouring practitioner who attended the Petricks having then become her doctor as a matter of course. Timothy was impressed by the insight and knowledge disclosed in the conversation of the Budmouth physician, and the acquaintance ripening to intimacy, the physician alluded to a form of hallucination to which Annetta's mother and

1 to be not only **MS2**] not only to be *transposed* **MS1**
1 a far **MS2**] far **MS1**
2 old Timothy's] *added* **MS**
2 for, ... he had been **MS2**] for he had{,} <als> like many others, been **MS1**
3 defined **MS2**] enforced **MS1**
4 document, **MS2**] document, and as, thus far, the effect of both wills was the same, **MS1**
5 dispositions **MS2**] provisions **MS1**
7-8 on. Rupert had ... aforesaid] on, **G**
7 Rupert] Robert grew up to be **MS1**] Robert **MS2**
8 foreshadow the political **MS2**] connote the **MS1**
8 ducal] powerful **MS**
10 Budmouth] Melchester **MS1**] Bath **MS2**] Budmouth **MS3**] Weymouth **MS4 G, HW**
10 and] <of *nc*> and **MS**
11 Annetta's **MS2**] her **MS1**
12 he **MS2**] she **MS1**
12-13 practitioner ... doctor **MS2**] <doctor>{practitioner} ~ <attendant> doctor **MS1**
14 disclosed ... physician,] of the Bath physician, as disclosed by their conversation, **MS1**] disclosed by the conversation of the Bath physician, **MS2**] ~ the Budmouth physician ~ **MS3**] ~ the Weymouth physician ~ **MS4, HW**
15 a form of hallucination **MS2**] certain hallucinations **MS1**

grandmother had been subject—that of believing in certain dreams as realities. He delicately inquired if Timothy had ever noticed anything of the sort in his wife during her lifetime; he, the physician, had fancied that he discerned germs of the same peculiarity in Annetta when he attended her in her girlhood. One explanation begat another, till the dumbfoundered Timothy Petrick was persuaded in his own mind that Annetta's confession to him had been based on a delusion.

'You look down in the mouth?' said the doctor, pausing.

'A bit unmanned. 'Tis unexpected-like,' sighed Timothy.

But he could hardly believe it possible; and, thinking it best to be frank with the doctor, told him the whole story which, till now, he had never related to living man, save his dying grandfather. To his surprise, the physician informed him that such a form of delusion was precisely what he would have expected from Annetta's antecedents at such a physical crisis in her life.

Petrick prosecuted his inquiries elsewhere; and the upshot of his labours was, briefly, that a comparison of dates and places showed irrefutably that his poor wife's assertion could not possibly have foundation in fact. The young Marquis of her tender passion—a highly moral and

1-2	subject—that ... inquired] subject, delicately inquiring **MS1**] subject—that of believing in certain dreams as realities—delicately inquiring **MS2**] ~enquiring **G**
2	her] his **G**
2	lifetime;] lifetime, as **MS, G**
4	till **MS2**] and **MS1**
5	based] <foun> based **MS**
7-8	'You look ... sighed Timothy.] *not in* **MS, G, HW**
10	story which,] story of the substituted child which, **G**
10	related] <d> related **MS**
12-13	from Annetta's ... life.] from Annetta's antecedents. **MS1**] at such a time from ~ **MS2, G**] at such a physical crisis from ~ **HW**
15	assertion] assertion was a tissue of improbabilities, which **G**
16-235.2	The young Marquis ... no more.] *not in* **G**
16-235.1	—a highly ... nobleman—] *added* **MS**

bright-minded nobleman—had gone abroad the year before Annetta's marriage, and had not returned till after her death. The young girl's love for him had been a delicate ideal dream—no more.

Timothy went home, and the boy ran out to meet him; whereupon a strangely dismal feeling of discontent took possession of his soul. After all, then, there was nothing but plebeian blood in the veins of the heir to his name and estates; he was not to be succeeded by a noble-natured line. To be sure, Rupert was his son; but that glory and halo he believed him to have inherited from the ages, outshining that of his brother's children, had departed from Rupert's brow for ever; he could no longer read history in the boy's face, and centuries of domination in his eyes.

1 the year] two years **MS**] some time **HW**
1 Annetta's **MS2**] her **MS1**
2 dream] fancy **HW**
4-240.1 whereupon ... groaning] and it was a joyful time for Petrick then: at last he could recognise his darling boy as his own son. The father much regretted the trick, or crime, by which he had corrected his original error as to the boy's parentage; but he could not help that now, except by disinheriting him. ¶ Soon the lad went to school, and all seemed to be progressing favourably, when it came privately to the knowledge of his father that the boy had attempted to borrow money by means of a letter purporting to be that of a school-fellow, but really written by himself. The matter, though almost criminal, was hushed up: Timothy's son was removed from the school, and a tutor engaged for him at home. ¶ But the happiness of Timothy was now at an end: he saw in this deed of his son additional evidence of his being one of his own flesh and blood, but it was evidence of a terrifying kind. The evil habits of his ancestors were coming to the front in him; the felony of his great-uncle in tampering with a document; his own trick in substituting one will for another were repeated in the boy at such an early age that it was probable he would excel in such arts in the course of time. ¶ A strongly-illogical feeling of regret took possession of his soul in considering this badness of his own blood. That very delusion of his wife as to the change of children, which had formerly overwhelmed him, he almost wished could have been true. He could not help saying **G**
4 a] <an> a **MS**
4 dismal] illogical **MS, HW**
5 After] <To be sure Robert was his son; *nc*> After **MS**
7 Rupert] Robert **MS**
7 son;] son physically; **W, ME, CS**
7 he believed him to have] *added* **MS**
8 outshining...children,] *added* **MS**
8 Rupert's] his **MS**
9 for ever] *added* **MS**

His manner towards his son grew colder and colder from that day forward; and it was with bitterness of heart that he discerned the characteristic features of the Petricks unfolding themselves by degrees. Instead of the elegant knife-edged nose, so typical of the Dukes of Southwesterland, there began to appear on his face the broad nostril and hollow bridge of his grandfather Timothy. No illustrious line of politicians was promised a continuator in that graying blue eye, for it was acquiring the expression of the orb of a particularly objectionable cousin of his own; and, instead of the mouth-curves which had thrilled Parliamentary audiences in speeches now bound in calf in every well-ordered library, there was the bull-lip of that very uncle of his who had had the misfortune with the signature of a gentleman's will, and had been transported for life in consequence.

To think how he himself, too, had sinned in this same matter of a will for this mere fleshly reproduction of a wretched old uncle whose very name he wished to forget! The boy's Christian name, even, was an imposture and an irony, for it implied hereditary force and brilliancy to which he plainly would never attain. The consolation of real sonship was always left

2 characteristic features **MS2**] facial characteristics **MS1**
2 unfolding **MS2**] evolving **MS1**
3-4 Instead of ... there **MS1**] There *deleted material crossed out in blue* **MS2**
3 knife-edged nose,] nose **HW**
4 Southwesterland] Hamptonshire **HW**
4 on his face] *added* **MS**
6 the orb] the demoralized orb **HW**
8 now] *added* **MS**
8 well-ordered **MS2**] gentleman's} **MS1**
8 bull-lip] lip **MS, HW**
8 that **MS2**] the **MS1**
9 the signature of a gentleman's] a gentleman's **MS1**] the signature of a friend's **MS2**] ~ a gentleman's *retained with dotted underline* **MS3**
11-240.2 To think how ... likewise!'] *not in* **HW**
11 in this same matter of a will] *added* **MS**
12 fleshly] corporeal *added* **MS**
13 Christian name, even, **MS2**] name even **MS**
13 irony, **MS2**] irony. One day the lad knocked at his study door *nc* **MS1**
13-14 and brilliancy **MS2**] and talent **MS1**

him certainly; but he could not help groaning to himself, ‘Why cannot a son be one’s own and somebody else’s likewise!’

The Marquis was shortly afterwards in the neighbourhood of Stapleford, and Timothy Petrick met him, and eyed his noble countenance admiringly. The next day, when Petrick was in his study, somebody knocked at the door.

‘Who’s there?’

‘Rupert.’

‘I’ll Rupert thee, you young impostor! Say, only a poor commonplace Petrick!’ his father grunted. ‘Why didn’t you have a voice like the Marquis’s I saw yesterday?’ he continued, as the lad came in. ‘Why haven’t you his looks, and a way of commanding, as if you’d done it for centuries—hey?’

‘Why? How can you expect it, father, when I’m not related to him?’

‘Ugh! Then you ought to be!’ growled his father.

1	groaning] saying **MS**
1-2	a son ... else’s] a thing be itself and something else **MS**] this boy be mine and somebody else’s **G**
3	The Marquis ... The next day,] One day **G**
3	of] at **HW**
4	him, ... admiringly.] him. **MS1**] him, and eyed him admiringly. **MS2**
4	Petrick **MS2**] the latter **MS1**
5	his study, somebody knocked] this mood there came a knock **G**
5-12	door. ... 'Why?] door of the library where he was sitting, and the boy came in. His father regarded his lineaments. ¶ 'Your eyes are getting as grey as your old great-uncle's,' he said (referring to the manipulator of the deed), and your nose is as ugly as my own!' ¶ 'Well; of course. **G**
7	Rupert] Robert **MS**
8	thee, you ... Petrick!’] thee—say Timothy!’ **MS1**] thee, you young shammer. Say, only poor commonplace Timothy!’ **MS2**] ~young impostor. Say,~ **MS3**] ~ Timothy?’ **HW**
8-9	his father grunted. **MS2**] grunted his father. **MS1**
10	in. ‘Why haven’t you **MS2**] in, and *opening quotation marks omitted* **MS1**
12	it, father,] otherwise **G**
12	not] *not in* **G**
12	him] you **G**
13	Ugh!] *not in* **MS, G, HW**
13	ought] ought not **G**
13	growled] grumbled **MS, G, HW**

THE LADY PENELOPE

MS	Manuscript of *A Group of Noble Dames*, Library of Congress, Washington D.C.
L	*Longman's Magazine*, Jan. 1890.
F	First Edition, Osgood, McIlvaine, 1891.
CL	Macmillan's Colonial Library, Macmillan, 1894.
OM	Wessex Novels edition, Osgood, McIlvaine, 1896.
W	Wessex Edition, Macmillan, 1912.
ME	Mellstock Edition, Macmillan, 1920.
CS	Collected Short Stories, Macmillan, 1928.

DAME THE EIGHTH

THE LADY PENELOPE

By the Man
of Family.

IN going out of Casterbridge by the low-lying road which eventually conducts to the town of Ivell, you see on the right hand an ivied manor-house, flanked by battlemented towers, and more than usually distinguished by the size of its many-mullioned windows. Though still of good capacity, the building is much reduced from its original grand proportions; it has, moreover, been shorn of the fair estate which once appertained to its lord, with the exception of a few acres of park-land immediately around the mansion. This was formerly the seat of the ancient and knightly family of the Drenghards, or Drenkhards, now extinct in the male line, whose name, according to the local chronicles, was interpreted to mean *Strenuus Miles, vel Potator*, though certain members of the family were averse to the latter signification, and a duel was fought by one of them on that account, as is well known. With this, however, we are not now concerned.

7-8 the town of Ivell, **MS2**] Ivell the town of *transposed* **MS1**
8 towers, **MS2**] towers & turrets **MS1**
9 the size of its] large **MS1**] the size of it **MS2**
10 good] fair **MS**
10 the building **MS2**] it **MS1**
10 much] somewhat **W, ME, CS**
10 proportions; **MS2**] proportions; & **MS1**
11 shorn **MS2**] clipt **MS1**
11 its lord,] it **MS1, L**] its lord **MS2**
12 of park-land] *not in* **MS1**] of park land **MS2**
12 formerly **MS2**] once **MS1**
13 and knightly family **MS2**] <family> knightly family **MS1**
13 extinct in the male line, **MS2**] extinct, **MS1**
15 certain **MS2**] the **MS1**
16-7 With this, however, we are not now concerned.] *not in* **MS**] But this is beside the story. **L**

In the early part of the reign of the first King James, there was visiting near this place of the Drenghards a lady of noble family and extraordinary beauty. She was of the purest descent; ah, there's seldom such blood nowadays as hers! She possessed no great wealth, it was said, but was sufficiently endowed. Her beauty was so perfect, and her manner so entrancing, that suitors seemed to spring out of the ground wherever she went, a sufficient cause of anxiety to the Countess her mother, her only living parent. Of these there were three in particular, whom neither her mother's complaints of prematurity, nor the ready raillery of the maiden herself, could effectually put off. The said gallants were a certain Sir John Gale, a Sir William Hervy, and the well-known Sir George Drenghard, one of the Drenghard family before-mentioned. They had, curiously enough, all been equally honoured with the distinction of knighthood, and their schemes for seeing her were manifold, each fearing that one of the others would steal a march over himself. Not content with calling, on every imaginable excuse, at the house of the relative

1-4 there was . . . endowed.] the Drenghards had for neighbour near this place a noble family who were blessed with a daughter **MS1**] there lived near this place of the Drenghards a lady of noble family and extraordinary beauty; & though of no great wealth, sufficiently endowed. **MS2**] there was visiting near ~ beauty. She possessed no great wealth, it was said, but was sufficiently endowed. **MS3, L**

4 perfect,] great **MS1**] perfect **MS2**

4-6 suitors . . . parent.] her father, her only living parent, found his door besieged by her suitors. **MS1**] the Countess her mother, her only ~ found the door ~ suitors wherever she went. **MS2**

7 mother's **MS3**] father's **MS1**] paren *nc* **MS2**

7 the ready . . . herself, **MS2**] her own raillery, **MS1**

8-10 The said . . . knighthood,] The said gallants were, curiously enough, all baronets **MS1**] ~all bran-new baronets **MS2**] The said gallants, curiously enough, all bore the knightly distinction **MS3**] The said gallants had, curiously enough, all been honoured with the distinction of knight, **MS4**] The said gallants were a certain Sir John Gale, a Sir William Hervy, and a Sir George Drenghard, one of the Drenghard family aforesaid. They had, ~ knighthood, **MS5**] ~ and the well-known Sir George Drenghard, ~ **MS6**

11 one of] *added* **MS**

12 himself. Not] himself. <Th *They nc*> Not **MS**

12-244.1 at the house . . . sojourned, **MS2**] at her father's house **MS1**

with whom she sojourned, they intercepted her in rides and in walks; and if any one of them chanced to surprise another in the act of paying her marked attentions, the encounter often ended in an altercation of great violence. So heated and impassioned, indeed, would they become, that the lady hardly felt herself safe in their company at such times, notwithstanding that she was a brave and buxom damsel, not easily put out, and with a daring spirit of humour in her composition, if not of coquetry.

At one of these altercations, which had place in her relative's grounds, and was unusually bitter, threatening to result in a duel, she found it necessary to assert herself. Turning haughtily upon the pair of disputants, she declared that whichever should be the first to break the peace between them, no matter what the provocation, that man should never be admitted to her presence again; and thus would she effectually stultify the aggressor by making the promotion of a quarrel a distinct bar to its object.

While the two knights were wearing rather a crestfallen appearance at her reprimand, the third, never far off, came upon the scene, and she repeated her caveat to him also. Seeing, then, how great was the concern of all at her peremptory mood, the lady's manner softened, and she said with a roguish smile—

1	in walks] walks **MS, L**
1	any] *added* **MS**
3	an altercation **MS2**] a quarrel **MS1**
3	heated] violent **MS**
3	impassioned, indeed, **MS2**] impassioned **MS1**
4	notwithstanding] <thou *nc*> notwithstanding **MS**
6	of] *added* **MS**
7-8	At one of these altercations, . . . duel,] On one of these occasions which was unusually bitter, & threatened to result <*(? nc)*> in a duel, **MS1**] ~occasions which had place in her fathers grounds, & was unusually bitter, threatening ~ **MS2**] ~her relative's grounds, ~ **MS3, L**
10	no matter what the provocation,] *not in* **MS1**] whatever the provocation, **MS2, L**
12	a distinct] <the> a distinct **MS**
14-15	and she . . . mood,] having in fact heard her words. But seeing how great was their concern at her peremptoriness **MS1**] … also. Seeing then how . . . mood **MS2**
16	roguish] *added* **MS**

‘Have patience, have patience, you foolish men! Only bide your time quietly, and, in faith, I will marry you all in turn!’

They laughed heartily at this sally, all three together, as though they were the best of friends; at which she blushed, and showed some embarrassment, not having realized that her arch jest would have sounded so strange when uttered. The meeting which resulted thus, however, had its good effect in checking the bitterness of their rivalry; and they repeated her speech to their relatives and acquaintance with a hilarious frequency and publicity that the lady little divined, or she might have blushed and felt more embarrassment still.

In the course of time the position resolved itself, and the beauteous Lady Penelope (as she was called) made up her mind; her choice being the eldest of the three knights, Sir George Drenghard, owner of the mansion aforesaid, which thereupon became her home; and her husband being a pleasant man, and his family, though not so noble, of as good repute as her own, all things seemed to show that she had reckoned wisely in honouring him with her preference.

But what may lie behind the still and silent veil of the future none can foretell. In the course of a few months the husband of her choice died of his convivialities (as if, indeed, to bear out his name), and the Lady Penelope was left alone as mistress of his house. By this time she

1-2 men! . . . in faith,] men & walk ways quietly; & **MS1**] men & go your ways quietly; &, <?> in faith, **MS2**] men. Only bide your time quietly; ~ **MS3**
2 turn! **MS2**] turn. *overwritten* **MS1**
3 heartily] *added* **MS**
3 sally] *added* **MS**
3-4 as though . . . friends;] *added* **MS**
6 and they **MS2**] who **MS1**
7 hilarious] *added* **MS**
8 might **MS2**] would **MS1**
9-10 Penelope . . . called)] *added* **MS**
10 eldest **MS2**] youngest **MS1**
11 owner] *added* **MS**
12 though . . . own, **MS2**] of as good repute as her own, though not so noble *transposed* **MS1**
13 honouring him with her **MS2**] giving him the **MS1**
14 may lie **MS2**] lies **MS1**
14 foretell **MS2**] tell **MS1**
15-6 of his convivialities (as if indeed, to bear out his name)] *not in* **MS**
16 left . . . house. By **MS2**] free to take another of her admirers, though by **MS1**

had apparently quite forgotten her careless declaration to her lovers collectively; but the lovers themselves had not forgotten it; and, as she would now be free to take a second one of them, Sir John Gale appeared at her door as early in her widowhood as it was proper and seemly to do so.

She gave him little encouragement; for, of the two remaining, her best beloved was Sir William, of whom, if the truth must be told, she had often thought during her short married life. But he had not yet reappeared. Her heart began to be so much with him now that she contrived to convey to him, by indirect hints through his friends, that she would not be displeased by a renewal of his former attentions. Sir William, however, misapprehended her gentle signalling, and from excellent, though mistaken motives of delicacy, delayed to intrude himself upon her for a long time. Meanwhile Sir John, now created a baronet, was unremitting, and she began to grow somewhat piqued at the backwardness of him she secretly desired to be forward.

'Never mind,' her friends said jestingly to her (knowing of her humorous remark, as everybody did, that she would marry them all three if they would have patience)—'never mind; why hesitate upon the order of them? Take 'em as they come.'

This vexed her still more, and regretting deeply, as she had often done, that such a careless speech should ever have passed her lips, she fairly broke down under Sir John's importunity, and accepted his hand. They were married on a fine spring morning, about the very

1 declaration **MS3**] words **MS1**] prom *nc* **MS2**
1 collectively;] *not in* **MS1**] collectively: **MS2**
2 it **MS2**] them **MS1**
2 would now be **MS2**] was now **MS1**
2 a second] <another> a second **MS**
2-3 them, . . . Gale **MS3**] them, Sir John **MS1**] them, the said Sir John Gale **MS2**
3 it was . . . so. **MS5**] was decent **MS1**] it was proper & seemly **MS2**] ~seemly to do **MS3**] ~seemly so to do **MS4**
6 began to be **MS2**] was **MS1**
7 through **MS2**] to **MS1**
9 excellent, though] *not in* **MS1**] excellent though **MS2**
17 about **MS2**] at almost **MS1**

time at which the unfortunate Sir William discovered her preference for him, and was beginning to hasten home from a foreign court to declare his unaltered devotion to her. On his arrival in England he learnt the sad truth.

If Sir William suffered at her precipitancy under what she had deemed his neglect, the Lady Penelope herself suffered more. She had not long been the wife of Sir John Gale before he showed a disposition to retaliate upon her for the trouble and delay she had put him to in winning her. With increasing frequency he would tell her that, as far as he could perceive, she was an article not worth such labour as he had bestowed in obtaining it, and such snubbings as he had taken from his rivals on the same account. These and other cruel things he repeated till he made the lady weep sorely, and wellnigh broke her spirit, though she had formerly been such a mettlesome dame. By degrees it became perceptible to all her friends that her life was a very unhappy one; and the fate of the fair woman seemed yet the harder in that it was her own stately mansion, left to her sole use by her first husband, which her second had entered into and was enjoying, his being but a mean and meagre erection.

But such is the flippancy of friends that when she met them, and secretly confided her grief to their ears, they would say cheerily, 'Lord, never mind, my dear; there's a third to come yet!'—at which maladroit remark she would show much indignation, and tell them they should

1 William] William {<had>} *Added and crossed out* **MS**
1-2 beginning to hasten **MS2**] hastening **MS1**
2-3 On his … truth.] *added* **MS**
4 under] <at> under **MS**
5 herself] *added* **MS**
7-8 an article] *added* **MS**
8 bestowed . . . These **MS2**] bestowed, such snubbings ~ rivals, ~ account: these **MS1**
12 fair woman **MS2**] lady **MS1**
12 yet] <all> yet **MS**
14 enjoying . . . meagre erection] enjoying as his own **MS**] enjoying, his being but a mean and meagre thing **L**
16 Lord . . . dear;] Never mind; **MS, L**
17 much] <much> {much} *rewritten for legibility* **MS**

know better than to trifle on so solemn a theme. Yet that the poor lady would have been only too happy to be the wife of the third, instead of Sir John whom she had taken, was painfully obvious, and much she was blamed for her foolish choice by some people. Sir William, however, had returned to foreign cities on learning the news of her marriage, and had never been heard of since.

Two or three years of suffering were passed by Lady Penelope as the despised and chidden wife of this man Sir John, amid regrets that she had so greatly mistaken him, and sighs for one whom she thought never to see again, till it chanced that her husband fell sick of some slight ailment. One day after this, when she was sitting in his room, looking from the window upon the expanse in front, she beheld, approaching the house on foot, a form she seemed to know well. Lady Penelope withdrew silently from the sickroom, and descended to the hall, whence, through the doorway, she saw entering between the two round towers, which at that time flanked the gateway, Sir William Hervy, as she had surmised, but looking thin and travel-worn. She advanced into the courtyard to meet him.

'I was passing through Casterbridge,' he said, with faltering deference, 'and I walked out to ask after your ladyship's health. I felt that I could do no less; and, of course, to pay my respects to your good husband, my heretofore acquaintance. . . . But oh, Penelope, th'st look sick and sorry!'

'I am heartsick, that's all,' said she.

1 so solemn a] such a **MS1**] such a solemn **MS2, L**
2 to be **MS2**] as **MS1**
3 foolish choice **MS2**] foolishness **MS1**
9 after] <wh *when nc*> after **MS**
12 which] which <*?*> **MS**
15 faltering **MS2**] wistful **MS1**
16 ask . . . I felt **MS2**] inquire for your health—I felt **MS1**
17 th'st **MS2**] you **MS1**
17 sick **MS2**] sick to death **MS1**

They could see in each other an emotion which neither wished to express, and they stood thus a long time with tears in their eyes.

'He does not treat 'ee well, I hear,' said Sir William in a low voice. 'May God in Heaven forgive him; but it is asking a great deal!'

'Hush, hush!' said she hastily.

'Nay, but I will speak what I may honestly say,' he answered. 'I am not under your roof, and my tongue is free. Why didst not wait for me, Penelope, or send to me a more overt letter? I would have travelled night and day to come!'

'Too late, William; you must not ask it,' said she, endeavouring to quiet him as in old times. 'My husband just now is unwell. He will grow better in a day or two, maybe. You must call again and see him before you leave Casterbridge.'

As she said this their eyes met. Each was thinking of her lightsome words about taking the three men in turn; each thought that two-thirds of that promise had been fulfilled. But, as if it were unpleasant to her that this recollection should have arisen, she spoke again quickly: 'Come again in a day or two, when my husband will be well enough to see you.'

Sir William departed without entering the house, and she returned to Sir John's chamber. He, rising from his pillow, said, 'To whom hast been talking, wife, in the courtyard? I heard voices there.'

3 'ee **MS2**] you **MS2**
7 didst **MS3**] did you **MS1**] did thou **MS2**
7 Penelope,] *added* **MS**
9 you must not ask it] *added* **MS**
10 grow **MS2**] be **MS1**
10 maybe **MS3**] probably **MS1**] mayhap **MS2**
12 thinking . . . words **MS2**] suddenly reminded of what she had said so whimsically **MS1**
13 turn; each **MS2**] turn and **MS1**
13 the three men] them **MS, L**
17 He, . . . pillow, **MS2**] He rose from is pillow and **MS1**
17 hast **MS2**] have you **MS1**
17 the] th' **CS**

She hesitated, and he repeated the question more impatiently.

‘I do not wish to tell you now,’ said she.

‘But I wooll know!’ said he.

Then she answered, ‘Sir William Hervy.’

‘By G—— I thought as much!’ cried Sir John, drops of perspiration standing on his white face. ‘A skulking villain! A sick man’s ears are keen, my lady. I heard that they were lover-like tones, and he called ‘ee by your Christian name. These be your intrigues, my lady, when I am off my legs awhile!’

‘On my honour,’ cried she, ‘you do me a wrong. I swear I did not know of his coming!’

‘Swear as you will,’ said Sir John, ‘I don’t believe ‘ee.’ And with this he taunted her, and worked himself into a greater passion, which much increased his illness. His lady sat still, brooding. There was that upon her face which had seldom been there since her marriage; and she seemed to think anew of what she had so lightly said in the days of her freedom, when her three lovers were one and all coveting her hand. ‘I began at the wrong end of them,’ she murmured. ‘My God—that did I!’

‘What?’ said he.

‘A trifle,’ said she. ‘I spoke to myself only.’

2 you] *added* **MS**
3 wooll **MS2**] will **MS1, W, ME, CS**
5 By G—— **MS2**] Zounds— **MS1**
6 skulking] sneaking **MS**
6 A . . . lady] *added* **MS**
12 brooding. There] brooding, & there **MS1**] brooding; there **MS2**
13 said] said <at> **MS**
17 A trifle] Nothing **MS, L**

It was somewhat strange that after this day, while she went about the house with even a sadder face than usual, her churlish husband grew worse; and what was more, to the surprise of all, though to the regret of few, he died a fortnight later. Sir William had not called upon him as he had promised, having received a private communication from Lady Penelope, frankly informing him that to do so would be inadvisable, by reason of her husband's temper.

Now when Sir John was gone, and his remains carried to his family burying-place in another part of England, the lady began in due time to wonder whither Sir William had betaken himself. But she had been cured of precipitancy (if ever woman were), and was prepared to wait her whole lifetime a widow if the said Sir William should not reappear. Her life was now passed mostly within the walls, or in promenading between the pleasaunce and the bowling-green; and she very seldom went even so far as the high road which then skirted the grounds on the north, though it has now, and for many years, been diverted to the south side. Her patience was rewarded (if love be in any case a reward); for one day, many months after her second husband's death, a messenger arrived at her gate with the intelligence that Sir William Hervy was again in Casterbridge, and would be glad to know if it were her pleasure that he should wait upon her.

It need hardly be said that permission was joyfully granted, and within two hours her lover stood before her, a more thoughtful man than formerly, but in all essential respects the same man, generous, modest to diffidence, and sincere. The reserve which womanly decorum

2 churlish] knightly **MS**
2-3 worse; . . . few, **MS3**] worse. To the surprise … few, **MS1**] worse; and it was to the amazement of all, ~ few, that **MS2**
6 Sir John] <she> Sir John **MS**
8 But she] She **MS1**] But She **MS2**
9 the said . . . reappear. **MS2**] he should not appear. **MS1**
10 within . . . promenading] *added* **MS**
11 skirted the grounds on] gave entrance from **W, ME, CS**
13 rewarded] rewarded<; for one day, m *nc*> **MS**
17 stood before her **MS2**] appeared **MS1**
18 generous, . . . diffidence, **MS2**] generous, and modest, **MS1**
18 womanly] *added* **MS**

threw over her manner was but too obviously artificial, and when he said ‘the ways of Providence are strange,’ and added after a moment, ‘and merciful likewise,’ she could not conceal her agitation, and burst into tears upon his neck.

‘But this is too soon,’ she said, starting back.

‘But no,’ said he. ‘You are eleven months gone in widowhood, and it is not as if Sir John had been a good husband to you.’

His visits grew pretty frequent now, as may well be guessed, and in a month or two he began to urge her to an early union. But she counselled a little longer delay.

‘Why?’ said he. ‘Surely I have waited long! Life is short; we are getting older every day, and I am the last of the three.’

‘Yes,’ said the lady frankly. ‘And that is why I would not have you hasten. Our marriage may seem so strange to everybody, after my unlucky remark on that occasion we know so well, and which so many others know likewise, thanks to talebearers.’

On this representation he conceded a little space, for the sake of her good name. But the destined day of their marriage at last arrived, and it was a gay time for the villagers and all concerned, and the bells in the parish church rang from noon till night. Thus at last she was united to the man who had loved her the most tenderly of them all, who but for his reticence might perhaps have been the first to win her. Often did he say to himself, ‘How wondrous that her words should have been fulfilled! Many a truth hath been spoken in jest, but never a more

1 threw] <thro *nc*> threw **MS**
5 eleven **MS2**] fifteen **MS1**
5 gone in widowhood, and] a widow. And **MS1**] gone in widowhood. And **MS2**
7 a month or two **MS2**] two or three months **MS1**
11 Our marriage **MS2**] It **MS1**
12 unlucky] <un-{l}fortunate> unlucky *un-fortunate written across line-break; the hyphen was overwritten with ‘l’ then the whole cancelled* **MS**
13 likewise, . . . talebearers.’ **MS2**] likewise.’ **MS1**
18 Often] <‘> Often **MS**
19 hath been **MS2**] is **MS1**
19 jest,] jest,<’> **MS**

remarkable one!' The noble lady herself preferred not to dwell on the coincidence, a certain shyness, if not shame, crossing her fair face at any allusion thereto.

But people will have their say, sensitive souls or none, and their sayings on this third occasion took a singular shape. 'Surely,' they whispered, 'there is something more than chance in this . . . The death of the first was possibly natural; but what of the death of the second, who ill-used her, and whom, loving the third so desperately, she must have wished out of the way?'

Then they pieced together sundry trivial incidents of Sir John's illness, and dwelt upon the indubitable truth that he had grown worse after her lover's unexpected visit; till a very sinister theory was built up as to the hand she may have had in Sir John's premature demise. But nothing of this suspicion was said openly, for she was a lady of noble birth—nobler, indeed, than either of her husbands—and what people suspected they feared to express in formal accusation.

The mansion that she occupied had been left to her for so long a time as she should choose to reside in it, and, having a regard for the spot, she had coaxed Sir William to remain there. But in the end it was unfortunate; for one day, when in the full tide of his happiness, he was walking among the willows near the gardens, where he overheard a conversation between some basket-makers who were cutting the osiers for their use. In this fatal dialogue the suspicions of the neighbouring townsfolk were revealed to him for the first time.

'A cupboard close to his bed, and the key in her pocket. Ah!' said one.

'And a blue phial therein—h'm!' said another.

5 this] this?<'> **MS**
5 possibly] doubtless **MS**
7-8 dwelt . . . truth **MS2**] remarked **MS1**
8 unexpected] <un-explec> unexpected *hyphenated at line break; seems to be an error* **MS**
10 suspicion] <matter> suspicion **MS**
17 neighbouring townsfolk **MS3**] country folk **MS1**] county folk **MS2**
18-254.1 'A cupboard . . . a third.] *not in* **MS, L**

‘And spurge-laurel leaves among the hearth-ashes. Oh-oh!’ said a third.

On his return home Sir William seemed to have aged years. But he said nothing; indeed, it was a thing impossible. And from that hour a ghastly estrangement began. She could not understand it, and simply waited. One day he said, however, ‘I must go abroad.’

‘Why?’ said she. ‘William, have I offended you?’

‘No,’ said he; ‘but I must go.’

She could coax little more out of him, and in itself there was nothing unnatural in his departure, for he had been a wanderer from his youth. In a few days he started off, apparently quite another man than he who had rushed to her side so devotedly a few months before.

It is not known when, or how, the rumours, which were so thick in the atmosphere around her, actually reached the Lady Penelope’s ears, but that they did reach her there is no doubt. It was impossible that they should not; the district teemed with them; they rustled in the air like night-birds of evil omen. Then a reason for her husband’s departure occurred to her appalled mind, and a loss of health became quickly apparent. She dwindled thin in the face, and the veins in her temples could all be distinctly traced. An inner fire seemed to be withering her away. Her rings fell off her fingers, and her arms hung like the flails of the threshers, though they had till lately been so round and so elastic. She wrote to her husband repeatedly, begging him to return to her; but he, being in extreme and wretched doubt, moreover, knowing nothing of her ill-

2 Sir William] he **MS, L**
3 a ghastly] an **MS, L**
5 Why] But why **MS, L**
7 unnatural **MS2**] unlikely **MS1**
10 so] *not in* **MS, L**
11 did] {<should>} did **MS**
11-13 It was . . . omen.] *not in* **MS, L**
13-14 Then . . . mind, and] *added* **MS**
14 thin] thin<,> **MS**
15 distinctly] *added* **MS**
16 till] *added* **MS**
17 elastic] beautiful **MS, L**
18 being . . . postponed] knowing nothing of her ill-health, postponed **MS1**] ~health and being in extreme & wretched doubt as to how he should act, postponed **MS2**] . . . doubt; moreover . . . ill-health & . . . **MS3**

health, and never suspecting that the rumours had reached her also, deemed absence best, and postponed his return awhile, giving various good reasons for his delay.

At length, however, when the Lady Penelope had given birth to a still-born child, her mother, the Countess, addressed a letter to Sir William, requesting him to come back to her if he wished to see her alive; since she was wasting away of some mysterious disease, which seemed to be rather mental than physical. It was evident that his mother-in-law knew nothing of the secret, for she lived at a distance; but Sir William promptly hastened home, and stood beside the bed of his now dying wife.

'Believe me, William,' she said when they were alone, 'I am innocent—innocent!'

'Of what?' said he. 'Heaven forbid that I should accuse you of anything!'

'But you do accuse me—silently!' she gasped. 'I could not write thereon—and ask you to hear me. It was too much, too degrading. But would that I had been less proud! They suspect me of poisoning him, William! But, oh my dear husband, I am innocent of that wicked crime! He died naturally. I loved you—too soon; but that was all!'

Nothing availed to save her. The worm had gnawed too far into her heart before Sir William's return for anything to be remedial now; and in a few weeks she breathed her last. After her death the people spoke louder, and her conduct became a subject of public discussion. A little later on, the physician who had attended the late Sir John heard the rumour, and came down from the place near London to which he latterly had retired, with the express purpose of calling upon Sir William Hervy, now staying in Casterbridge.

3-4 when . . . Countess,] the Lady Penelope's medical attendant **MS1**] . . . mother the Countess **MS2**
12 much—too degrading. **MS3**] much. **MS1**] much—too humiliating. **MS2**
12 proud!] proud! <I am innocent> **MS**
13 But, . . . husband,] But **MS, L**] But, O . . . **W, ME, CS**
16 remedial] <of avail now.> remedial **MS**
16 breathed her last. **MS2**] died. **MS1**
19 latterly] *not in* **MS**

He stated that, at the request of a relative of Sir John's, who wished to be assured on the matter by reason of its suddenness, he had, with the assistance of a surgeon, made a private examination of Sir John's body immediately after his decease, and found that it had resulted from purely natural causes. Nobody at this time had breathed a suspicion of foul play, and therefore nothing was said which might afterwards have established her innocence.

It being thus placed beyond doubt that this beautiful and noble lady had been done to death by a vile scandal that was wholly unfounded, her husband was stung with a dreadful remorse at the share he had taken in her misfortunes, and left the country anew, this time never to return alive. He survived her but a few years, and his body was brought home and buried beside his wife's under the tomb which is still visible in the parish church. Until lately there was a good portrait of her, in weeds for her first husband, with a cross in her hand, at the ancestral seat of her family, where she was much pitied, as she deserved to be. Yet there were some severe enough to say—and these not unjust persons in other respects—that though unquestionably innocent of the crime imputed to her, she had shown an unseemly wantonness in contracting three marriages in such rapid succession; that the untrue suspicion might have been ordered by Providence (who often works indirectly) as a punishment for her self-indulgence. Upon that point I have no opinion to offer.

2 by . . . suddenness] *added* **MS**
3 immediately . . . decease **MS3**] *not in* **MS1**] immediately after his death **MS2**
3 it **MS2**] his death **MS1**
5 afterwards] *not in* **MS1**] since **MS2, L**
7 a vile] the wicked **MS1**] a wicked **MS2, L**
11 for her first husband,] *added* **MS**
11 ancestral seat **MS2**] house **MS1**
12 family, **MS2**] father's family, **MS1**
12 Yet **MS2**] Though **MS1**
14 imputed to her,] *not in* **MS1**] imputed to her **MS2**
14 wantonness **MS2**] levity **MS1**
14-15 in such **MS2**] in in such *accidental repetition after line break.* **MS1**
15 that] and that **MS, L**

THE DUCHESS OF HAMPTONSHIRE

Li	*Light Magazine*, "The Impulsive Lady of Croome Castle," Apr. 1878.
MS	Manuscript of "Emmeline: or, Passion versus Principle," Morgan Library, NYC.
Ind	*The Independent*, "Emmeline: or, Passion versus Principle," Feb. 1884.
F	First Edition, Osgood, McIlvaine, 1891.
CL	Macmillan's Colonial Library, Macmillan, 1894.
OM	Wessex Novels edition, Osgood, McIlvaine, 1896.
W	Wessex Edition, Macmillan, 1912.
ME	Mellstock Edition, Macmillan, 1920.
CS	Collected Short Stories, Macmillan, 1928.

The manuscript for "Emmeline: or, Passion versus Principle" was written after the story's initial serial publication as "The Impulsive Lady of Croome Castle" in 1878, and therefore variants from *Light* are listed before the manuscript in the notes. In general, the first edition used as copy text follows the *Light* version throughout the first half of the story and the *Independent* version in the second half; for this reason, the edited text at the beginning of the story is often identical to the first reading of the manuscript instead of the final manuscript reading, as is more typical in other stories.[105] There are also many passages in the first half of the story that were not included in the first edition and are therefore found in footnotes. As usual, any witnesses that are not listed are substantively identical to the edited text.

[105] See the section on "Writing and Publication History: The First Edition" pp. 68-69.

DAME THE NINTH

THE DUCHESS OF HAMPTONSHIRE

By the Quiet Gentleman.

SOME fifty years ago, the then Duke of Hamptonshire, fifth of that title, was incontestibly the head man in his county, and particularly in the neighbourhood of Batton. He came of the ancient and loyal family of Saxelbye, which, before its ennoblement, had numbered many knightly and ecclesiastical celebrities in its male line. It would have occupied a painstaking county historian a whole afternoon to take rubbings of the numerous effigies and heraldic devices graven to their memory on the brasses, tablets, and altar-tombs in the aisle of the parish-

7-8 the then … Batton] ere the manners of the Regency had ceased to be within common recollection, and when the practices of that period were perhaps not quite extinct in the remoter shires of England, there lived a certain Sir Byng Saxelbye in the castle of Stroome **MS, Ind**

7 the then … title] Sir Byng Saxelbye, fifth baronet of that name **Li**

8 his … in the] the parish and **Li**

8 Batton] Croome **Li**

9 the … had] an ancient and loyal family, which **Li, MS, Ind**

10 line.] line. He was fifth baronet of the name, and it is said that the title was originally won by his ancestor rendering timely assistance in a court intrigue during the reign of the first George. Religion and social morality were, as is well known, at a pretty low ebb at that date, and it is therefore quite probable that his services reflected less credit upon him as a worthy gentleman than as an adroit intriguer. **MS1**] ~ won like so many others, by his ~ that the services of the first baronet reflected ~ adroit time-server. **MS2**] ~won by his~ **MS3**] ~date;~ **Ind**

11 rubbings **MS1**] blacklead rubbings **MS2, Ind**

12-259.1 their memory … parish-church.] … in the Saxelbye aisle … **Li**] the memory of Sir Byng's forefathers in the Saxelbye aisle of the church. **MS1**] ~ forefathers on *overwritten* the brasses, tablets, and <altar tombs> other inscribed erections in ~ **MS2**] ~ forefathers in *misreading* the brasses, tablets and other~ **Ind**

church. The Duke himself, however, was a man little attracted by ancient chronicles in stone and metal, even when they concerned his own beginnings. He allowed his mind to linger by preference on the many graceless and unedifying pleasures which his position placed at his command. He could on occasion close the mouths of his dependents by a good bomb-like oath, and he argued doggedly with the parson on the virtues of cock-fighting and baiting the bull.

This nobleman's personal appearance was somewhat impressive. His complexion was that of the copper-beech tree. His frame was stalwart, though slightly stooping. His mouth was large, and he carried an unpolished sapling as his walking-stick, except when he carried a spud for cutting up any thistle he encountered on his walks. His castle stood in the midst of a park, surrounded by dusky elms, except to the southward; and when the moon shone out, the gleaming stone façade, backed by heavy boughs, was visible from the distant high road as a white spot on

1 The Duke himself, however,] The baronet himself, however, **Li**] There were tombs Gothic and classic, marble and freestone, polished and in the rough; and some of them may, no doubt, have commemorated lives of virtue and honour. But the baronet himself **MS1**] ~of marble and of freestone,~ **MS2**] ~honor.~ **Ind**

2 beginnings **MS1**] race's beginnings **MS2**] family beginnings **MS3, Ind**

2 his mind] hi<m>{s} *overwritten; likely pen slip* **MS**

4 command.] command. He liked to mingle with the richer farmers and yeomen rather than with those of his own rank, and his highest intellectual aim was to preside at agricultural dinners of the jovial kind, where the speeches turned on the coarser country sports, practical jokes, feats in steeplechasing, and the latest coursing events. **MS1**] ~ with men of his own rank, ~ turned on the wildest country sports, ~ **MS2, Ind**

4 occasion] these and other occasions **MS**] ~occasions, **Ind**

4 good] round **MS, Ind**

5 and he argued] with which weapon he also dispersed the boldest tramp or vagabond that confronted him. He sometimes argued **MS1**] ~he could also disperse the ~ confronted him on the turnpike-road. He sometimes argued **MS2, Ind**

5 cock-fighting] <that> {those} ancient amusements cock fighting **MS**] ~amusements, cock-fighting **Ind**

5 bull.] bull. 'Beasts die that men may dine,' he would say. 'Why shouldn't they suffer that men may laugh, and sport, and disperse dull care?' **MS1**] bull. 'Beasts suffer that~ **MS2**] ~laugh and sport and~ **Ind**

6-9 nobleman's … His] gentleman's **Li**

6 nobleman's … appearance] pleasant gentleman's <castle stood> appearance **MS1**] edifying gentleman's personal appearance **MS2, Ind**

8 walking-stick … spud] walking stick, or more frequently a spud **MS, Ind**

10 gleaming] pallid **Li, MS, Ind**

11 façade … boughs,] façade **Li, MS, Ind**

11 from … road] *not in* **Li, MS, Ind**

11 on] <of> on **MS**

the surface of darkness. Though called a castle, the building was little fortified, and had been erected with greater eye to internal convenience than those crannied places of defence to which the name strictly appertains. It was a castellated mansion as regular as a chessboard on its ground-plan, ornamented with make-believe bastions and machicolations, behind which were stacks of battlemented chimneys. On still mornings, at the fire-lighting hour, when ghostly housemaids stalk the corridors, and thin streaks of light through the shutter-chinks lend startling winks and smiles to ancestors on canvas, twelve or fifteen thin stems of blue smoke sprouted upwards from these chimney-tops, and spread into a flat canopy on high. Around the site stretched ten thousand acres of good, fat, unimpeachable soil, plentiful in glades and lawns wherever visible from the castle-windows, and merging in homely arable where screened from the too curious eye by ingeniously-contrived plantations.

Some way behind the owner of all this came the second man in the parish, the rector, the Honourable and Reverend Mr. Oldbourne, a widower, over stiff and stern for a clergyman,

1 darkness.] darkness; from the distant high-road it appeared upon the tangled boughs like a camellia in a raven head of hair. **Li**] distant darkness. From the high road it appeared against the tangled boughs of the trees <like a> {and over} the dark lawns like a camellia ~ hair. ¶ **MS1**] ~ appeared set <fran(*?*)> against ~ **MS2, Ind**

2 crannied] crammed *misreading* **Ind**

3 as regular] as <q> square **Li, MS, Ind**

4 ornamented] ornamented at the four corners **Li, MS, Ind**

4 make-believe … were] circular turrets, and in the middle with **Li, MS, Ind**

5-6 ghostly housemaids stalk] housemaids walk **Li, MS, Ind**

6 shutter-chinks] shuttle-chinks *misreading* **Ind**

7 canvas] canvas and panel **MS, Ind**

7 sprouted] spurted *misreading* **Ind**

8 site] site of the house **MS, Ind**

9 ten] five **Li, MS, Ind**

12 Some way] Some considerable way (socially) **MS, Ind**

12-13 the Honourable and Reverend] *not in* **Li, MS, Ind**

13-261.1 Olbourne, … gray] Oldbourne. He was a widower. His manner was remarkably stiff and stern for that of a preacher of the Gospel; and his white neckcloth, iron grey **MS1**] ~his correct white neckcloth, well-kept iron grey **MS2**] ~ well kept iron gray **Ind**

13-261.8 clergyman, … The] clergyman; while the **Li**

whose severe white neckcloth, well-kept gray hair, and right-lined face betokened none of those sympathetic traits whereon depends so much of a parson's power to do good among his fellow-creatures. The last, far-removed man of the series—altogether the Neptune of these local primaries—was the curate, Mr. Alwyn Hill. He was a handsome young deacon with curly hair, dreamy eyes—so dreamy that to look long into them was like ascending and floating among summer clouds—a complexion as fresh as a flower, and a chin absolutely beardless. Though his age was about twenty-five, he looked not much over nineteen.

The rector had a daughter called Emmeline, of so sweet and simple a nature that her beauty was discovered, measured, and inventoried by almost everybody in that part of the country before it was suspected by herself to exist. She had been bred in comparative solitude; a

1 betokened **MS2**] showed **MS1**
2 whereon depends] wherein lie **MS1**] whereon depend *'wherein' i altered to o, then entire word crossed out and rewritten interlineally* **MS2, Ind**
2 parson's] clergyman's **MS, Ind**
2-3 fellow-creatures. The] fellow-creatures. His sermons were almost mathematically divided into the time-honoured first, secondly, and thirdly; and it is said that during the life of his wife this angularity of character in him led to no small amount of unhappiness in her. ¶ The **MS**] fellow creatures. ~ time-honored ~ that, ~ wife,~ **Ind**
3 of the series—altogether] in the series of local worthies—altogether **MS1**] ~ local luminaries—altogether **MS2, Ind**
3-4 these local primaries—was] … primaries was **Li**] the parish system of gentilities—was **MS1**] the parish group of primary lights—was **MS2**] ~lights—was **Ind**
4 Hill. He was] Hill, **Li**] Hill. This gentleman was **MS, Ind**
4 hair, **MS1**] hair and **MS2, Ind**
6 clouds—a … chin] clouds. His complexion was … a flower's, and his chin **MS, Ind**
8 ¶ The rector] When he preached the people were less interested in the subject of his discourse than in his manner of delivering it. The rector thought the young man too inexperienced to regard him as any serious rival in the pulpit which each of them once every Sunday ascended. ¶ Mr. Oldbourne the rector **MS1**] ~ The rector gave little thought to the young man, regarding him as too boyish and inexperienced to be any serious ~ each of them ascended once every Sunday. ~ **MS2**] ~ Oldbourne, the rector, **Ind**
8 Emmeline,] Emmeline. This young girl was **MS, Ind**
8 sweet and simple] simple and sweet **MS, Ind**
10 She] Much of this shortcoming—as it may be called, in a woman—might have been due to natural disposition; but much of it was also due to the circumstances of her life. She **MS**] ~called~ **Ind**

rencounter with men troubled and confused her. Whenever a strange visitor came to her father's house she slipped into the orchard and remained till he was gone, ridiculing her weakness in apostrophes, but unable to overcome it. Her virtues lay in no resistant force of character, but in a natural inappetency for evil things, which to her were as unmeaning as joints of flesh to a herbivorous creature. Her charms of person, manner, and mind, had been clear for some time to the Antinous in orders, and no less so to the Duke, who, though scandalously ignorant of dainty phrases, ever showing a clumsy manner towards the gentler sex, and, in short, not at all a lady's man, took fire to a degree that was wellnigh terrible at sudden sight of Emmeline, a short time after she was turned seventeen.

It occurred one afternoon at the corner of a shrubbery between the castle and the rectory, where the Duke was standing to watch the heaving of a mole, when the fair girl brushed past at a distance of a few yards, in the full light of the sun, and without hat or bonnet. The Duke went home like a man who had seen a spirit. He ascended to the picture-gallery of his castle, and there passed some time in staring at the bygone beauties of his line as if he had never before considered what an important part those specimens of womankind had played in the evolution of the Saxelbye race. He dined alone, drank rather freely, and declared to himself that Emmeline Oldbourne must be his.

3 virtues lay **MS2**] virtues, in short, lay **MS1**
5 Her charms of] The charms of her **MS, Ind**
6 and … Duke,] … less so to Sir Byng, **Li**] Alwyn Hill; and they had, unfortunately, been no less clear to Sir Byng, **MS, Ind**
6-7 dainty phrases,] fond phrases, **Li**] fond phrases and instinctive courtesy, **MS, Ind**
10-17 It … his.] *not in* **Li**
10 the rectory] rectory **MS, Ind**
11 the Duke] Sir Byng **MS, Ind**
12 The Duke] Sir Byng **MS, Ind**
13 of his castle,] *added* **MS**

Meanwhile there had unfortunately arisen between the curate and this girl some sweet and secret understanding. Particulars of the attachment remained unknown then and always, but it was plainly not approved of by her father. His procedure was cold, hard, and inexorable. Soon the curate disappeared from the parish, almost suddenly, after bitter and hard words had been heard to pass between him and the rector one evening in the garden, intermingled with which, like the cries of the dying in the din of battle, were the beseeching sobs of a woman. Not long

1 unfortunately] *not in* **MS, Ind**
2-3 Particulars … father.] Her reverential attitude at church had first attracted **MS1**] Attracted first by Her reverential attitude at church, he had observed her long before making any advances, and how, where, and when their distant acquaintanceship ripened into warmer relations must remain for ever unknown, so extremely reserved and shy were they both in their conduct through the affair. But, given a sparsely populated parish in which there was scarce a congenial <a> companion for <th *the nc*> either of the pair except in the other, the progress of such an attachment are not difficult to conjecture. Accidental encounters by dale and down were temptingly easy to compass, and <a> one of these would go a long way where nothing occurred from day to day to distract the mind from tender fancy. ¶ One feature in the case was, unhappily, only too certain; that her father strongly disapproved of the curate as Emmeline's suitor<.>{,} *overwritten* as soon as he discovered their sentiments towards each other. It was some months before he made the discovery, when their incipient affection had matured into a warm attachment; but he acted as if he believed himself to be nipping an inconvenient passion in the bud. **MS2**] ~ at church, he silently observed her ~ advances. <How, w>{W}here, *overwritten* and when the advances were made, {and how} their distant ~ relations, is not precisely known, so extremely reserved and shy were both the young people in their conduct ~ in the other, the different incidents in the progress ~ **MS3**] ~ her reverential ~ advances; where ~ parish, ~ certain—that ~ toward ~ **Ind**
3 His … inexorable. **MS3**] *not in* **Li, MS1**] His procedure was cold and hard. **MS2**
3-4 Soon … suddenly,] He caused the curate to disappear from the parish in astonishingly quick time, **MS, Ind**
4 hard **MS1**] high **MS2, Ind**
5 him and the rector **MS1**] the two men **MS2, Ind**
5 garden, … which,] garden. Intermingled with these, **MS, Ind**
6 like **MS2**] were *likely transcription error* **MS1**
6 the dying … din] a dying person in the crash **MS, Ind**
6 Not] Mr. Oldbourne accused the young fellow of attempting to undermine his daughter's happiness treacherously and by stealth, instead of asking his approval at the first: and Alwyn Hill replied in words too hasty for prudence, & too bitter to be forgiven. The gentle Emmeline could do nothing between them: and Alwyn Hill went away, his indignation against her father almost supplanting, for the moment, his tenderness towards herself. ¶ Not **MS1**] ~and too cutting to~ **MS2**] ~ first; ~ Alywn *misprint* ~ them; ~ tenderness toward ~ **Ind**

after this it was announced that a marriage between the Duke and Miss Oldbourne was to be solemnized at a surprisingly early date.

The wedding-day came and passed; and she was a Duchess. Nobody seemed to think of the ousted man during the day, or else those who thought of him concealed their meditations. Some of the less subservient ones were disposed to speak in a jocular manner of the august husband and wife, others to make correct and pretty speeches about them, according as their sex and nature dictated. But in the evening, the ringers in the belfry, with whom Alwyn had been a favourite, eased their minds a little concerning the gentle young man, and the possible regrets of the woman he had loved.

'Don't you see something wrong in it all?' said the third bell as he wiped his face. 'I know well enough where she would have liked to stable her horses to-night, when they have done their journey.'

1 the Duke] Sir Byng **Li**] Sir Byng Saxelbye **MS**] Sir Byngs *misprint* Saxelbye **Ind**
3 ¶ The … Nobody] Whispers of divers sorts were uttered at the news—of the girl's despairing indifference, real or feigned, of the disparity of age, and other things—but nothing stayed the event. The day fixed for the wedding came like other days, triumphal arches were erected by the parishioners, red cloth was spread on the churchyard path—and Emmeline was a baronet's wife. ¶ Nobody **MS1**] ~ girl's curious indifference, ~ **MS2**] ~ things; ~ path, ~ **Ind**
4 man] man Alwyn Hill **MS**] man, Alwyn Hill, **Ind**
4 the day] this wedding day **MS, Ind**
4 else] *not in* **MS, Ind**
4 meditations.] meditations. Though liked in the village he had never been intimate with its inhabitants, and few knew much about him. **MS**] ~ village, ~ **Ind**
5 of the less … ones] *not in* **Li, MS, Ind**
5 august] new **Li, MS, Ind**
7 evening,] evening, when the feasting was over, **MS, Ind**
7 belfry, with whom Alwyn **MS1**] belfry discussed the matter a little differently. Alwyn **MS2, Ind**
8 favourite, eased] favourite with them because better known to them than to outsiders, one of his few relaxations having consisted in joining this tuneful group <&> in an occasional peal. They now eased **MS**] favorite ~ **Ind**
8 a little] *not in* **MS, Ind**

‘That is, you would know if you could tell where young Mr. Hill is living, which is known to none in the parish.’

‘Except to the lady that this ring o’ grandsire triples is in honour of.’

Yet these friendly cottagers were at this time far from suspecting the real dimensions of Emmeline’s misery, nor was it clear even to those who came into much closer communion with her than they, so well had she concealed her heart-sickness. But bride and bridegroom had not long been home at the castle when the young wife’s unhappiness became plainly enough perceptible. Her maids and men said that she was in the habit of turning to the wainscot and shedding stupid scalding tears at a time when a right-minded lady would have been overhauling her wardrobe. She prayed earnestly in the great church-pew, where she sat lonely and insignificant as a mouse in a cell, instead of counting her rings, falling asleep, or amusing herself in silent laughter at the queer old people in the congregation, as previous beauties of the family had done in their time. She seemed to care no more for eating and drinking out of crystal and

3	to] *not in* **Li**] *added* **MS**
3	that … triples] our triple-bob-major **Li**] that this peal of grandsire-triples **MS, Ind**
3	of.’] *added interlineally at end-of-line* **MS**
4	Yet these] ¶ 'I don't believe she knows where he is any more than we. Mr. Hill was not a man to <let her> force his memory upon her when he decided to leave for her good. He's a quiet modest young fellow; but mind you that underneath that there's a good deal of strict fair and square dealing even with people that don't deal so with him.' ¶ 'Well, she's the one that will suffer most, if suffering there be in the business. Think of him she will at first; but 'tis to be hoped she won't do so long. For what's the odds after all? Anything for a quiet life.' ¶ These **MS1**] ~ where he is gone to any ~ upon her in any underhand way when he decided to leave her that she might not be hated by her father. He’s ~ Anything says I for ~ **MS2**] ~ way, ~ her, ~ quiet, ~ strict, ~ odds, ~ Anything, says I, ~ **Ind**
8	turning] turning her face **MS, Ind**
10	she sat] the Saxelbyes had knelt with and without hypocrisy for many generations—sitting there **MS**] ~ knelt, ~ hypocrisy, for many generations, sitting there **Ind**
11	instead of] instead of making herself the Cynosure of the congregation, **MS**] ~ cynosure ~ **Ind**
12-13	in the … time.] in the congregation. **Li**] around her, as some Saxelbye dames had done in their time. **MS1**] ~as other Saxelbye ~ **MS, Ind**

silver than from a service of earthen vessels. Her head was, in truth, full of something else; and that such was the case was only too obvious to the Duke, her husband. At first he would only taunt her for her folly in thinking of that milk-and-water parson; but as time went on his charges took a more positive shape. He would not believe her assurance that she had in no way communicated with her former lover, nor he with her, since their parting in the presence of her father. This led to some strange scenes between them which need not be detailed; their result was soon to take a catastrophic shape.

One dark quiet evening, about two months after the marriage, a man entered the gate admitting from the highway to the park and avenue which ran up to the house. He arrived within two hundred yards of the walls, when he left the gravelled drive and drew near to the castle by a

1 vessels.] vessels—indeed, she cared for none of these things at all. **MS**] vessels; ~ **Ind**
1-2 else; and that] else. That **MS, Ind**
2 was only] became only **MS, Ind**
2 the Duke] Sir Byng **Li, MS**] Sir Byng, **Ind**
2 husband.] husband. But as he was a rough man so he was a careless man. **MS**] ~ rough man, ~ **Ind**
2-6 At … This] It **Li**
2 At first he] He **MS1**] At first He **MS2**
2 only] *not in* **MS, Ind**
3 for … but] with her folly, threaten her with all kinds of severities for daring to think of that milk-and-water parson as he knew she did think of him, and then with some coarse allusion leave the room and go to his dogs and horses. But **MS**] ~ parson, ~ then, ~ allusion, ~ But, **Ind**
3 his charges] the scenes between them **MS, Ind**
4 shape.] shape—not on her side, for she was quietness personified, but on the part of Sir Byng. **MS, Ind**
6 This … them] He told her flatly that he knew she was deceiving him, that no woman would speak the truth in such circumstances, and many other cruel things of the sort **MS, Ind**
6 detailed; … result] detailed. Then for the first time this gentle woman seemed to form a resolution of a different nature from the course she had hitherto preserved with religious <honesty> scrupulousness. The result of it **MS**] detailed. Then, ~ time, ~ **Ind**
8 about two] a few **MS, Ind**
8 marriage,] marriage of Sir Byng and Emmeline, **MS, Ind**
9 park and] *not in* **Li, MS, Ind**
9 which … arrived] of Stroome Castle. It was darker here than elsewhere, the broad trees interlacing their boughs overhead so as to leave not a glimpse of the sky. He <arrived> paused; then advanced anew with a somewhat hurried and irregular tread, till he had arrived **MS1**] ~ was even darker ~ He occasionally paused ~ **MS2**] ~ paused, ~ hurried, singular tread, *misreading* ~ **Ind**
10 walls,] walls. At this point **MS, Ind**

roundabout path leading into a shrubbery. Here he stood still. In a few minutes the strokes of the castle-clock resounded, and then a female figure entered the same secluded nook from an opposite direction. There the two indistinct persons leapt together like a pair of dewdrops on a leaf; and then they stood apart, facing each other, the woman looking down.

'Emmeline, you begged me to come, and here I am, Heaven forgive me!' said the man hoarsely.

'You are going to emigrate, Alwyn,' she said in broken accents. 'I have heard of it; you sail from Plymouth in three days in the *Western Glory*?'

'Yes. I can live in England no longer. Life is as death to me here,' says he.

1 Here] The readiness with which he pursued this course revealed that his previous pauses could not have arisen from any uncertainty as to the way he wished to follow. Having reached the shrubbery **MS, Ind**

1 still … minutes] still—so still that he shifted neither foot for the space of near a quarter of an hour. Then **MS, Ind**

2 and then … same] at which he started; and almost at the same instant a figure, which could be dimly discerned to be feminine, entered the **MS, Ind**

3 There the] The **MS, Ind**

3-4 leapt … down] impulsively approached each other; & then they restrained the impulse, as if with pain. They stood apart, <facing ea>{face} to face, the woman suddenly looking down like one overcome with agitation. **MS**] ~ each other; but they ~ **MS2**] ~ down, ~ **Ind**

7 ¶ 'You … it;] 'What do you want me to do?' ¶ 'I scarcely dare say,' she answered in broken tones. 'But I have nerved myself to this, and I will speak. O Alwyn—it grieves me that I should wound and distract you by letting you know my misery! I would not have done so, had I perceived any other course possible. Is it true that—you are going to emigrate? I have heard that **MS**] ~ answered, ~ Oh! Alwyn, it ~ misery. ~ that you ~ **Ind**

8-9 days … 'Yes.] days!' ¶ 'Yes. **Li**] days—can it be so?' ¶ 'Yes—that is my intention—my only course. **MS**] days. Can ~ ¶ 'Yes. That ~ **Ind**

9 longer.] longer. You who know me ought not to be surprised. **MS**] longer. You, who know me, ought ~ **Ind**

9 Life … he.] … here.' **Li**] Life here is almost as dreary as death—at least to me.' **MS, Ind**

‘My life is even worse—worse than death. Death would not have driven me to this extremity. Listen, Alwyn—I have sent for you to beg to go with you, or at least to be near you—to do anything so that it be not to stay here.’

‘To go away with me?’ he said in a startled tone.

‘Yes, yes—or under your direction, or by your help in some way! Don’t be horrified at me—you must bear with me whilst I implore it. Nothing short of cruelty would have driven me to this. I could have borne my doom in silence had I been left unmolested; but he tortures me, and I shall soon be in the grave if I cannot escape.’

To his shocked inquiry how her husband tortured her, the Duchess said that it was by jealousy. ‘He tries to wring admissions from me concerning you,’ she said, ‘and will not believe that I have not communicated with you since my engagement to him was settled by my father, and I was forced to agree to it.’

The poor curate said that this was the heaviest news of all. ‘He has not personally ill-used you?’ he asked.

1 Death] The approach of death **MS, Ind**
2 extremity.] extremity—the unutterable extremity of sending for you. **MS, Ind**
2 Alwyn—I] Alwyn. Yet I can hardly say what—what I want to say. But if you only knew what I have suffered before coming to this—you would understand me.' <We *nc*> She paused to gather courage, and went on with an effort. 'I heard you were going; and I **MS**] ~ this, you ~ **Ind**
2 beg to] beg that I may **MS, Ind**
2 least to] least **Li, MS, Ind**
3 to do] or do **MS, Ind**
7 silence] silence, and have left you to yourself, **MS, Ind**
9-10 To … tries] 'How does he torture you?' ¶ 'By jealousy. He tries **Li**] 'How does he torture you?' ¶ 'By jealousy{—made worse by being shown in}<of> a contemptuous <kind> spirit. He tries by taunts **MS**] ~ jealousy, made ~ **Ind**
10 you,' she said, 'and] you; and **Li, MS**] you, and **Ind**
10 believe **MS1**] believe my assurance **MS2, Ind**
13 The poor … was] ‘This is **Li, MS, Ind**
13 all. ‘He] all, Emmeline. He **Li, MS, Ind**
14 he asked.] *not in* **Li, MS, Ind**

‘Yes,’ she whispered.

‘What has he done?’

She looked fearfully around, and said, sobbing: ‘In trying to make me confess to what I have never done, he adopts plans I dare not describe for terrifying me into a weak state, so that I may own to anything! I resolved to write to you, as I had no other friend.’ She added, with dreary irony, ‘I thought I would give him some ground for his suspicion, so as not to disgrace his judgment.’

‘Do you really mean, Emmeline,’ he tremblingly inquired, ‘that you—that you want to fly with me?’

‘Can you think that I would act otherwise than in earnest at such a time as this?’

He was silent for a minute or more. ‘You must not go with me,’ he said.

‘Why?’

‘It would be sin.’

‘It *cannot* be sin, for I have never wanted to commit sin in my life; and it isn’t likely I would begin now, when I pray every day to die and be sent to Heaven out of my misery!’

4 I dare not describe] *not in* **Li, MS, Ind**
5 anything!] anything. Two days ago he shut me up in an attic in the middle of the night, and there was nothing for me to sit upon, and I was chilled and wretched; and then I **Li**] ~ night; ~ then I had **MS**] ~ then I **Ind**
5 friend.’] friend. Do not chide me for it, Alwyn: indeed I have no other friend!’ **MS**] ~ Alwyn; ~ **Ind**
6 ‘I] ‘I wrote; I **MS, Ind**
8 he tremblingly inquired,] tremblingly inquired the young man, **MS, Ind**
8 fly] fly—to emigrate **MS, Ind**
10 that] *not in* **MS, Ind**
11 more.] more. What strife went on in his mind during that interval who can say? **MS1**] more. The strife of principle and passion that went~ *added in different pen; possibly different hand* **MS2**] ~ interval, ~ **Ind**
11 said.] replied at last, in a dry firm voice. **MS**] ~ dry, ~ **Ind**
13 sin.]sin—a terrible sin. **MS, Ind**
14 sin, for] sin. **MS, Ind**
15 day] day from the bottom of my soul **MS, Ind**

‘But it is wrong, Emmeline, all the same.’

‘Is it wrong to run away from the fire that scorches you?’

‘It would look wrong, at any rate, in this case.’

‘Alwyn, Alwyn, take me, I beseech you!’ she burst out. ‘It is not right in general, I know, but it is such an exceptional instance, this. Why has such a severe strain been put upon me? I was doing no harm, injuring no one, helping many people, and expecting happiness; yet trouble came. Can it be that God holds me in derision? I had no supporter—I gave way; and now my life is a burden and a shame to me. . . . Oh, if you only knew how much to me this request to you is—how my life is wrapped up in it, you could not deny me!’

‘This is almost beyond endurance—Heaven support us,’ he groaned. ‘Emmy, you are the Duchess of Hamptonshire, the Duke of Hamptonshire’s wife; you must not go with me!’

‘And am I then refused?—Oh, am I refused?’ she cried frantically. ‘Alwyn, Alwyn, do you say it indeed to me?’

4	‘Alwyn,] ‘Look wrong—I know it. . . . But Alwyn, *ellipses in original* **MS**] ~ wrong! I ~ **Ind**
5	this.] this. I wish you merely to watch over me—to give me a little assistance and protection after my escape—no more. It might be honestly done—God knows it might, seeing how wretched I am. **MS**] ~ done. God ~ **Ind**
5	me?] me, who am so unable to bear it? **MS, Ind**
7	God] Heaven **MS, Ind**
7	derision?] derision?' ¶ 'No—no—don't say it—it cannot be!' murmured the young clergyman. ¶ 'I deserve it—I gave way to pressure, and married him, when I should have stood firm against such a bargain. But **MS1**] ~ deserve that it should be so—for I ~ **MS2**] ~ so—' continued she, 'for ~ **MS3**] ~ derision?' ¶ 'No, no. Don't say it. It ~ be so,' continued she; ~ **Li**
7	supporter … way;] supporter, and so I yielded, **MS, Ind**
10	Heaven support us,’ he groaned.] Heaven support us in its mercy,’ he groaned. **MS1]** Heaven in its great mercy support us!’ he said. **MS2**] Heaven support us through it!’ he said. **MS3, Ind**
10-11	the … you] you are Lady Saxelbye—Sir Byng Saxelbye's wife; you **Li**] ~wife. Honour and virtue above all things. You **MS** ~ Lady Saxelbye, ~ Honor ~ **Ind**
12	cried … do] said frantically. 'I have to return to the house again—to stay there—not to escape? Alwyn, Alwyn, can it be—do **MS1**] ~ said wildly. ~ **MS2**] ~ again; to stay there; not to escape! Alwyn, Alwyn, can it be? Do **Ind**

'Yes, I do, dear, tender heart! I do most sadly say it. You must not go. Forgive me, for there is no alternative but refusal. Though I die, though you die, we must not fly together. It is forbidden in God's law. Good-bye, for always and ever!'

He tore himself away, hastened from the shrubbery, and vanished among the trees.

Three days after this meeting and farewell, Alwyn, his soft, handsome features stamped with a haggard hardness that ten years of ordinary wear and tear in the world could scarcely have produced, sailed from Plymouth on a drizzling morning, in the passenger-ship *Western Glory*. When the land had faded behind him he mechanically endeavoured to school himself into a stoical frame of mind. His attempt, backed up by the strong moral staying power that had enabled him to resist the passionate temptation to which Emmeline, in her reckless trustfulness, had exposed him, was rewarded by a certain kind of success, though the murmuring stretch of waters whereon he gazed day after day too often seemed to be articulating to him in tones of her well-remembered voice.

1	tender] tender, suffering **MS, Ind**
2	refusal.] Your life and happiness are precious to me; but your good name—your purity, are more precious still. **MS**] ~ name, your purity are ~ **Ind**
3	forbidden … law.] forbidden. **Li**] forbidden in God's law, which it is my life's duty to uphold. **MS, Ind**
3	ever!'] ever.' **Li**] evermore.' **MS, Ind**
4	trees.] trees of the dark avenue as he had come. **MS, Ind**
5	this … farewell,] the parting, **Li**
6	in the world] *not in* **Li**
6	have] ha<p>{v}e *overwritten, likely pen slip* **MS**
8	him] him, and as he gazed day by day upon the murmuring stretch of waters around, **Li**
9-272.1	His … journey] He made **Li**
9	the **MS2**] that **MS1**
9	that **MS2**] which **MS1**
10	passionate **MS2**] fearful **MS1**
11	was] <he> was **MS**
12	whereon] <on> whereon **MS**
12-13	to be … well-remembered] to articulate in tones of that remembered **MS1**] to be articulating to him in tones of her remembered **MS2, Ind**

He framed on his journey rules of conduct for reducing to mild proportions the feverish regrets which would occasionally arise and agitate him, when he indulged in visions of what might have been had he not hearkened to the whispers of conscience. He fixed his thoughts for so many hours a day on philosophical passages in the volumes he had brought with him, allowing himself now and then a few minutes' thought of Emmeline, with the strict yet reluctant niggardliness of an ailing epicure proportioning the rank drinks that cause his malady. The voyage was marked by the usual incidents of a sailing-passage in those days—a storm, a calm, a man overboard, a birth, and a funeral—the latter sad event being one in which he, as the only clergyman on board, officiated, reading the service ordained for the purpose. The ship duly arrived at Boston early in the month following, and thence he proceeded to Providence to seek out a distant relative.

After a short stay at Providence he returned again to Boston, and by applying himself to a serious occupation made good progress in shaking off the dreary melancholy which enveloped him even now. Distracted and weakened in his beliefs by his recent experiences, he decided that

1 mild] gentle **Li**
1-2 feverish regrets which] passionate regrets which **Li**] passionate {regrets} which *word omitted in error* **MS1**] feverish *possibly written in different hand* regrets which **MS2**
2 would … agitate] consumed **Li**
2-3 when … fixed] fixing **Li**
3 conscience.] conscience in this painful period of his life. **MS1**] ~ this most painful ~ **MS2, Ind**
4 him,] him, and **Li**
5 reluctant] regretful **Li, MS, Ind**
6-7 The voyage was] After a voyage **Li**
8 and] *not in* **Li**] *added* **MS**
8-9 the latter … duly] he **Li**
8-9 he, as the only … officiated, **MS2**] he officiated as priest, **MS1**
9 purpose. The ship] purpose{.}<—the> The **MS**
10 following, and thence] following. Thence **Li**
11-12 relative. ¶ After] relative; but after **Li**
12 at Providence] there **Li**
12 again] *not in* **Li**
13 good] some **Li**
13 dreary **MS2**] deadly **Li, MS1**
14 his beliefs] his spiritual power **MS1**] spiritual power **MS2, Ind**
14 experiences, he decided] experiences, he felt **Li**] experiences <he> and still guided by that rigorous conscientiousness which some would have called hardness, he decided **MS1**] ~ called puritanical self-abasement. He decided **MS2**] experiences, ~ vigorous conscientiousness *misreading* ~ abasement, he decided **Ind**

he could not for a time worthily fill the office of a minister of religion, and applied for the mastership of a school. Some introductions, given him before starting, were useful now, and he soon became known as a respectable scholar and gentleman to the trustees of one of the colleges. This ultimately led to his retirement from the school and installation in the college as Professor of rhetoric and oratory.

Here and thus he lived on, exerting himself solely because of a conscientious determination to do his duty. He passed his winter evenings in turning sonnets and elegies, often giving his thoughts voice in ‘Lines to an Unfortunate Lady,’ while his summer leisure at the same hour would be spent in watching the lengthening shadows from his window, and fancifully comparing them with the shades of his own life. If he walked, he mentally inquired which was the eastern quarter of the landscape, and thought of two thousand miles of water that way, and of what was beyond it. In a word he was at all spare times dreaming of her who was only a memory to him, and would probably never be more.

Nine years passed by, and under their wear and tear Alwyn Hill’s face lost a great many of the attractive characteristics which had formerly distinguished it. He was kind to his pupils and affable to all who came in contact with him; but the kernel of his life, his secret, was kept as

1 not for a time **MS2**] no longer **Li, MS1**
1 religion, and applied] religion, and applied, in the first place **Li**] religion; hence he applied, in the first place, **MS, Ind**
2 before starting,] *not in* **Li**] before starting **MS**
2-3 he soon became] becoming **Li**
3-4 colleges. … college] colleges, he was ultimately installed therein **Li**
6 because of] from **Li**
7 duty. He passed] duty, passing **Li**
7-8 often … while] and **Li**] & giving … unfortunate lady;' while **MS1**] often giving ~ **MS2**] ~ Unfortunate Lady,’ while **Ind**
8-9 at … spent] *not in* **Li**
9-10 window, … If] window; or, if **Li**] window. Or, if **MS1**] window & … life Or, if **MS**] … life; or, if **Ind**
10-11 he mentally … thought **MS2**] in thinking which quarter was east, **Li**] … eastern quarter, & thought **MS1**
12 word … spare **MS2**] word, at all **Li**] word he was at all **MS**
13 more.] more than a memory. **MS, Ind**
14 under … tear **MS2**] *not in* **Li, MS1**
14 Hill’s face lost] Hill{’s}<*(?)*><face lost> face lost **MS**

snugly shut up as though he had been dumb. In talking to his acquaintances of England and his life there, he omitted the episode of Batton Castle and Emmeline as if it had no existence in his calendar at all. Though of towering importance to himself, it had filled but a short and small fragment of time, an ephemeral season which would have been wellnigh imperceptible, even to him, at this distance, but for the incident it enshrined.

One day, at this date, when cursorily glancing over an old English newspaper, he observed a paragraph which, short as it was, contained for him whole tomes of thrilling information—rung with more passion-stirring rhythm than the collected cantos of all the poets. It was an announcement of the death of the Duke of Hamptonshire, leaving behind him a widow, but no children.

The current of Alwyn's thoughts now completely changed. On looking again at the newspaper he found it to be one that was sent him long ago, and had been carelessly thrown aside. But for an accidental overhauling of the waste journals in his study he might not have known of the event for years. At this moment of reading the Duke had already been dead seven months. Alwyn could now no longer bind himself down to machine-made synecdoche, antithesis, and climax, being full of spontaneous specimens of all these rhetorical forms, which he dared not utter. Who shall wonder that his mind luxuriated in dreams of a sweet possibility

1 though **MS2**] if **Li, MS1**
1-4 In … enshrined] *not in* **Li**
2 omitted **MS2**] simply omitted **MS1**
2 Batton Castle] Stroome **MS, Ind**
2 it **MS2**] they **MS1**
3-4 filled … would **MS2**] been but short & small as a fragment of time, which would **MS1**
5 him,] himself **MS, Ind**
6 date] time **Li**
6 newspaper**MS2**] paper **MS1**
7 tomes] tones *compositor's error* **ME**
8 all the] many **Li**
9 the Duke of Hamptonshire] Sir Byng Saxelbye, of Croome Castle **Li**] ~ Stroome Castle **MS, Ind**
11-15 On … now] He could **Li**
12 had been carelessly] *added* **MS**
14 Duke] baronet **MS, Ind**
10.8 now] *added* **MS**
17 Who … that] *added* **MS**

now laid open for the first time these many years? for Emmeline was to him now as ever the one dear thing in all the world. The issue of his silent romancing was that he resolved to return to her at the very earliest moment.

But he could not abandon his professional work on the instant. He did not get really quite free from engagements till four months later; but, though suffering throes of impatience continually, he said to himself every day: 'If she has continued to love me nine years she will love me ten; she will think the more tenderly of me when her present hours of solitude shall have done their proper work; old times will revive with the cessation of her recent experience, and every day will favour my return.'

The enforced interval soon passed, and he duly arrived in England, reaching the village of Batton on a certain winter day between twelve and thirteen months subsequent to the time of the Duke's death.

It was evening; yet such was Alwyn's impatience that he could not forbear taking, this very night, one look at the castle which Emmeline had entered as unhappy mistress ten years before. He threaded the park trees, gazed in passing at well-known outlines which rose against the dim sky, and was soon interested in observing that lively country-people, in parties of two

1	now laid] just laid **W, ME, CS**
4	But he] The baronet had already been dead five months when the news was lighted on by Alwyn. He **Li**
4-5	instant. … though] instant, and did not really get free till six months later, **Li**
4	quite] *added* **MS**
6	continually,] continually, but **Li**] continually **MS**
7	ten; **MS2**] ten, and **Li, MS1**
8-10	work; … reaching] work.' ¶ He returned to England at the end of the enforced interval; and arrived at **Li**
8	cessation **MS2**] absence **MS1**
8	her] *added* **MS**
8	experience,] experiences, **MS**
8-9	every day will] *added* **MS**
11	Batton] Croome **Li**] Stroome **MS, Ind**
11-12	the Duke's] Sir Byng's **Li, MS, Ind**
14-15	parties … three, **MS2**] twos and threes **Li** parties of two<s> & three **MS1**

and three, were walking before and behind him up the interlaced avenue to the castle gateway. Knowing himself to be safe from recognition, Alwyn inquired of one of these pedestrians what was going on.

'Her Grace gives her tenantry a ball to-night, to keep up the old custom of the Duke and his father before him, which she does not wish to change.'

'Indeed. Has she lived here entirely alone since the Duke's death?'

'Quite alone. But though she doesn't receive company herself, she likes the village people to enjoy themselves, and often has 'em here.'

'Kind-hearted, as always!' thought Alwyn.

On reaching the castle he found that the great gates at the tradesmen's entrance were thrown back against the wall as if they were never to be closed again; that the passages and rooms in that wing were brilliantly lighted up, some of the numerous candles guttering down over the green leaves which decorated them, and upon the silk dresses of the happy farmers' wives as they passed beneath, each on her husband's arm. Alwyn found no difficulty in marching in along with the rest, the castle being Liberty Hall to-night. He stood unobserved in a corner of the large apartment where dancing was about to begin.

'Her Grace, though hardly out of mourning, will be sure to come down and lead off the dance with neighbour Bates,' said one.

1 up] up to **Li**
1 castle gateway.] castle. **Li**] castle door. **MS, Ind**
4 'Her Grace] 'Lady Saxelbye **Li, MS, Ind**
4 the Duke] Sir Byng **Li, MS, Ind**
6 Indeed.] *not in* **Li**
6 the Duke's] Sir Byng's **Li, MS, Ind**
7-9 alone. … Alwyn.] alone.' **Li**
7 receive **MS2**] have **MS1**
10 he] Alwyn **Li**
11 again; that] again, and **Li**] again; and **MS, Ind**
15 along] *not in* **Li**
15 to-night. He] to-night, and he **Li**
17 Her Grace] My lady **Li, MS, Ind**

‘Who is neighbour Bates?’ asked Alwyn.

‘An old man she respects much—the oldest of her tenant-farmers. He was seventy-eight his last birthday.’

‘Ah, to be sure!’ said Alwyn, at his ease. ‘I remember.’

The dancers formed in line, and waited. A door opened at the farther end of the hall, and a lady in black silk came forth. She bowed, smiled, and proceeded to the top of the dance.

‘Who is that lady?’ said Alwyn, in a puzzled tone. ‘I thought you told me that the Duchess of Hamptonshire——’

‘That is the Duchess,’ said his informant.

‘But there is another?’

‘No; there is no other.’

‘But she is not the Duchess of Hamptonshire—who used to——’ Alwyn’s tongue stuck to his mouth, he could get no farther.

‘What’s the matter?’ said his acquaintance. Alwyn had retired, and was supporting himself against the wall.

1	asked] said **Li**
2	tenant-farmers. He was] tenant farmers; **Li**] tenant farmers. He was **MS, Ind**
5	in line,] *not in* **Li**
7-13	‘Who … farther.] *not in* **Li**
7-8	the Duchess of Hamptonshire——’] Lady Saxelbye—’ **MS**] Lady Saxelbye’— **Ind**
9	the Duchess] Lady Saxelbye **MS, Ind**
9	informant. **MS2**] informant. ‘There is no other.’ **MS1**
10-11	‘But … other.’] *added at bottom of page* **MS**
12	Duchess of Hamptonshire] Lady Saxelbye **MS, Ind**
14	his acquaintance] a bystander to Alwyn **Li**

The wretched Alwyn murmured something about a stitch in his side from walking. Then the music struck up, the dance went on, and his neighbour became so interested in watching the movements of this strange Duchess through its mazes as to forget Alwyn for a while.

It gave him an opportunity to brace himself up. He was a man who had suffered, and he could suffer again. ‘How came that person to be your Duchess?’ he asked in a firm, distinct voice, when he had attained complete self-command. ‘Where is her other Grace of Hamptonshire? There certainly was another. I know it.’

‘Oh, the previous one! Yes, yes. She ran away years and years ago with the young curate. Mr. Hill was the young man’s name, if I recollect.’

‘No! She never did. What do you mean by that?’ he said.

‘Yes, she certainly ran away. She met the curate in the shrubbery about a couple of months after her marriage with the Duke. There were folks who saw the meeting and heard some words of their talk. They arranged to go, and she sailed from Plymouth with him a day or two afterward.’

1-2	The … Then the] 'Who—is that—lady?' he gasped in a deep despair. ¶ 'Lady Saxelbye.' ¶ 'She is not the Lady Saxelbye—who used to——' ¶ The **Li**
2	his] Alwyn’s **Li**
3	strange Duchess] Lady Saxelbye **Li, MS, Ind**
3	forget] desert **Li**
4-5	It … again.] *not in* **Li**
5	your Duchess] Lady Saxelbye **Li, MS, Ind**
5	in … voice,] *not in* **Li**] … firm … **MS**
6	had … self-command.] could command himself. **Li**] … self command. **MS, Ind**
6-7	her … it.’] the other Lady Saxelbye?’ **Li**] ~ Saxelbye?—There certainly was another—I know it.’ **MS**] ~Saxelbye? There ~ another. ~ **Ind**
8	‘Oh, … She] ‘Oh, she **Li**] Oh, I understand. Yes, yes. She **MS1**] ~ I remember—Yes, ~ **MS2** ‘Oh! I remember. ~ **Ind**
8	years and] *not in* **Li**
8-9	curate. … recollect.’] curate, you know.’ **Li**] … Hill.’ **MS1**] … Hill, <, yo> was … recollect’ **MS2**
10	No! She] No, no!—she **Li**
10	said **MS2**] cried **Li, MS1**
11	certainly ran away.] did. **Li**
11	the curate] him **Li**
12	the Duke.] Sir Byng, **Li**] Sir Byng. **MS, Ind**
12-13	There … and she] and **Li**

'That's not true.'

'Then 'tis the queerest lie ever told by man. Her father believed and knew to his dying day that she went with him; and so did the Duke, and everybody about here. Ay, there was a fine upset about it at the time. The Duke traced her to Plymouth.'

'Traced her to Plymouth?'

'He traced her to Plymouth, and set on his spies; and they found that she went to the shipping-office, and inquired if Mr. Alwyn Hill had entered his name as passenger by the *Western Glory*; and when she found that he had, she booked herself for the same ship, but not in her real name. When the vessel had sailed a letter reached the Duke from her, telling him what she had done. She never came back here again. His Grace lived by himself a number of years, and married this lady only twelve months before he died.'

Alwyn was in a state of indescribable bewilderment. But, unmanned as he was, he called the next day on the, to him, spurious Duchess of Hamptonshire. At first she was alarmed at his statement, then cold, then she was won over by his condition to give confidence for confidence. She showed him a letter which had been found among the papers of the late Duke, corroborating

3	the Duke] Sir Byng **Li, MS, Ind**
4-6	The Duke … 'He] Sir Byng **Li**
4	The Duke] Sir Byng **MS, Ind**
9	the Duke] Sir Byng **Li, MS, Ind**
10	His Grace] Sir Byng **Li, MS, Ind**
10	a number of] more than seven **Li, MS, Ind**
12	Alwyn … But,] The next day Alwyn, **Li**] <The next day> Alwyn<,>{was} in a state of indescribable bewilderment{.} <&> But **MS**
12-13	he called … him,] called on the **Li**
13	Duchess of Hamptonshire] Lady Saxelbye **Li, MS, Ind**
13-14	alarmed at his statement,] alarmed; **Li**] alarmed at his statements; **MS**] alarmed at his statement; **Ind**
15	had been] was **Li**
15	Duke,] baronet. **Li**] baronet, **MS, Ind**
15-280.1	corroborating … detailed.] *not in* **Li**

what Alwyn's informant had detailed. It was from Emmeline, bearing the postmarked date at which the *Western Glory* sailed, and briefly stated that she had emigrated by that ship to America.

Alwyn applied himself body and mind to unravel the remainder of the mystery. The story repeated to him was always the same: 'She ran away with the curate.' A strangely circumstantial piece of intelligence was added to this when he had pushed his inquiries a little further. There was given him the name of a waterman at Plymouth, who had come forward at the time that she was missed and sought for by her husband, and had stated that he put her on board the *Western Glory* at dusk one evening before that vessel sailed.

After several days of search about the alleys and quays of Plymouth Barbican, during which these impossible words, 'She ran off with the curate,' became branded on his brain, Alwyn found this important waterman. He was positive as to the truth of his story, still remembering the incident well, and he described in detail the lady's dress, as he had long ago described it to her husband, which description corresponded in every particular with the dress worn by Emmeline on the evening of their parting.

Before proceeding to the other side of the Atlantic to continue his inquiries there, the puzzled and distracted Alwyn set himself to ascertain the address of Captain Wheeler, who had

1-2	bearing … sailed,] *not in* **Li**	7	that] *not in* **MS, Ind**
1	postmarked date at] date on **MS1**] post-marked date at *overwritten* **MS2**	12	important] *not in* **Li**
		12-13	still … described] describing **Li**
2	by that ship … America.] to America in the *Western Glory*. **Li**	12	still] *added* **MS**
		13	ago] before **MS, Ind**
5	repeated to him] *not in* **Li**	14	description] *not in* **Li**
6	intelligence] <evidence> intelligence **MS**	14	the dress] that **Li**
7	given] given to **MS**		

commanded the *Western Glory* in the year of Alwyn's voyage out, and immediately wrote a letter to him on the subject.

The only circumstances which the sailor could recollect or discover from his papers in connection with such a story were, that a woman bearing the name which Alwyn had mentioned as fictitious certainly did come aboard for a voyage he made about that time; that she took a common berth among the poorest emigrants; that she died on the voyage out, at about five days' sail from Plymouth; that she seemed a lady in manners and education. Why she had not applied for a first-class passage, why she had no trunks, they could not guess, for though she had little money in her pocket she had that about her which would have fetched it. 'We buried her at sea,' continued the captain. 'A young parson, one of the cabin-passengers, read the burial-service over her, I remember well.'

The whole scene and proceedings darted upon Alwyn's recollection in a moment. It was a fine breezy morning on that long-past voyage out, and he had been told that they were running at the rate of a hundred and odd miles a day. The news went round that one of the poor young women in the other part of the vessel was ill of fever, and delirious. The tidings caused no little alarm among all the passengers, for the sanitary conditions of the ship were anything but satisfactory. Shortly after this the doctor announced that she had died. Then Alwyn had learnt

1-2 out … letter] out. As soon as he found it Alwyn wrote **MS, Ind**
2 to him] him to *misprint* **Ind**
3 the sailor] Captain Wheeler, now retired, **MS1**] Captain Wheeler **MS2, Ind**
4 woman **MS1**] young woman **MS2, Ind**
5-6 took … emigrants] was only a steerage passenger **Li, MS, Ind**
7 seemed] was by breeding **Li, MS1**] was **MS2, Ind**
7 lady … Why] lady; and why **Li**
7 manners] manner **MS, Ind**
8 first-class … trunks,] saloon passage **Li, MS, Ind**
8 little] no **Li**] not much **MS, Ind**
10 cabin-passengers] passengers **Li**] saloon passengers **MS, Ind**
11 her,] her, as **MS, Ind**
14 odd] eighty **Li, MS, Ind**

that she was laid out for burial in great haste, because of the danger that would have been incurred by delay. And next the funeral scene rose before him, and the prominent part that he had taken in that solemn ceremony. The captain had come to him, requesting him to officiate, as there was no chaplain on board. This he had agreed to do; and as the sun went down with a blaze in his face he read amidst them all assembled: 'We therefore commit her body to the deep, to be turned into corruption, looking for the resurrection of the body when the sea shall give up her dead.'

The captain also forwarded the addresses of the ship's matron and of other persons who had been engaged on board at the date. To these Alwyn went in the course of time. A categorical description of the clothes of the dead truant, the colour of her hair, and other things, extinguished for ever all hope of a mistake in identity.

At last, then, the course of events had become clear. On that unhappy evening when he left Emmeline in the shrubbery, forbidding her to follow him because it would be a sin, she must have disobeyed. She must have followed at his heels silently through the darkness, like a poor pet animal that will not be driven back. She could have accumulated nothing for the journey

1	laid **MS1**] hastily laid **MS2, Ind**	8-9	persons … these] persons, to whom **Li**
1	burial … because] burial, none of the passengers being allowed to see her, by reason **Li, MS, Ind**	11-14	identity. ¶ … She] identity; and from this it appeared that Emmeline, when he left her that evening, **Li**
2	incurred by delay.] incurred. **Li, MS, Ind**	14	silently … darkness] *not in* **Li**
4	board. … do;] board, which he agreed to do; **Li**] board; & he agreed to do it; **MS1**] board; he had agreed to do so; *overwritten* **MS2, Ind**	14	poor] *not in* **Li**
		15	animal] dog **Li**
		15-	back. … doubtless been] back, and have embarked without waiting to make a single preparation for the journey, intending, doubtless, **Li**
5	them all assembled] the assembled <ship's company> community **MS1**] the assembled little community **MS2, Ind**	15-283.2	accumulated nothing **MS2**] made no preparation **MS1**
8	also forwarded] subjoined **Li**		

more than she might have carried in her hand; and thus poorly provided she must have embarked. Her intention had doubtless been to make her presence on board known to him as soon as she could muster courage to do so.

Thus the ten years' chapter of Alwyn Hill's romance wound itself up under his eyes. That the poor young woman in the steerage had been the young Duchess of Hamptonshire was never publicly disclosed. Hill had no longer any reason for remaining in England, and soon after left its shores with no intention to return. Previous to his departure he confided his story to an old friend from his native town—grandfather of the person who now relates it to you.

1	she might] <could be> she might **MS**
1	hand; and thus] hand. Thus **MS, Ind**
2	embarked.] embarked{.}<, int *intending nc*> **MS**
2	on board] *not in* **Li, MS, Ind**
4-6	Thus … eyes.] *not in* **Li**
4	ten years'] *added* **MS**
4	Alwyn Hill's] Alwyn's **MS, Ind**
4-6	That … disclosed.] *not in* **Li, MS, Ind**
6-7	Hill … Previous] Alwyn soon left England, never to return; but previous **Li**
6	Hill] He **MS, Ind**
7-8	Previous … you.] *not in* **MS, Ind**
8	town … you.] town, where this romance of his sombre life is now often told. **Li**

THE HONOURABLE LAURA

S	*The Sphere*, "Benighted Travellers," May 1903.
LM	*Leeds Mercury,* "Benighted Travellers," Dec. 1881.
HW	*Harper's Weekly*, "Benighted Travellers," Dec. 1881.
F	First Edition, Osgood, McIlvaine, 1891.
CL	Macmillan's Colonial Library, Macmillan, 1894.
OM	Wessex Novels edition, Osgood, McIlvaine, 1896.
W	Wessex Edition, Macmillan, 1912.
ME	Mellstock Edition, Macmillan, 1920.
CS	Collected Short Stories, Macmillan, 1928.

As discussed in the section on the "Writing and Publication History: 'Benighted Travellers,'" the serial publication dates reverse the order in which the story was revised.[106] Of the serials included here, *The Sphere* was set from the oldest unrevised proofs or possibly the manuscript, whereas the proof sheets for *Harper's Weekly* were revised last. Because the notes are intended to help the reader follow the variants through their successive stages, the serial variants are presented in the order that Hardy revised the proofs, rather than their publication order.

[106] See especially p. 15.

DAME THE TENTH

THE HONOURABLE LAURA

By the Spark.

IT was a cold and gloomy Christmas Eve. The mass of cloud overhead was almost impervious to such daylight as still lingered on; the snow lay several inches deep upon the ground, and the slanting downfall which still went on threatened to considerably increase its thickness before the morning. The Prospect Hotel, a building standing near the wild north coast of Lower Wessex, looked so lonely and so useless at such a time as this that a passing wayfarer would have been led to forget summer possibilities, and to wonder at the commercial courage which could invest capital, on the basis of the popular taste for the picturesque, in a country subject to such dreary phases. That the district was alive with visitors in August seemed but a dim tradition in weather so totally opposed to all that tempts mankind from home. However, there the hotel stood immovable; and the cliffs, creeks, and headlands which were the primary attractions of the spot, rising in full view on the opposite side of the valley, were now but stern angular outlines, while the townlet in front was tinged over with a grimy dirtiness rather than the pearly gray that in summer lent such beauty to its appearance.

8 on] *not in* **W, ME, CS**
10 building] nearly new building **S, LM, HW**
10-11 near … Wessex] quite alone on the verge of one of the most picturesque glens in Great Britain **S, LM, HW**
11 as] like **LM**
13 the picturesque,] landscape **S, LM, HW**
16-17 cliffs, … attractions] ruined castle, which was the primary attraction **S, LM, HW**
17-18 were … was] was now a stern, angular outline **S**] ~a stern angular outline, **LM, HW**
19 appearance] appearance amid the leafage **S, LM, HW**

Within the hotel commanding this outlook the landlord walked idly about with his hands in his pockets, not in the least expectant of a visitor, and yet unable to settle down to any occupation which should compensate in some degree for the losses that winter idleness entailed on his regular profession. So little, indeed, was anybody expected, that the coffee-room waiter—a genteel boy, whose plated buttons in summer were as close together upon the front of his short jacket as peas in a pod—now appeared in the back yard, metamorphosed into the unrecognizable shape of a rough country lad in corduroys and hobnailed boots, sweeping the snow away, and talking the local dialect in all its purity, quite oblivious of the new polite accent he had learned in the hot weather from the well-behaved visitors. The front door was closed, and, as if to express still more fully the sealed and chrysalis state of the establishment, a sand-bag was placed at the bottom to keep out the insidious snowdrift, the wind setting in directly from that quarter.

The landlord, entering his own parlour, walked to the large fire which it was absolutely necessary to keep up for his comfort, no such blaze burning in the coffee-room or elsewhere, and after giving it a stir returned to a table in the lobby, whereon lay the visitors' book—now closed and pushed back against the wall. He carelessly opened it; not a name had been entered there since the 19th of the previous November, and that was only the name of a man who had arrived on a tricycle, who, indeed, had not been asked to enter at all.

While he was engaged thus the evening grew darker; but before it was as yet too dark to distinguish objects upon the road winding round the back of the cliffs, the landlord perceived a

1 outlook] prospect **S, LM, HW**

12 landlord, … which] landlord walked to the large fire in his own parlour—which **S**] ~ parlour, which **LM**] ~parlor, which **HW**

19 winding … cliffs,] which wound round the crest of the hill **S**] ~ the hill, **LM**] winding round ~ **HW**

black spot on the distant white, which speedily enlarged itself and drew near. The probabilities were that this vehicle—for a vehicle of some sort it seemed to be—would pass by and pursue its way to the nearest railway-town as others had done. But, contrary to the landlord's expectation, as he stood conning it through the yet unshuttered windows, the solitary object, on reaching the corner, turned into the hotel-front, and drove up to the door.

It was a conveyance particularly unsuited to such a season and weather, being nothing more substantial than an open basket-carriage drawn by a single horse. Within sat two persons, of different sexes, as could soon be discerned, in spite of their muffled attire. The man held the reins, and the lady had got some shelter from the storm by clinging close to his side. The landlord rang the hostler's bell to attract the attention of the stable-man, for the approach of the visitors had been deadened to noiselessness by the snow, and when the hostler had come to the horse's head the gentleman and lady alighted, the landlord meeting them in the hall.

The male stranger was a foreign-looking individual of about eight-and-twenty. He was close-shaven, excepting a moustache, his features being good, and even handsome. The lady, who stood timidly behind him, seemed to be much younger—possibly not more than eighteen, though it was difficult to judge either of her age or appearance in her present wrappings.

The gentleman expressed his wish to stay till the morning, explaining somewhat unnecessarily, considering that the house was an inn, that they had been unexpectedly benighted on their drive. Such a welcome being given them as landlords can give in dull times, the latter ordered fires in the drawing and coffee-rooms, and went to the boy in the yard, who soon

3 nearest railway-town] distant town **S**] distant town, **LM, HW**

16 wrappings] wrappings, which though of somewhat rich material were inappropriate **S]** wrappings, which, though ~ material, ~ **LM, HW**

17 till the morning] for the night **S, LM, HW**

scrubbed himself up, dragged his disused jacket from its box, polished the buttons with his sleeve, and appeared civilized in the hall. The lady was shown into a room where she could take off her snow-damped garments, which she sent down to be dried, her companion, meanwhile, putting a couple of sovereigns on the table, as if anxious to make everything smooth and comfortable at starting, and requesting that a private sitting-room might be got ready. The landlord assured him that the best upstairs parlour—usually public—should be kept private this evening, and sent the maid to light the candles. Dinner was prepared for them, and, at the gentleman's desire, served in the same apartment; where, the young lady having joined him, they were left to the rest and refreshment they seemed to need.

That something was peculiar in the relations of the pair had more than once struck the landlord, though wherein that peculiarity lay it was hard to decide. But that his guest was one who paid his way readily had been proved by his conduct, and dismissing conjectures, he turned to practical affairs.

About nine o'clock he re-entered the hall, and, everything being done for the day, again walked up and down, occasionally gazing through the glass door at the prospect without, to ascertain how the weather was progressing. Contrary to prognostication, snow had ceased falling, and, with the rising of the moon, the sky had partially cleared, light fleeces of cloud drifting across the silvery disk. There was every sign that a frost was going to set in later on. For these reasons the distant rising road was even more distinct now between its high banks than it had been in the declining daylight. Not a track or rut broke the virgin surface of the white mantle

1 disused] mouldy, disused **S, HW**] mouldy disused **LM**

4 a couple … table,] down a couple of sovereigns **S**] ~ sovereigns, **LM, HW**

19 high banks] hedges **S, LM, HW**

that lay along it, all marks left by the lately arrived travellers having been speedily obliterated by the flakes falling at the time.

And now the landlord beheld by the light of the moon a sight very similar to that he had seen by the light of day. Again a black spot was advancing down the road that margined the coast. He was in a moment or two enabled to perceive that the present vehicle moved onward at a more headlong pace than the little carriage which had preceded it; next, that it was a brougham drawn by two powerful horses; next, that this carriage, like the former one, was bound for the hotel-door. This desirable feature of resemblance caused the landlord to once more withdraw the sand-bag and advance into the porch.

An old gentleman was the first to alight. He was followed by a young one, and both unhesitatingly came forward.

'Has a young lady, less than nineteen years of age, recently arrived here in the company of a man some years her senior?' asked the old gentleman, in haste. 'A man cleanly shaven for the most part, having the appearance of an opera-singer, and calling himself Signor Smithozzi?'

'We have had arrivals lately,' said the landlord, in the tone of having had twenty at least—not caring to acknowledge the attenuated state of business that afflicted Prospect Hotel in winter.

'And among them can your memory recall two persons such as those I describe?—the man a sort of baritone?'

'There certainly is or was a young couple staying in the hotel; but I could not pronounce on the compass of the gentleman's voice.'

1 lay] lay all *likely compositor's error* **HW**
5 coast] vale **S, LM, HW**
8 to once more] once more to **W, ME, CS**
14 Smithozzi] Smittozzi **S, LM, HW, W, ME, CS**

‘No, no; of course not. I am quite bewildered. They arrived in a basket-carriage, altogether badly provided?’

‘They came in a carriage, I believe, as most of our visitors do.’

‘Yes, yes. I must see them at once. Pardon my want of ceremony, and show us in to where they are.’

‘But, sir, you forget. Suppose the lady and gentleman I mean are not the lady and gentleman you mean? It would be awkward to allow you to rush in upon them just now while they are at dinner, and might cause me to lose their future patronage.’

‘True, true. They may not be the same persons. My anxiety, I perceive, makes me rash in my assumptions!’

‘Upon the whole, I think they must be the same, Uncle Quantock,’ said the young man, who had not till now spoken. And turning to the landlord: ‘You possibly have not such a large assemblage of visitors here, on this somewhat forbidding evening, that you quite forget how this couple arrived, and what the lady wore?’ His tone of addressing the landlord had in it a quiet frigidity that was not without irony.

‘Ah! what she wore; that’s it, James. What did she wear?’

‘I don’t usually take stock of my guests’ clothing,’ replied the landlord drily, for the ready money of the first arrival had decidedly biassed him in favour of that gentleman’s cause. ‘You can certainly see some of it if you want to,’ he added carelessly, ‘for it is drying by the kitchen fire.’

4 to] *not in* **S**
11 Quantock] James *error, likely from manuscript* **S, LM, HW**
13 evening,] day **S, LM, HW**
14 in it] *not in* **S, LM**
16 James.] Charles. *error, likely from manuscript* **S, HW**] Charles! **LM**

Before the words were half out of his mouth the old gentleman had exclaimed, ‘Ah!’ and precipitated himself along what seemed to be the passage to the kitchen; but as this turned out to be only the entrance to a dark china-closet, he hastily emerged again, after a collision with the inn-crockery had told him of his mistake.

‘I beg your pardon, I’m sure; but if you only knew my feelings (which I cannot at present explain), you would make allowances. Anything I have broken I will willingly pay for.’

‘Don’t mention it, sir,’ said the landlord. And showing the way, they adjourned to the kitchen without further parley. The eldest of the party instantly seized the lady’s cloak, that hung upon a clothes-horse, exclaiming: ‘Ah! yes, James, it is hers. I knew we were on their track.’

‘Yes, it is hers,’ answered the nephew quietly, for he was much less excited than his companion.

‘Show us their room at once,’ said the old man.

‘William, have the lady and gentleman in the front sitting-room finished dining?’

‘Yes, sir, long ago,’ said the hundred plated buttons.

‘Then show up these gentlemen to them at once. You stay here to-night, gentlemen, I presume? Shall the horses be taken out?’

‘Feed the horses and wash their mouths. Whether we stay or not depends upon circumstances,’ said the placid younger man, as he followed his uncle and the waiter to the staircase.

‘I think, Nephew James,’ said the former, as he paused with his foot on the first step—‘I think we had better not be announced, but take them by surprise. She may go throwing herself out of the window, or do some equally desperate thing!’

4 inn-crockery] inn china **S, LM, HW** | 12 old man] uncle **W, ME, CS**

‘Yes, certainly, we’ll enter unannounced.’ And he called back the lad who preceded them.

‘I cannot sufficiently thank you, James, for so effectually aiding me in this pursuit!’ exclaimed the old gentleman, taking the other by the hand. ‘My increasing infirmities would have hindered my overtaking her to-night, had it not been for your timely aid.’

‘I am only too happy, uncle, to have been of service to you in this or any other matter. I only wish I could have accompanied you on a pleasanter journey. However, it is advisable to go up to them at once, or they may hear us.’ And they softly ascended the stairs.

On the door being opened, a room too large to be comfortable, lit by the best branch-candlesticks of the hotel, was disclosed, before the fire of which apartment the truant couple were sitting, very innocently looking over the hotel scrap-book and the album containing views of the neighbourhood. No sooner had the old man entered than the young lady—who now showed herself to be quite as young as described, and remarkably prepossessing as to features—perceptibly turned pale. When the nephew entered, she turned still paler, as if she were going to faint. The young man described as an opera-singer rose with grim civility, and placed chairs for his visitors.

‘Caught you, thank God!’ said the old gentleman breathlessly.

10-11	comfortable, … disclosed,] comfortable and lit by the best branch candlesticks of the hotel was disclosed, **S**] comfortable, ~ branch-candlesticks ~ hotel, was disclosed, **LM, HW**] comfortable was disclosed, lit by the best branch-candlesticks of the hotel, **W, ME, CS**	12	the album containing] album that contained **S**] album, that contained **LM, HW**

'Yes, worse luck, my lord!' murmured Signor Smithozzi, in native London-English, that distinguished alien having, in fact, first seen the light in the vicinity of the City Road. 'She would have been mine to-morrow. And I think that under the peculiar circumstances it would be wiser—considering how soon the breath of scandal will tarnish a lady's fame—to let her be mine to-morrow, just the same.'

'Never!' said the old man. 'Here is a lady under age, without experience—child-like in her maiden innocence and virtue—whom you have plied by your vile arts, till this morning at dawn——'

'Lord Quantock, were I not bound to respect your gray hairs——'

'Till this morning at dawn you tempted her away from her father's roof. What blame can attach to her conduct that will not, on a full explanation of the matter, be readily passed over in her and thrown entirely on you? Laura, you return at once with me. I should not have arrived, after all, early enough to deliver you, if it had not been for the disinterestedness of your cousin, Captain Northbrook, who, on my discovering your flight this morning, offered with a promptitude for which I can never sufficiently thank him, to accompany me on my journey, as the only male relative I have near me. Come, do you hear? Put on your things; we are off at once.'

'I don't want to go!' pouted the young lady.

1 my lord!] *not in* **S, LM, HW**
1 Smithozzi,] Smittozzi **S**] Smittozzi, **LM, HW, W, ME, CS**
2 alien] Italian **W, ME, CS**
2 light] light as the baby of Mr. and Mrs. Smith **W, ME, CS**
2 the City Road] City Road **S, HW**] City-road **LM**
6 man] gentleman **S, LM, HW**
6 lady] girl **S, LM, HW**
9 Lord Quantock] Sir **S, LM, HW**
12 Laura] Lucetta **S, LM, HW**
16 near me] left **S, LM, HW**

'I daresay you don't,' replied her father drily. 'But children never know what's best for them. So come along, and trust to my opinion.'

Laura was silent, and did not move, the opera gentleman looking helplessly into the fire, and the lady's cousin sitting meditatively calm, as the single one of the four whose position enabled him to survey the whole escapade with the cool criticism of a comparative outsider.

'I say to you, Laura, as the father of a daughter under age, that you instantly come with me. What? Would you compel me to use physical force to reclaim you?'

'I don't want to return!' again declared Laura.

'It is your duty to return nevertheless, and at once, I inform you.'

'I don't want to!'

'Now, dear Laura, this is what I say: return with me and your cousin James quietly, like a good and repentant girl, and nothing will be said. Nobody knows what has happened as yet, and if we start at once, we shall be home before it is light to-morrow morning. Come.'

'I am not obliged to come at your bidding, father, and I would rather not!'

Now James, the cousin, during this dialogue might have been observed to grow somewhat restless, and even impatient. More than once he had parted his lips to speak, but second thoughts each time held him back. The moment had come, however, when he could keep silence no longer.

3 Laura] Lucetta **S, LM, HW**
6 Laura] Lucetta **S, LM, HW**
8 Laura] Lucetta **S, LM, HW**
9 return … once,] return and at once, nevertheless, **S**] return, and ~ **LM**]
11 Laura] Lucetta **S, LM, HW**
14 father,] papa, **S, HW**] papa; **LM**

‘Come, madam!’ he spoke out, ‘this farce with your father has, in my opinion, gone on long enough. Just make no more ado, and step downstairs with us.’

She gave herself an intractable little twist, and did not reply.

‘By the Lord Harry, Laura, I won’t stand this!’ he said angrily. ‘Come, get on your things before I come and compel you. There is a kind of compulsion to which this talk is child’s play. Come, madam—instantly, I say!’

The old nobleman turned to his nephew and said mildly: ‘Leave me to insist, James. It doesn’t become you. I can speak to her sharply enough, if I choose.’

James, however, did not heed his uncle, and went on to the troublesome young woman: ‘You say you don’t want to come, indeed! A pretty story to tell me, that! Come, march out of the room at once, and leave that hulking fellow for me to deal with afterward. Get on quickly—come!’ and he advanced toward her as if to pull her by the hand.

‘Nay, nay,’ expostulated Laura’s father, much surprised at his nephew’s sudden demeanour. ‘You take too much upon yourself. Leave her to me.’

‘I won’t leave her to you any longer!’

‘You have no right, James, to address either me or her in this way; so just hold your tongue. Come, my dear.’

‘I have every right!’ insisted James.

‘How do you make that out?’

‘I have the right of a husband.’

‘Whose husband?’

4 Laura] Lucetta **S, LM, HW**
7 nobleman] gentleman **S, LM, HW**
9 woman:] maiden, **S**] maiden— **LM**] maiden: **HW**
13 Laura’s father] the old gentleman **S, LM, HW**
14 yourself. Leave] yourself, James. Leave **S**] yourself, James; leave **LM**

'Hers.'

'What?'

'She's my wife.'

'James!'

'Well, to cut a long story short, I may say that she secretly married me, in spite of your lordship's prohibition, about three months ago. And I must add that, though she cooled down rather quickly, everything went on smoothly enough between us for some time; in spite of the awkwardness of meeting only by stealth. We were only waiting for a convenient moment to break the news to you when this idle Adonis turned up, and after poisoning her mind against me, brought her into this disgrace.'

Here the operatic luminary, who had sat in rather an abstracted and nerveless attitude till the cousin made his declaration, fired up and cried: 'I declare before Heaven that till this moment I never knew she was a wife! I found her in her father's house an unhappy girl—unhappy, as I believe, because of the loneliness and dreariness of that establishment, and the want of society, and for nothing else whatever. What this statement about her being your wife means I am quite at a loss to understand. Are you indeed married to him, Laura?'

Laura nodded from within her tearful handkerchief. 'It was because of my anomalous position in being privately married to him,' she sobbed, 'that I was unhappy at home—and—and I didn't like him so well as I did at first—and I wished I could get out of the mess I was in! And then I saw you a few times, and when you said, "We'll run off," I thought I saw a way out of it all, and then I agreed to come with you-oo-oo!'

6 lordship's] *not in* **S, LM, HW**
14 believe] believed **S**
16 Laura?] Lucetta? **S, LM, HW**
17 Laura] Lucetta **S, LM, HW**
21 you-oo-oo!] you! **S, LM**] you. **HW**

‘Well! well! well! And is this true?’ murmured the bewildered old nobleman, staring from James to Laura, and from Laura to James, as if he fancied they might be figments of the imagination. ‘Is this, then, James, the secret of your kindness to your old uncle in helping him to find his daughter? Good Heavens! What further depths of duplicity are there left for a man to learn!’

‘I have married her, Uncle Quantock, as I said,’ answered James coolly. ‘The deed is done, and can’t be undone by talking here.’

‘Where were you married?’

‘At St. Mary’s, Toneborough.’

‘When?’

‘On the 29th of September, during the time she was visiting there.’

‘Who married you?’

‘I don’t know. One of the curates—we were quite strangers to the place. So, instead of my assisting you to recover her, you may as well assist me.’

‘Never! never!’ said Lord Quantock. ‘Madam, and sir, I beg to tell you that I wash my hands of the whole affair! If you are man and wife, as it seems you are, get reconciled as best you may. I have no more to say or do with either of you. I leave you, Laura, in the hands of your husband, and much joy may you bring him; though the situation, I own, is not encouraging.’

Saying this, the indignant speaker pushed back his chair against the table with such force that the candlesticks rocked on their bases, and left the room.

1	nobleman,] man **S**] man, **LM, HW**	9	Toneborough] Portpool **S, LM, HW**
2	Laura, and … James,] Lucetta and from Lucetta to James **S**] Lucetta, and from Lucetta to James, **LM, HW**	15	‘Never! … ‘Madam,] ‘Never, never! Madam **S, LM**] ‘Never! never! Madam **HW**
6	Uncle Quantock] uncle **S, LM, HW**	17	Laura] Lucetta **S, LM, HW**

Laura's wet eyes roved from one of the young men to the other, who now stood glaring face to face, and, being much frightened at their aspect, slipped out of the room after her father. Him, however, she could hear going out of the front door, and, not knowing where to take shelter, she crept into the darkness of an adjoining bedroom, and there awaited events with a palpitating heart.

Meanwhile the two men remaining in the sitting-room drew nearer to each other, and the opera-singer broke the silence by saying, 'How could you insult me in the way you did, calling me a fellow, and accusing me of poisoning her mind toward you, when you knew very well I was as ignorant of your relation to her as an unborn babe?'

'Oh yes, you were quite ignorant; I can believe that readily,' sneered Laura's husband.

'I here call Heaven to witness that I never knew!'

'Recitativo—the rhythm excellent, and the tone well sustained. Is it likely that any man could win the confidence of a young fool her age, and not get that out of her? Preposterous! Tell it to the most improved new pit-stalls.'

'Captain Northbrook, your insinuations are as despicable as your wretched person!' cried the baritone, losing all patience. And springing forward he slapped the captain in the face with the palm of his hand.

Northbrook flinched but slightly, and calmly using his handkerchief to learn if his nose was bleeding, said, 'I quite expected this insult, so I came prepared.' And he drew forth from a black valise which he carried in his hand a small case of pistols.

1	Laura's] Lucetta's **S, LM, HW**	10	Laura's] Lucetta's **S, LM, HW**
2	face to face] at each other **S, LM, HW**	13	fool] fool of **S**

The baritone started at the unexpected sight, but recovering from his surprise said, ‘Very well, as you will,’ though perhaps his tone showed a slight want of confidence.

‘Now,’ continued the husband, quite confidingly, ‘we want no parade, no nonsense, you know. Therefore we’ll dispense with seconds?’

The signor slightly nodded.

‘Do you know this part of the country well?’ Cousin James went on, in the same cool and still manner. ‘If you don’t, I do. Quite at the bottom of the rocks out there, just beyond the stream which falls over them to the shore, is a smooth sandy space, not so much shut in as to be out of the moonlight; and the way down to it from this side is over steps cut in the cliff; and we can find our way down without trouble. We—we two—will find our way down; but only one of us will find his way up, you understand?’

‘Quite.’

‘Then suppose we start; the sooner it is over the better. We can order supper before we go out—supper for two; for though we are three at present——’

‘Three?’

‘Yes; you and I and she——’

‘Oh yes.’

‘——We shall be only two by and by; so that, as I say, we will order supper for two; for the lady and *a* gentleman. Whichever comes back alive will tap at her door, and call her in to share the repast with him—she’s not off the premises. But we must not alarm her now; and

3	confidingly] confidently **S, LM, HW**
7-8	rocks … shore] vale over there, just beside the stream which flows through it **S, LM, HW**
8	sandy] grassy **S, LM, HW**
9	over … cliff;] over the little bridge at the top of the cataract just by the Cell of the Two Sisters. A path of steps is cut in the slope **S**] ~ cell ~ slope, **LM**] ~ cataract, ~ **HW**
14	for] *not in* **S**

above all things we must not let the inn-people see us go out; it would look so odd for two to go out, and only one come in. Ha! ha!'

'Ha! ha! exactly.'

'Are you ready?'

'Oh—quite.'

'Then I'll lead the way.'

He went softly to the door and downstairs, ordering supper to be ready in an hour, as he had said; then making a feint of returning to the room again, he beckoned to the singer, and together they slipped out of the house by a side door.

The sky was now quite clear, and the wheelmarks of the brougham which had borne away Laura's father, Lord Quantock, remained distinctly visible. Soon the verge of the down was reached, the captain leading the way, and the baritone following silently, casting furtive glances at his companion, and beyond him at the scene ahead. In due course they arrived at the chasm in the cliff which formed the waterfall. The outlook here was wild and picturesque in the extreme, and fully justified the many praises, paintings, and photographic views to which the spot had given birth. What in summer was charmingly green and gray, was now rendered weird and fantastic by the snow.

From their feet the cascade plunged downward almost vertically to a depth of eighty or a hundred feet before finally losing itself in the sand, and though the stream was but small, its

2-3 Ha! … exactly.] *not in* **S, LM, HW**
12 Laura's] Lucetta's **S, LM, HW**
12 father, Lord Quantock,] father **S, LM, HW**
12 down] glen **S, LM, HW**
14-15 the chasm in] *not in* **S, LM, HW**
15 cliff which formed] wooden bridge over **S, LM, HW**
17 charmingly] charming **S, LM**
19 their feet] under the centre of the bridge **S, LM, HW**
20 before … sand] *not in* **S, LM, HW**

impact upon jutting rocks in its descent divided it into a hundred spirts and splashes that sent up a mist into the upper air. A few marginal drippings had been frozen into icicles, but the centre flowed on unimpeded.

The operatic artist looked down as he halted, but his thoughts were plainly not of the beauty of the scene. His companion with the pistols was immediately in front of him, and there was no handrail on the side of the path toward the chasm. Obeying a quick impulse, he stretched out his arm, and with a superhuman thrust sent Laura's husband reeling over. A whirling human shape, diminishing downward in the moon's rays farther and farther toward invisibility, a smack-smack upon the projecting ledges of rock—at first louder and heavier than that of the brook, and then scarcely to be distinguished from it—then a cessation, then the splashing of the stream as before, and the accompanying murmur of the sea, were all the incidents that disturbed the customary flow of the little waterfall.

The singer waited in a fixed attitude for a few minutes, then turning, he rapidly retraced his steps over the intervening upland toward the road, and in less than a quarter of an hour was at the door of the hotel. Slipping quietly in as the clock struck ten, he said to the landlord, over the bar hatchway—

'The bill as soon as you can let me have it, including charges for the supper that was ordered, though we cannot stay to eat it, I am sorry to say.' He added with forced gaiety, 'The lady's father and cousin have thought better of intercepting the marriage, and after quarrelling with each other have gone home independently.'

4 halted,] crossed, **S, HW**] crossed; **LM**
6 path] bridge **S, LM, HW**
6 chasm] rapid **S, LM**] rapids **HW**
7 Laura's] Lucetta's **S, LM, HW**
7 over.] over the bridge.
9 brook,] stream **S**] stream, **LM, HW**
10 stream] water **S, LM, HW**
11 before, … sea,] before **S**] before, **LM, HW**
12 little] *not in* **S, LM, HW**] lofty **W, ME, CS**
14 over … toward] down the declivity towards **S, LM**] ~ toward **HW**

‘Well done, sir!’ said the landlord, who still sided with this customer in preference to those who had given trouble and barely paid for baiting the horses. ‘“Love will find out the way!” as the saying is. Wish you joy, sir!’

Signor Smithozzi went upstairs, and on entering the sitting-room found that Laura had crept out from the dark adjoining chamber in his absence. She looked up at him with eyes red from weeping, and with symptoms of alarm.

‘What is it?—where is he?’ she said apprehensively.

‘Captain Northbrook has gone back. He says he will have no more to do with you.’

‘And I am quite abandoned by them!—and they’ll forget me, and nobody care about me any more!’ She began to cry afresh.

‘But it is the luckiest thing that could have happened. All is just as it was before they came disturbing us. But, Laura, you ought to have told me about that private marriage, though it is all the same now; it will be dissolved, of course. You are a wid—virtually a widow.’

‘It is no use to reproach me for what is past. What am I to do now?’

‘We go at once to Cliff-Martin. The horse has rested thoroughly these last three hours, and he will have no difficulty in doing an additional half-dozen miles. We shall be there before twelve, and there are late taverns in the place, no doubt. There we’ll sell both horse and carriage to-morrow morning; and go by the coach to Downstaple. Once in the train we are safe.’

4 Smithozzi] Smittozzi **S, LM, HW, W, ME, CS**
4 Laura] Lucetta **S, LM, HW**
9 them!—and] them; **S**
12 Laura] Lucetta **S, LM, HW**
15 Cliff-Martin] Portpool **S, LM, HW**
16 half-dozen] seven **S, LM, HW**
17 taverns … doubt] hotels by the railway **S, LM, HW**
18 go … we] once on board **S, LM**] once on board, **HW**

'I agree to anything,' she said listlessly.

In about ten minutes the horse was put in, the bill paid, the lady's dried wraps put round her, and the journey resumed.

When about a mile on their way, they saw a glimmering light in advance of them. 'I wonder what that is?' said the baritone, whose manner had latterly become nervous, every sound and sight causing him to turn his head.

'It is only a turnpike,' said she. 'That light is the lamp kept burning over the door.'

'Of course, of course, dearest. How stupid I am!'

On reaching the gate they perceived that a man on foot had approached it, apparently by some more direct path than the roadway they pursued, and was, at the moment they drew up, standing in conversation with the gatekeeper.

'It is quite impossible that he could fall over the cliff by accident or the will of God on such a light night as this,' the pedestrian was saying. 'These two children I tell you of saw two men go along the path toward the waterfall, and ten minutes later only one of 'em came back, walking fast, like a man who wanted to get out of the way because he had done something queer. There is no manner of doubt that he pushed the other man over, and, mark me, it will soon cause a hue and cry for that man.'

The candle shone in the face of the Signor and showed that there had arisen upon it a film of ghastliness. Laura, glancing toward him for a few moments, observed it, till, the gatekeeper having mechanically swung open the gate, her companion drove through, and they were soon again enveloped in the white silence.

9-10 it, apparently … pursued,] diagonally by a path from the interior of the vale **S**] ~ vale, **LM, HW**
12 cliff] cataract **S, LM, HW**
13 These] Those **S**
14 waterfall,] bridge **S**] bridge; **LM**] bridge, **HW**
18 a film] and expression **S, LM, HW**
19 Laura,] Lucetta **S**] Lucetta, **LM, HW**

Her conductor had said to Laura, just before, that he meant to inquire the way at this turnpike; but he had certainly not done so.

As soon as they had gone a little farther the omission, intentional or not, began to cause them some trouble. Beyond the secluded district which they now traversed ran the more frequented road, where progress would be easy, the snow being probably already beaten there to some extent by traffic; but they had not yet reached it, and having no one to guide them their journey began to appear less feasible than it had done before starting. When the little lane which they had entered ascended another hill, and seemed to wind round in a direction contrary to the expected route to Cliff-Martin, the question grew serious. Ever since overhearing the conversation at the turnpike, Laura had maintained a perfect silence, and had even shrunk somewhat away from the side of her lover.

'Why don't you talk, Laura,' he said with forced buoyancy, 'and suggest the way we should go?'

'Oh yes, I will,' she responded, a curious fearfulness being audible in her voice.

After this she uttered a few occasional sentences which seemed to persuade him that she suspected nothing. At last he drew rein, and the weary horse stood still.

'We are in a fix,' he said.

She answered eagerly: 'I'll hold the reins while you run forward to the top of the ridge, and see if the road takes a favourable turn beyond. It would give the horse a few minutes' rest,

1 Laura,] Lucetta **S, LM**] Lucetta, **HW**
4 district] mountainous district **S, LM, HW**
4-5 more … where] main road, on which **S, LM, HW**
6 by traffic] *not in* **S, LM, HW**
8 had entered] still followed **S, LM, HW**
9 Cliff-Martin,] Portpool **S**] Portpool, **LM, HW**
10 Laura] Lucetta **S, LM, HW**
12 Laura] Lucetta **S, LM, HW**
14 responded] said **S, LM, HW**

and if you find out no change in the direction, we will retrace this lane, and take the other turning.'

The expedient seemed a good one in the circumstances, especially when recommended by the singular eagerness of her voice; and placing the reins in her hands—a quite unnecessary precaution, considering the state of their hack—he stepped out and went forward through the snow till she could see no more of him.

No sooner was he gone than Laura, with a rapidity which contrasted strangely with her previous stillness, made fast the reins to the corner of the phaeton, and slipping out on the opposite side, ran back with all her might down the hill, till, coming to an opening in the fence, she scrambled through it, and plunged into the copse which bordered this portion of the lane. Here she stood in hiding under one of the large bushes, clinging so closely to its umbrage as to seem but a portion of its mass, and listening intently for the faintest sound of pursuit. But nothing disturbed the stillness save the occasional slipping of gathered snow from the boughs, or the rustle of some wild animal over the crisp flake-bespattered herbage. At length, apparently convinced that her former companion was either unable to find her, or not anxious to do so, in the present strange state of affairs, she crept out from the bushes, and in less than an hour found herself again approaching the door of the Prospect Hotel.

As she drew near, Laura could see that, far from being wrapped in darkness, as she might have expected, there were ample signs that all the tenants were on the alert, lights moving about the open space in front. Satisfaction was expressed in her face when she discerned that no

1	lane,] road **S, LM**] road, **HW**
7	Laura] Lucetta **S, LM, HW**
9	fence,] hedge **S**] hedge, **LM, HW**
10	into the copse] under the trees **S, LM, HW**
11	bushes] trunks **S, LM, HW**
11	umbrage] rugged surface **S, LM, HW**
16	bushes,] trees **S**, trees, **LM, HW**
17	the Prospect] Prospect **S, LM**
18	Laura] Lucetta **S, LM, HW**

reappearance of her baritone and his pony-carriage was causing this sensation; but it speedily gave way to grief and dismay when she saw by the lights the form of a man borne on a stretcher by two others into the porch of the hotel.

'I have caused all this,' she murmured between her quivering lips. 'He has murdered him!' Running forward to the door, she hastily asked of the first person she met if the man on the stretcher was dead.

'No, miss,' said the labourer addressed, eyeing her up and down as an unexpected apparition. 'He is still alive, they say, but not sensible. He either fell or was pushed over the waterfall; 'tis thoughted he was pushed. He is the gentleman who came here just now with the old lord, and went out afterward (as is thoughted) with a stranger who had come a little earlier. Anyhow, that's as I had it.'

Laura entered the house, and acknowledging without the least reserve that she was the injured man's wife, had soon installed herself as head nurse by the bed on which he lay. When the two surgeons who had been sent for arrived, she learned from them that his wounds were so severe as to leave but a slender hope of recovery, it being little short of miraculous that he was not killed on the spot, which his enemy had evidently reckoned to be the case. She knew who that enemy was, and shuddered.

Laura watched all night, but her husband knew nothing of her presence. During the next day he slightly recognized her, and in the evening was able to speak. He informed the surgeons

8 not sensible] unconscious **S, LM, HW**
9 waterfall; 'tis thoughted] waterfall—'tis thought **S**] ~ 'tis thoughted **LM**] waterfall; 'tis thoughted **HW**
10 lord,] squire **S**] Squire, **LM**] squire, **HW**
10 thoughted] thought **S**
12 Laura] Lucetta **S, LM, HW**
18 Laura] Lucetta **S, LM, HW**

that, as was surmised, he had been pushed over the cascade by Signor Smithozzi; but he communicated nothing to her who nursed him, not even replying to her remarks; he nodded courteously at any act of attention she rendered, and that was all.

In a day or two it was declared that everything favoured his recovery, notwithstanding the severity of his injuries. Full search was made for Smithozzi, but as yet there was no intelligence of his whereabouts, though the repentant Laura communicated all she knew. As far as could be judged, he had come back to the carriage after searching out the way, and finding the young lady missing, had looked about for her till he was tired; then had driven on to Cliff-Martin, sold the horse and carriage next morning, and disappeared, probably by one of the departing coaches which ran thence to the nearest station, the only difference from his original programme being that he had gone alone.

During the days and weeks of that long and tedious recovery, Laura watched by her husband's bedside with a zeal and assiduity which would have considerably extenuated any fault save one of such magnitude as hers. That her husband did not forgive her was soon obvious. Nothing that she could do in the way of smoothing pillows, easing his position, shifting bandages, or administering draughts, could win from him more than a few measured words of thankfulness, such as he would probably have uttered to any other woman on earth who had performed these particular services for him.

1	cascade] cataract	8	Cliff-Martin] Portpool
1	Smithozzi] Smittozzi **S, LM, HW, W, ME, CS**	9-10	coaches … station, the] steamers—the **S, LM**] steamers, the **HW**
5	Smithozzi,] Smittozzi **S**] Smittozzi, **LM, HW, W, ME, CS**	13	Laura] Lucetta **S, LM, HW**
6	Laura] Lucetta **S, LM, HW**	14	any] any other **S, LM, HW**
		15	hers] hers had been **S, LM, HW**

‘Dear, dear James,’ she said one day, bending her face upon the bed in an excess of emotion. ‘How you have suffered! It has been too cruel. I am more glad you are getting better than I can say. I have prayed for it—and I am sorry for what I have done; I am innocent of the worst, and—I hope you will not think me so very bad, James!’

‘Oh no. On the contrary, I shall think you very good—as a nurse,’ he answered, the caustic severity of his tone being apparent through its weakness.

Laura let fall two or three silent tears, and said no more that day.

Somehow or other Signor Smithozzi seemed to be making good his escape. It transpired that he had not taken a passage in either of the suspected coaches, though he had certainly got out of the county; altogether, the chance of finding him was problematical.

Not only did Captain Northbrook survive his injuries, but it soon appeared that in the course of a few weeks he would find himself little if any the worse for the catastrophe. It could also be seen that Laura, while secretly hoping for her husband’s forgiveness for a piece of folly of which she saw the enormity more clearly every day, was in great doubt as to what her future relations with him would be. Moreover, to add to the complication, whilst she, as a runaway wife, was unforgiven by her husband, she and her husband, as a runaway couple, were unforgiven by her father, who had never once communicated with either of them since his departure from the inn. But her immediate anxiety was to win the pardon of her husband, who possibly might be bearing in mind, as he lay upon his couch, the familiar words of Brabantio, ‘She has deceived her father, and may thee.’

3-4	done; … worst,] done, **S, LM, HW**	9	coaches,] steamers **S**] steamers, **LM, HW**
7	Laura] Lucetta **S, LM, HW**	10	county] country **S, LM, HW**
8	Smithozzi] Smittozzi **S, LM, HW, W, ME, CS**	13	Laura] Lucetta **S, LM, HW**
		20	has] hath **S, LM**
9	in] on board **S, LM, HW**	20	may] will **S, LM**

Matters went on thus till Captain Northbrook was able to walk about. He then removed with his wife to quiet apartments on the south coast, and here his recovery was rapid. Walking up the cliffs one day, supporting him by her arm as usual, she said to him, simply, 'James, if I go on as I am going now, and always attend to your smallest want, and never think of anything but devotion to you, will you—try to like me a little?'

'It is a thing I must carefully consider,' he said, with the same gloomy dryness which characterized all his words to her now. 'When I have considered, I will tell you.'

He did not tell her that evening, though she lingered long at her routine work of making his bedroom comfortable, putting the light so that it would not shine into his eyes, seeing him fall asleep, and then retiring noiselessly to her own chamber. When they met in the morning at breakfast, and she had asked him as usual how he had passed the night, she added timidly, in the silence which followed his reply, 'Have you considered?'

'No, I have not considered sufficiently to give you an answer.'

Laura sighed, but to no purpose; and the day wore on with intense heaviness to her, and the customary modicum of strength gained to him.

The next morning she put the same question, and looked up despairingly in his face, as though her whole life hung upon his reply.

'Yes, I have considered,' he said.

'Ah!'

'We must part.'

'O James!'

2 on … coast] at the seaside **S**] at the seaside **LM, HW**
3 arm] arms **S**
12 reply] answer **S, LM, HW**
14 Laura] Lucetta **S, LM, HW**

'I cannot forgive you; no man would. Enough is settled upon you to keep you in comfort, whatever your father may do. I shall sell out, and disappear from this hemisphere.'

'You have absolutely decided?' she asked miserably. 'I have nobody now to c-c-care for——'

'I have absolutely decided,' he shortly returned. 'We had better part here. You will go back to your father. There is no reason why I should accompany you, since my presence would only stand in the way of the forgiveness he will probably grant you if you appear before him alone. We will say farewell to each other in three days from this time. I have calculated on being ready to go on that day.'

Bowed down with trouble, she withdrew to her room, and the three days were passed by her husband in writing letters and attending to other business-matters, saying hardly a word to her the while. The morning of departure came; but before the horses had been put in to take the severed twain in different directions, out of sight of each other, possibly for ever, the postman arrived with the morning letters.

There was one for the captain; none for her—there were never any for her. However, on this occasion something was enclosed for her in his, which he handed her. She read it and looked up helpless.

'My dear father—is dead!' she said. In a few moments she added, in a whisper, 'I must go to the Manor to bury him. . . . Will you go with me, James?'

He musingly looked out of the window. 'I suppose it is an awkward and melancholy undertaking for a woman alone,' he said coldly. 'Well, well—my poor uncle!—Yes, I'll go with you, and see you through the business.'

3 now] *not in* **S**
17 helpless] helplessly **S**
19 Manor] house **S, LM, HW**

So they went off together instead of asunder, as planned. It is unnecessary to record the details of the journey, or of the sad week which followed it at her father's house. Lord Quantock's seat was a fine old mansion standing in its own park, and there were plenty of opportunities for husband and wife either to avoid each other, or to get reconciled if they were so minded, which one of them was at least. Captain Northbrook was not present at the reading of the will. She came to him afterward, and found him packing up his papers, intending to start next morning, now that he had seen her through the turmoil occasioned by her father's death.

'He has left me everything that he could!' she said to her husband. 'James, will you forgive me now, and stay?'

'I cannot stay.'

'Why not?'

'I cannot stay,' he repeated.

'But why?'

'I don't like you.'

He acted up to his word. When she came downstairs the next morning she was told that he had gone.

Laura bore her double bereavement as best she could. The vast mansion in which she had hitherto lived, with all its historic contents, had gone to her father's successor in the title; but her own was no unhandsome one. Around lay the undulating park, studded with trees a dozen times

2-3 Lord Quantock's] His **S, LM, HW**
5 at least] *not in* **S, LM**] respectively **HW**
8 everything that he could!] everything,' **S, LM, HW**
15 acted up] was true **S, LM, HW**
18 Laura] Lucetta **S, LM, HW**
18 The] There was the **S, LM, HW**
18-19 mansion … lived,] mansion **S**] mansion, **LM, HW**
19-20 contents … Around] contents; hard by **S, LM, HW**

her own age; beyond it, the wood; beyond the wood, the farms. All this fair and quiet scene was hers. She nevertheless remained a lonely, repentant, depressed being, who would have given the greater part of everything she possessed to ensure the presence and affection of that husband whose very austerity and phlegm—qualities that had formerly led to the alienation between them—seemed now to be adorable features in his character.

She hoped and hoped again, but all to no purpose. Captain Northbrook did not alter his mind and return. He was quite a different sort of man from one who altered his mind; that she was at last despairingly forced to admit. And then she left off hoping, and settled down to a mechanical routine of existence which in some measure dulled her grief, but at the expense of all her natural animation and the sprightly wilfulness which had once charmed those who knew her, though it was perhaps all the while a factor in the production of her unhappiness.

To say that her beauty quite departed as the years rolled on would be to overstate the truth. Time is not a merciful master, as we all know, and he was not likely to act exceptionally in the case of a woman who had mental troubles to bear in addition to the ordinary weight of years. Be this as it may, eleven other winters came and went, and Laura Northbrook remained the lonely mistress of house and lands without once hearing of her husband. Every probability seemed to favour the assumption that he had died in some foreign land; and offers for her hand were not few as the probability verged on certainty with the long lapse of time. But the idea of remarriage seemed never to have entered her head for a moment. Whether she continued to hope even now for his return could not be distinctly ascertained; at all events she lived a life unmodified in the slightest degree from that of the first six months of his absence.

15 Laura] Lucetta **S, LM, HW** | 16 house] the house **S, LM, HW**

This twelfth year of Laura's loneliness, and the thirtieth of her life drew on apace, and the season approached that had seen the unhappy adventure for which she so long had suffered. Christmas promised to be rather wet than cold, and the trees on the outskirts of Laura's estate dripped monotonously from day to day upon the turnpike-road which bordered them. On an afternoon in this week between three and four o'clock a hired fly might have been seen driving along the highway at this point, and on reaching the top of the hill it stopped. A gentleman of middle age alighted from the vehicle.

'You need drive no farther,' he said to the coachman. 'The rain seems to have nearly ceased. I'll stroll a little way, and return on foot to the inn by dinner-time.'

The flyman touched his hat, turned the horse, and drove back as directed. When he was out of sight, the gentleman walked on, but he had not gone far before the rain again came down pitilessly, though of this the pedestrian took little heed, going leisurely onward till he reached Laura's park gate, which he passed through. The clouds were thick and the days were short, so that by the time he stood in front of the mansion it was dark. In addition to this his appearance, which on alighting from the carriage had been untarnished, partook now of the character of a drenched wayfarer not too well blessed with this world's goods. He halted for no more than a moment at the front entrance, and going round to the servants' quarter, as if he had a preconceived purpose in so doing, there rang the bell. When a page came to him he inquired if they would kindly allow him to dry himself by the kitchen fire.

The page retired, and after a murmured colloquy returned with the cook, who informed the wet and muddy man that though it was not her custom to admit strangers, she should have no

1 Laura's] Lucetta's **S, LM, HW**
3 Laura's] Lucetta's **S, LM, HW**
5 afternoon…week] afternoon, **S, LM, HW**
5 o'clock] o'clock in this week, **S, LM**] o'clock, in this week, **HW**
13 Laura's] Lucetta's **S, LM, HW**
16 this] the **S, LM, HW**
18 doing, there] doing **S**
18 page] footboy **S, LM, HW**

particular objection to his drying himself, the night being so damp and gloomy. Therefore the wayfarer entered and sat down by the fire.

'The owner of this house is a very rich gentleman, no doubt?' he asked, as he watched the meat turning on the spit.

''Tis not a gentleman, but a lady,' said the cook.

'A widow, I presume?'

'A sort of widow. Poor soul, her husband is gone abroad, and has never been heard of for many years.'

'She sees plenty of company, no doubt, to make up for his absence?'

'No, indeed—hardly a soul. Service here is as bad as being in a nunnery.'

In short, the wayfarer, who had at first been so coldly received, contrived by his frank and engaging manner to draw the ladies of the kitchen into a most confidential conversation, in which Laura's history was minutely detailed, from the day of her husband's departure to the present. The salient feature in all their discourse was her unflagging devotion to his memory.

Having apparently learned all that he wanted to know—among other things that she was at this moment, as always, alone—the traveller said he was quite dry; and thanking the servants for their kindness, departed as he had come. On emerging into the darkness he did not, however, go down the avenue by which he had arrived. He simply walked round to the front door. There he rang, and the door was opened to him by a man-servant whom he had not seen during his sojourn at the other end of the house.

10 Service] Living **S, LM, HW**
13 Laura's] Lucetta's **S, LM, HW**
19 rang,] rang the bell **S**

In answer to the servant's inquiry for his name, he said ceremoniously, 'Will you tell The Honourable Mrs. Northbrook that the man she nursed many years ago, after a frightful accident, has called to thank her?'

The footman retreated, and it was rather a long time before any further signs of attention were apparent. Then he was shown into the drawing-room, and the door closed behind him.

On the couch was Laura, trembling and pale. She parted her lips and held out her hands to him, but could not speak. But he did not require speech, and in a moment they were in each other's arms.

Strange news circulated through that mansion and the neighbouring town on the next and following days. But the world has a way of getting used to things, and the intelligence of the return of The Honourable Mrs. Northbrook's long-absent husband was soon received with comparative calm.

A few days more brought Christmas, and the forlorn home of Laura Northbrook blazed from basement to attic with light and cheerfulness. Not that the house was overcrowded with visitors, but many were present, and the apathy of a dozen years came at length to an end. The animation which set in thus at the close of the old year did not diminish on the arrival of the new; and by the time its twelve months had likewise run the course of its predecessors, a son had been added to the dwindled line of the Northbrook family.

1 ceremoniously] *not in* **S, LM, HW**
1-2 The Honourable] *not in* **S, LM, HW**
6 Laura,] Lucetta S] Lucetta, **LM, HW**
11 The Honourable] *not in* **S, LM, HW**
13 Laura] Lucetta **S, LM, HW**

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APPENDIX A: PUNCTUATION AND STYLING VARIANTS

"The First Countess of Wessex"

170.18 bed-chamber] bedchamber **HM**
171.6 sha'n't] shan't **CS**
171.11 be!] be. **HM**
171.13 poor!] poor. **HM**
171.14 Court] court **HM**
172.3-4 Ha'n't I a ... thine? Ha'n't] Han't I a ... Ha'nt I an ... thine? Han't **CS**
172.8 words;] words, **HM**
172.8 presently,] presently **HM**
172.10 greatcoat] great-coat **HM**
172.15 this;] this, **HM**
173.6 great, battlemented,] great battlemented **HM**
173.8 densely-timbered] densely timbered **HM**
173.11 girl;] girl, **HM**
174.2 as a] a sa *compositor's error* **F**
174.21 favoured] favored **HM**
175.22 weeks.] weeks *misprint, corrected in ME and CS* **W**
176.2 re-read] reread **HM**
176.12 himself,] himself **HM**
176.15 neighbouring] neighboring **HM**
177.9 Dornell] Dornell, **HM**
177.9 dining-table] dining table **HM**
177.12 carefully-arranged] carefully arranged **HM**
178.4 basin-full] basin full **HM**] basinful **CS**
178.8 honour] honor **HM**
178.9 present!] present. **HM**
179.15 unawares,] unawares **W, ME, CS**
179.17 favourite at Court] favorite at court **HM**
179.18 marriage-contract] marriage contract **HM**
180.3 behaviour] behavior **HM**
180.9 rumours] rumors **HM**
180.14 acquaintances,] acquaintances **W, ME, CS**
181.17 headquarters] head-quarters **HM**
182.5 Dornell] Dornell, **HM**
182.7 me?] me! **HM**
182.11 marriage-contract] marriage contract **HM**
183.8 it.] it! **HM**
183.9 replied] replied, **HM**
184.15 Oh] Oh, **HM**] O **W, ME, CS**
185.1 oh] O **HM, W, ME, CS**
185.10 staunch] stanch **HM**
186.3 Park] Park, **CS**
186.3 neighbourhood] neighborhood **HM**
186.8 much,] much **CS**
186.8 usual too,] usual, too, **CS**
186.19 her] her, **HM**
187.10 soon!] soon, **HM**
187.14 again] again, **HM**
187.20 short cut] short-cut **HM**
188.1 right.] right! **HM**
189.17 said] said, **HM**
189.20 mother] mother, **HM**
190.2 Oh] O **W, ME, CS**
190.4 O] Oh, **HM**
190.16 replied] replied, **HM**
190.22 toward] towards **CS**

191.6-16 Necessary … House] necessary … mentioned … contrary … father's objection … wish … arrival … daughter … heart … cause … husband's knowledge … duty … letter … command … months … time … expired … advice … letter … notice … day and hour … house **HM**
192.9 dumb-waiter] dumbwaiter **HM**
192.19 humour] humor **HM**
193.2 visit,] visit **W, ME, CS**
193.17 back-door] back door **CS**
194193.4 Oh] O **W, ME, CS**
195.14 dose] doze *corrected in ME and CS* **W**
195.18 housemaids] house-maids **HM**
196.2 riding-coat] riding coat **HM**
197.4 parlour] parlor **HM**
197.5 man,] man **HM**
197.8 'Engaging] Engaging **W, ME, CS**
197.8 Manners…Mind] manners…mind **HM**
197.9 refin'd.'] refin'd. **W, ME, CS**
197.15 honoured] honored **HM**
198.4 now,] now **HM**
198.4 her] her, **HM**
198.9 Oh] O **HM, W, ME, CS**
198.12 honour] honor **HM**
198.17 afterwards] afterward **HM**
198.18 sha'n't] shan't **CS**
198.19 sha'n't] shan't **CS**
199.7 toward] towards **CS**
198.7 and,] and **HM**
198.13 Hunting-guests] Hunting guests **HM**
198.13 shooting-guests] shooting guests **HM**
200.7 Tupcombe!] Tupcombe. **HM**
201.1 case,] case **HM**
201.17 indoors] in-doors **HM**
201.21 ear:] ear. **HM**
202.2 cross-roads] Cross-roads **W, ME, CS**
202.8 neighbourhood] neighborhood **HM**
202.9 plain,] plain **ME**
202.13 rode] rode, **HM**
202.14 favourite] favorite **HM**
202.16 then,] then **HM**
203.4 towards] toward **HM**
203.5 imagine, … father,] imagine … father **HM**
203.13 turnpike road] turnpike-road] **HM**
204.1 approached] approached, **HM**
204.1 grass,] grass **HM**
205.16 coach; the] coach. The **HM**
207.5 promptitude] prompitude *compositor's error* **ME**
207.15 Oh] O **W**
207.5 serious,] serious **W, ME, CS**
207.6 desirable] desireable *corrected in ME and CS* **W**
207.12 Mrs.] Mrs *misprint* **ME**
207.22 off-side] off side **HM**
208.1 lamplight] lamp-light **HM**
208.2 carriage. ¶] carriage. **HM**
208.4 starting;] starting: **HM**
208.5 carriage-window] carriage window **HM**
209.5 father] father, **W, ME, CS**
209.8 towards] toward **HM**
210.2 elsewhither] else.whither *misprint at end of line* **CS**
210.10 for] or *plate batter; the CL retains the original reading* **OM**
212.7 Oh] O **W, ME, CS**
212.19 Oh—no] O no **W, ME, CS**
212.21 him] him, **CS**
213.1 Oh] O **W, ME, CS**
213.2 wouldn't——' **OM, W, ME**] wouldn't—— *no end quote, misprint* **F**
215.5 yes] yes, **CS**
215.15 her:] her:— **CS**
215.20 that,] that **HM**
215.20 lives,] lives **HM**
216.3 scientific;—her] scientific. Her
219.16 awhile] a while **CS**

221.1 accident] *accident* **W, ME, CS**
221.2 night] night, **W, ME, CS**
221.5 Oh] O **W, ME, CS**
221.15 archly] archly, **HM**
221.16 after years] after-years **HM**
221.17 family;] family, **HM**

"Squire Petrick's Lady"

224.13 afterwards] afterward **HW**
224.18 signified—] signified; **HW**
224.18 Stapleford,] Stapleford **MS**
225.1 . Indeed,] —indeed **MS**
225.8 eldest] elder **CS**
225.10 it),] it) **MS**
225.11 elder grandson] elder grandson, **MS**
225.11 male,] male; **HW**
225.11 which,] which **MS, G**
225.12 male,] male; **HW**
225.12 which,] which **MS**
225.12 relatives,] relatives **MS**
225.13 ill,] ill **MS**
225.13 wife, Annetta,] wife Annetta **MS**
225.14 Timothy,] Timothy **MS**
225.14 though] through *compositor's error* **F**
225.15 himself;] himself: **MS**
226.2 ambition;] ambition: **MS**
226.3 own;] own, **MS**
226.3 say,] say **MS**
226.4 country-townsman **MS**] country townsman **HW, W, ME, CS**] country towns-man *end-of-line hyphenation* **F, CL, OM**
226.4 woman,] woman **MS**
226.5 courted,] courted **MS**
226.5 high tide] high-tide **MS**
226.10 him,] him **MS**
226.10 and,] and **MS, HW**
226.10 entry] entry, **MS**
226.14 soul,] soul **HW**
226.15 for ever] forever **HW**
226.16 parentage,] parentage **HW**
227.1 outwardly;] outwardly, **MS**
227.4 happened:] happened— **HW**
227.5 death,] death: **MS**
227.6 Timothy,] Timothy **MS**
227.8 inheritance; he] inheritance: he **MS**] inheritance. He **HW**
227.8 Timothy] Timothy, **G, HW**
227.9 grandson,] grandson **MS**
227.9 life,] life **MS**
227.9 born;] born: **MS**
227.9 grandson] grandson, **HW**
227.10 Edward,] Edward **MS**
227.10 newly-born] newly born **MS, HW**
227.11 off,] off **MS**
227.14 neighbourhood] neighborhood **HW**
227.16 towards] toward **HW**
228.2 that,] that **MS**
227.3 eyes,] eyes **MS**
227.5 Slough of Despond] slough of despond **MS**
227.10 boy,] boy **MS, HW**
227.13 mansion-house] mansion-house, **MS**
227.17 encrusted] incrusted **HW**
229.1 discomforts; he] discomforts: he **MS**] discomforts; he **G**] discomforts. He **HW**
229.2 face,] face; **MS**
229.3 childhood—] childhood, **MS**
229.7 chamber,] chamber **MS**
229.11 words,] words **MS**
230.2 clue] clew **HW**

230.4 boy,] boy **HW**
230.4 part,] part **HW**
230.5 manner,] manner **MS**
230.8 again;] again, **HW**
230.9 nature,] nature; **MS**
230.10 befooled] befocled *plate batter* **OM**
230.11 up,] up **MS**
230.13 some time] sometime **MS**
230.14 Honourable] Honorable **HW**
231.1 Indeed,] Indeed **MS**
231.1 thereon,] thereon **MS, HW**
231.1 marriage,] marriage **MS**
231.2 memory,] memory **MS, HW**
231.3 daughter,] daughter **MS**
231.7 himself] himself, **HW**
231.8 line—] line; **HW**
231.8 conceived!] conceived. **HW**
231.10 offspring. How] offspring; how **MS**
231.11 farthest] furthest **MS, W, ME, CS**
232.1 far,'] far' **MS**
232.3 him!] him. **MS, G, HW**
232.5 ¶Being] Being **MS**
232.6 light,] light **MS**
233.1 forefathers,] forefathers; **HW**
233.3 gray,] grey, **MS, ME**
233.3 gray hairs] grey hairs **MS, ME**
233.4 what all] what-all **MS**
233.6 morning] morning, **HW**
233.9 nobility,] nobility **MS, HW**
233.11 Petrick,] Petrick **HW**
233.11 descendants] descendants, **HW**
233.14 said slightingly one day] said, slightingly, one day, **HW**
233.15 perspective,] perspective; **MS**] prospective, **HW**
233.16 different,] different **HW**
234.1 Honourable] Honorable **HW**
234.6 intermarriages,] intermarriages; **HW**
234.6 plantings] plantings, **MS**
234.7 great,] great; **HW**
234.9 chemist] chymist **MS**
234.11 Vandyke] Vandyck **HW**
235.1 world] world, **MS, G, HW**
235.3 and,] and **MS, HW**
235.7 first,] first— **HW**
235.8 one,] one— **HW**
235.8 night,] night **MS**
235.8 abed,] abed **HW**
235.9 crash,] crash **MS**
235.9 will,] will **MS**
235.11 night,] night **MS**
235.12 dispossessed,] dispossessed; **W, ME, CS**
236.1 incontestible] incontestable **HW, W, ME, CS**
236.2 for,] for **MS**
236.3 clue] clew **HW**
236.8 aforesaid,] aforesaid *plate batter* **OM**
236.10 Mrs.] Mrs **MS**
236.11 years;] years, **MS, G, HW**
236.11 marriage,] marriage **MS, HW**
236.11 Stapleford,] Stapleford **MS, HW**
236.12 neighbouring] neighboring **HW**
236.15 intimacy,] intimacy **MS**
236237.4 begat] begot **MS**
237.4 another,] another; **MS**
237.4 dumbfoundered] dumfoundered **HW**
237.9 and,] and **MS, HW**
237.10 story which,] story, which **MS, HW**
237.10 now,] now **MS, HW**
237.10 man,] man **MS, HW**
237.11 surprise,] surprise **MS**
237.14 elsewhere;] elsewhere, **HW**
237.14 labours] labors **HW**
237.14 was, briefly,] was briefly **MS**
237.15 wife's] wifes **MS**
238.1 Annetta’s] Annettas **MS**
238.6 estates;] estates: **MS**
238.9 for ever] forever **HW**
239.1 towards] toward **HW**
239.5 graying] greying **MS, ME**
239.7 and,] and **MS, HW**
239.7 mouth-curves] mouth curves **HW**
239.7 Parliamentary] parliamentary **MS**
239.12 forget!] forget. **MS**
239.13 irony,] irony **MS**

240.1 him] him, **MS**
240.1 himself,] himself **MS**
240.3 Marquis] marquis **MS**
240.3 afterwards] afterward **HW**
240.3 neighbourhood] neighborhood **HW**
240.4 him,] him **MS**
240.4 day,] day **MS**
240.5 study,] study **MS**
240.8 impostor!] impostor. **MS**
240.8 say,] say **HW**
240.9 Marquis's] marquis's **MS**
240.10 ‘Why] Why **MS**
240.13 be!'] be?' **HW**

“The Lady Penelope”

242.9 many mullioned] many-mullioned **MS, L**
242.10 has, moreover,] has moreover **MS**
242.12 park-land] park land **MS, L**
242.13 Drenghards, or Drenkhards] Drenghards or Drenc-hards **MS**] Drenghards, or Drench-ards *hyphenated at line break* **L**
243.1 James,] James **MS, W, ME, CS**
243.4 entrancing,] entrancing **MS**
243.6 Countess] countess **L**
243.9 before-mentioned] before mentioned **L**
243.10 knighthood] knight hood **L**
243.12 calling, on every imaginable excuse,] calling on every imaginable excuse **MS, L**
244.2 attentions,] attentions **MS**
244.3 become,] become **MS**
244.9 disputants,] disputants **MS**
244.11 again;] again: **MS, L**
244.13 reprimand,] reprimand **MS**
244.16 smile—] smile: **MS, L**
245.1 quietly,] quietly; **MS, L**
245.4 friends;] friends, **L**
245.4 embarrassment,] embarrassment— **MS, L**
245.4 realized] realised **L**
245.11 Drenghard,] Drenghard **MS**
245.12 family, though not so noble,] family though not so noble **MS**
246.2 and,] and **MS**
246.4 for,] for **MS**, **L**
246.4 remaining,] remaining **MS, L**
246.6 now] now, **L**
246.7 him,] him **MS, L**
246.7 friends,] friends **MS, L**
246.9 mistaken] mistaken, **L**
246.12 humorous] humourous **MS**
246.13 patience)—'never] patience) 'Never **MS**] patience). 'Never **L**
246.17 morning,] morning **MS**
247.10 wellnigh] well-nigh **MS, L**
247.15 friends] friends, **L**
248.2 third,] third **MS, L**
248.8 again,] again; **MS, L**
248.10 beheld,] beheld **L, MS**
248.10 foot,] foot **L, MS**
248.11 sickroom] sick-room **MS**] sick room **L**
248.12 towers,] towers **MS, W, ME, CS**
248.13 gateway,] gateway **MS**
248.13 Hervy,] Hervy **MS, L**
248.13 surmised,] surmised; **MS**
248.15 said,] said **L, MS**
248.15 deference, **MS**] deference; **MS**
248.15 I walked] I—walked **MS**
248.16 your ladyship’s] your—ladyship’s **MS**
248.16 less; and,] less—and, **MS**

248.17 oh, Penelope, th'st] O Penelope –th'st **MS**] O, Penelope, th'st **L, W, ME, CS**
248.19 heartsick, that's] heart-sick— that's **MS**] heart-sick, that's **L**
249.6 say,'] say!' **MS**
249.7 me, Penelope,] me Penelope, **MS**
249.9 William; you] William—you **MS**
249.10 two,] two **MS**
249.13 But,] But **MS, CS**
250.5 G——] G——! **L**] God, **W, ME, CS**
250.6 lady.] lady *plate batter; CL retains the period* **OM**] lady, **W**
250.8 awhile] a while **CS**
250.10 will,'] will' **MS**
250.16 he.] he **MS**
251.3 him] him, **MS**
251.8 were),] were) **MS**
251.11 high road] high-road **MS**
251.12 now,] now **MS**
251.12 years,] years **MS**
251.13 reward);] reward) **MS**
251.14 death,] death **MS**
252.1 said 'the] said 'The **L**] said, 'The **CS**
252.4 soon,'] soon!' **MS**
252.9 day,] day; **MS**
252.18 himself,] himself: **MS**
253.1 one!'] one.' **MS, L**
253.5 this. . . .] this? . . . *ellipses in original* **MS**
253.6 her,] her; **MS, L**
253.8 visit;] visit, **MS, L**
253.13 and,] and **MS**
253.13 spot,] spot **MS**
253.16 basket-makers] basketmakers **W, ME, CS**
254.2 ¶ On … years. But] On … years. ¶ But
254.6 he; 'but] he. 'But **MS**
254.7 him,] him— **MS**
254.10 rumours,] rumours **MS**
254.11 her,] her **MS**
254.13 husband's] husbands **MS**
254.18 doubt, moreover,] doubt; moreover **MS**; doubt— moreover, **L**
255.2 awhile] a while **L, CS**
255.4 Countess,] Countess **MS**] countess, **L**
255.7 home,] home; **MS**
255.9 alone,] alone. **MS**
255.9 innocent!'] innocent.' **L**
255.12 me. It] me—it **MS**
255.12 much, too] much—too **MS**
255.13 crime!] crime. **MS, L**
255.14 naturally. I] naturally. . . . . I *ellipses in original* **MS**
255.18 on,] on **MS**
255.18 physician who. . . John **MS, W, ME, CS**] physician, who . . . John, **L, F, OM**
255.19 retired,] retired **MS**
256.2 had,] had **MS**
256.8 misfortunes,] misfortunes; **MS**

"The Duchess of Hamptonshire"

258.7 ago,] ago **W, ME, CS**
258.8 incontestibly] incontestably **Li, W, ME, CS**
259.2 beginnings. He] beginnings; he **Li**
259.4 could] could, **Ind**
259.10 elms,] elms **Li, MS**
259.10 southward;] southward: **MS**
259.10 out,] out **MS, Ind**
260.1 of] ot *plate batter* **F** (some copies), **1895, OM**

260.1 Though] ¶ Though **MS, Ind**
260.1 castle,] castle **MS**
260.2 greater] a greater **Li, MS, Ind**
260.2 defence] defense **Ind**
260.3 mansion] mansion, **Li, MS, Ind**
260.3 chessboard] chess-board **Li, MS, Ind**
260.4 ground-plan] ground plan **Li, MS, Ind**
260.8 chimney-tops] chimney tops **Ind**
260.10 castle-windows] castle windows **Li, MS, Ind**
260.11 too curious] too-curious **Li**
260.11 ingeniously-contrived] ingeniously contrived **MS, Ind**
260.12 parish, the] parish—the **Ind**
261.1 neckcloth] neck-cloth **CS**
261.1 gray] grey **ME**
261.3 far-removed] far-removed, **MS, Ind**
261.4 deacon] deacon, **Ind**
261.6 summer] Summer **Ind**
261.9 measured,] measured **MS, Ind**
261.10 solitude;] solitude: **Li, MS**
262.2 house] house, **Li**
262.3 Her] ¶ Her
262.5 manner, and mind,] … mind **Li, MS**] manner and mind **Ind**
262.7 towards] toward **Ind**
262.8 wellnigh] well-nigh **Li, MS, Ind**
262.8 Emmeline,] Emmeline **Ind**
262.12 yards,] yards **MS**
262.12 sun,] sun **Ind**
262.13 picture-gallery] picture gallery **Ind**
262.14 bygone] byegone **MS**
262.16 freely,] freely; **MS**
264.1 it] is *misprint* **Ind**
264.8 man,] man **Ind**
264.10 you] ye **MS, Ind**
264.10 third bell] Third Bell **Ind**
264.11 she would have] she'd ha' **MS, Ind**
264.11 to-night,] to-night **Li, MS, Ind**
265.3 honour] honor **Ind**
265.5 misery, nor] misery. Nor **MS, Ind**
265.6 heart-sickness] heart sickness **Li, MS, Ind**
265.9 stupid] stupid, **Ind**
265.10 church-pew,] church pew, **Li, Ind**] church pew **MS**
266.3 on] on, **Ind**
266.5 nor] or **MS, Ind**
266.8 dark] dark, **Ind**
266.10 gravelled] graveled **Ind**
266.10 drive] drive, **MS, Ind**
267.2 castle-clock] castle clock **Li, MS, Ind**
267.3 dewdrops] dew-drops **Li**
267.5 me!'] me,' **Li, MS, Ind**
268.1 'My] My **MS**
268.3 anything] anything, **Ind**
268.4 said] said, **Ind**
268.5 'Yes, yes—or] 'Yes—yes—or **MS**] 'Yes, yes; or **Ind**
268.5 way!] way. **Li, MS, Ind**
268.6 me—you] me. You **Ind**
268.6 whilst] while **MS, Ind**
268.7 this.] this! **MS**
268.7 unmolested; but] unmolested. But **MS, Ind**
268.7 me,] me; **MS, Ind**
269.3 around,] around **MS, Ind**
269.3 said,] said **MS**
269.4 done,] done **Ind**
269.5 added,] added **MS, Ind**
269.6 irony,] irony. **MS**] irony: **Ind**
269.6 suspicion,] suspicion **MS**
269.10 'Can] C an **Li**
269.14 *cannot*] cannot **Li, MS, Ind**
270.1 wrong,] wrong **MS**
270.1 same.'] same. *omitted* **MS**
270.4 me,] me **MS**
270.4 general,] general **Li**
270.4 know,] know; **Ind**
270.5 instance,] instance **MS, Ind**
270.8 Oh,] Oh! **Ind**] O, **W, ME, CS**
270.9 is—] is, **Ind**
270.10 endurance—] endurance! **Ind**
270.11 me!'] me.'
270.12 I then] I, then, **Ind**

270.12 refused?—Oh,] refused—Oh, **Li**] refused—oh, **MS**] refused? Oh! **Ind**] refused?—O, **W, ME, CS**
270.13 it indeed] it, indeed, **Ind**
270.13 me,] me; **Ind**
271.3 Good-bye,] Goodbye— **MS, Ind**
271.4 shrubbery,] shrubbery **Ind**
271.5 soft,] soft **MS**
271.6 hardness] hardness, **Ind**
271.7 morning,] morning **Li, MS**
271.7 passenger-ship] passenger ship **Li, MS, Ind**
271.7 *Western Glory*.] 'Western Glory.'
271.8 endeavoured] endeavored **Ind**
271.10 trustfulness,] trustfulness **Ind**
271.11 success,] success; **MS**
272.3 been] been, **MS**
272.5 minutes'] minutes **MS, Ind**
272.8 birth,] birth **Ind**
272.8 funeral—the] funeral, the **MS**
272.10 Providence] Providence, **MS**
272.13 occupation] occupation, **Li**
273.2 introductions,] introductions **Li, MS**
273.4-5 Professor … oratory] Professor of Rhetoric and Oratory **Li, MS**] professor of rhetoric and oratory **Ind**
273.7 winter] Winter **Ind**
273.8 summer] Summer **Ind**
273.12 it. In] it; in **Li**
273.15 pupils] pupils, **Li, MS**
273.16 him;] him, **Li**
274.4 wellnigh] well-nigh **MS, Ind, ME**
274.6 day,] day **Li, MS**
274.6 newspaper,] newspaper **MS**
274.16 rhetorical] rehetorical *misspelling* **MS**
275.1 years?] years; **Li, MS, Ind**
275.5 but,] but **MS**
275.6 day:] day, **Li, MS**
275.9 favour] favor **Ind**
275.11 winter] Winter **Ind**
275.13 taking,] taking **Li, MS**
275.14 night,] night **Li, MS**
275.15 well-known] well known **Ind**
275.16 country-people,] country people **Li**] country people, **MS, Ind**
276.2 recognition,] recognition **MS**
276.5 does not] doesn't **Li**
276.15 Liberty Hall] Liberty-Hall **MS**
276.18 neighbour] neighbor **Ind**
277.1 neighbour] neighbor **Ind**
277.1 Alwyn] Alywn *misprint* **Ind**
277.4 Ah, to] Ah—to **Li, MS**
277.4 sure!] sure, **Li, MS**
277.4 Alwyn,] Alwyn **Li, MS, Ind**
277.4 ease.] ease; **Li**
277.5 waited. A] waited; a **Li**
277.5 farther] further **Li, MS, Ind, W, ME, CS**
277.7 Alwyn,] Alwyn **MS**] Alywn, *misprint* **Ind**
277.10 another?'] another—?' **MS**
277.11 No; there] No—there **MS**
277.13 mouth, he] mouth—he **MS**] mouth; he **Ind**
277.13 farther] further **MS, Ind**
278.1 neighbour] neighbor **Ind**
278.3 mazes] mazes, **Li**
278.4 suffered,] suffered; **Ind**
278.10 did. What] did—what **Li, MS**
278.11 'Yes, she] 'Yes—she **MS**
278.14 afterward] afterwards **Li, MS**
279.3 him;] him, **Li, MS**
279.3 Ay,] Aye **MS**] ¶ 'Aye **Li**
279.6 spies;] spies, **Li**
279.7 shipping-office] shipping office **Ind**
279.8 *Western Glory*] 'Western Glory' **Ind**
279.9 sailed] sailed, **Li**
279.12 But,] But **MS**
279.12 was,] was **MS**
279.14 cold,] cold; **Li, MS, Ind**
280.1 postmarked] post-marked *end-of-line hyphenation in W* **MS, ME**
280.2 *Western Glory*] 'Western Glory' **Ind**
280.6 this] this, **MS, Ind**
280.7 Plymouth,] Plymouth **MS, Ind**

280.8-9 *Western Glory*] ‘Western Glory’ **Ind**
280.9 Plymouth] Plymouth, **Ind**
280.10 curate,’] curate’ **MS**
280.13 well,] well; **MS, Ind**
280.16 there,] there **MS, Ind**
281.1 *Western Glory*] ‘Western Glory’ **Ind**
281.1 Alwyn’s] Alwyns **MS**
281.3 papers] papers, **MS, Ind**
281.4 story were,] story, were **MS, Ind**
281.4 woman] woman, **Ind**
281.5 fictitious] fictitious, **Ind**
281.6 days’] days **MS**
281.8 guess, for] guess; for, **Ind**
281.9 pocket] pocket, **Ind**
281.10 captain] Captain **Ind**
281.10 burial-service] burial service **Li, MS, Ind**
281.13 fine] fine, **Ind**
281.15 delirious.] delirious **MS**
281.16 passengers,] passengers; **Ind**
281.17 learnt] learned **Ind**
282.3 captain] Captain **Ind**
282.5 We therefore] We, therefore, **Ind**
282.8 captain] Captain **Ind**
282.8 matron] matron, **MS, Ind**
282.10 colour] color **Ind**
282.11 for ever] forever **Ind**
282.14 poor] poor, **Ind**
283.1 provided] provided, **Ind**

“The Honourable Laura”

285.7 Christmas Eve] Christmas-eve **HW**
285.9 ground,] ground **S**
285.10 Prospect Hotel,] ‘Prospect Hotel,’ **S**
285.12 possibilities,] possibilities **S**
285.13 capital,] capital **S, LM, HW**
285.16 stood] stood, **LM**
285.16 immovable;] immovable, **S, LM**
285.19 gray] grey **S, LM, ME**
286.2 visitor,] visitor **S**
286.4 expected,] expected **S, LM**
286.5 boy,] boy **S**
286.6 yard,] yard **S, LM**
286.6 unrecognizable] unrecognisable **S, LM**
286.7 rough] rough, **LM**
286.7 hobnailed] hob-nailed **HW**
286.7 boots,] boots **S**
286.7 away,] away **S**
286.8 learned] learnt **S, LM**
286.9 and,] and **S**
286.10 establishment,] establishment **S**
286.10 sand-bag] sand bag **S**
286.11 snowdrift] snow-drift **LM, HW**
286.13 elsewhere, and] elsewhere—and **S**] else-where, and **LM**
286.14 lobby,] lobby **S, LM**
286.14 book—now] book, now **S**
286.16 19th] nineteenth **S, LM**
286.18 darker;] darker, **S**
287.1 white,] white **S**
287.3 expectation,] expectation **S**
287.4 object,] object **S, LM, HW**
287.5 corner,] corner **S, LM, HW**
287.5 hotel-front,] hotel front **S, HW**] hotel front, **LM**
287.7 basket-carriage] basket carriage **S**
287.7-8 persons, … sexes,] persons of different sexes **S**] persons—of different sexes, **LM**
287.8 discerned,] discerned **S**
287.9 reins,] reins **S**
287.10 hostler’s] ostler’s **S, LM**
287.10 stable-man] stableman **S, LM**
287.11 hostler] ostler **S, LM**

287.14 close-shaven,] close-shaven **S**] close shaven, **LM**
287.14 moustache] mustache **HW**
287.14 good,] good **S, LM**
287.15 younger—possibly] younger, possibly **S**
287.17 ¶ The] The **S, LM, HW**
287.20 drawing and] drawing- and **CS**
287.20 coffee-rooms,] coffee rooms **S**] coffee rooms, **LM, HW**
288.2 civilized] civilised **S, LM**
288.3 companion, meanwhile,] companion meanwhile **S, LM**
288.6 upstairs … should] upstairs parlour, usually public, should **S**] up-stairs parlor—usually … **HW**
288.7 and,] and **S**
288.8 desire,] desire **S**
288.8 apartment;] apartment, **S, LM, HW**
288.8 where,] where **S**
288.8 him,] him **S**
288.11 landlord, though] landlord—though **LM**
288.12 conjectures,] conjectures **S, LM, W, ME, CS**
288.14 and,] and **S, LM, HW**
288.14 day,] day **S, LM**
288.15 without,] without **S, LM**
288.16 prognostication,] previous prognostications **S**] ~ prognostications, **LM, HW**
288.17 and,] and **S, LM**
288.17 moon,] moon **S, LM**
288.17 had] had been **S, LM, HW**
288.18 disk] disc **S, LM, HW**
288.18 on. For] on, for **S**
289.1 lately arrived] lately-arrived **S**
289.5 onward] onwards **HW**
289.6 next,] next **S, LM**
289.7 next,] next **S, LM**
289.8 hotel-door] hotel door **S, LM, HW**
289.9 sand-bag] sand bag **S, LM**
289.13 gentleman,] gentleman **S**
289.14 opera-singer] opera singer **S**
289.15 landlord,] landlord **S**
289.16 Prospect Hotel] ‘Prospect Hotel’ **S**
289.18 describe?—the] describe—the **S**
289.19 man] man, **S, LM**
289.19 baritone] barytone **HW**
289.20 hotel;] hotel, **S**
290.1 basket-carriage] basket carriage **S**
290.4 ceremony,] ceremony **S**
290.8 dinner,] dinner **S**
290.10 assumptions!] assumptions **S, LM, HW**
290.11 whole,] whole **S, LM**
290.12 And] And, **LM**
290.12 landlord:] landlord, **S, HW**] landlord— **LM**
290.13 here,] here **S, LM, HW**
290.15 frigidity] frigidity, **LM**
290.16 Ah!] Ah, **S, LM**
290.16 wore;] wore, **LM**
290.17 landlord] landlord, **LM, HW**
290.17 drily] dryly **S, HW**
290.17 biassed] biased **S, LM**
290.17 favour] favor **HW**
290.19 added] added, **LM, HW**
290.19 carelessly,] carelessly; **LM**
291.2 kitchen;] kitchen, **S**
291.3 china-closet,] china closet **S**] china closet, **HW**] china-closet **CS**
291.3 again,] again **S, LM**
291.5 sure;] sure, **S**
291.5 cannot] can not **HW**
291.6 explain),] explain) **S**
291.7 landlord. And] landlord, and **S**
291.7 way,] way **S**
291.8 cloak,] cloak **S, LM**
291.9 clothes-horse] clothes horse **S**
291.9 exclaiming:] exclaiming, **S, LM**
291.9 hers.] hers! **S, LM**
291.9 track.] track! **LM**
291.10 nephew] nephew, **LM, HW**
291.12 once,] once! **LM**
291.14 hundred plated] hundred-plated **S, LM**
291.18 man,] man **S**

291.20 Nephew] nephew **LM**
291.20 former,] former **S**
291.20 step—] step, **S, LM**
291.21 announced,] announced **S**
291.22 window,] window **S**
291.22 thing!] thing. **S, LM, HW**
292.1 unannounced.' And] unannounced,' and **S**
292.3 cannot] can not **HW**
292.3 pursuit!] pursuit, **S, LM, HW**
292.4 gentleman,] gentleman **S**
292.5 to-night,] to-night **S**
292.8 once,] once **S**
292.10 opened,] opened **S, W, ME, CS**
292.10 room] room, **LM**
292.12 scrap-book] scrap book **S**
292.13 neighbourhood] neighborhood **HW**
292.14 described,] described **S**
292.15 entered,] entered **S, LM, W**
292.15 paler,] paler **S**
292.16 opera-singer] opera singer **S**
292.16 civility,] civility **S**
292.18 gentleman] gentleman, **LM, HW**
293.1 London-English] London English **HW**
293.2 having, in fact,] having in fact **S**
293.3 to-morrow.] to-morrow! **LM**
293.5 to-morrow,] to-morrow **S**
293.5 experience—child-like] experience, childlike **S**] experience—childlike **LM**
293.6 virtue—whom] virtue, whom **S**
293.6 arts,] arts **S, LM**
293.8 dawn——] dawn. **S, LM**
293.9 gray] grey **LM**
293.9 hairs——] hairs! **S, LM**
293.12 her] her, **LM**
293.12 arrived,] arrived **S, LM**
293.13 all,] all **S**
293.13 you,] you **S**
293.15 who,] who **S**
293.15 morning,] morning **S**
293.15 promptitude] promptitude, **S, LM**
293.15 journey,] journey **S**
293.16 things;] things, **LM**
293.17 once.] once! **S, LM**
293.18 go!] go. **HW**
294.1 daresay] dare say **HW**
294.1 drily] dryly **S, HW**
294.2 along,] along **S**
294.3 silent,] silent **S**
294.4 calm,] calm **S**
294.8 return!] return, **S, HW**
294.9 you.] you! **LM**
294.10 to!] to. **S, HW**
294.11 say: return] say. Return **S, LM**
294.11 cousin] Cousin **CS**
294.13 once,] once **S, LM**
294.14 not!] not. **S, LM, HW**
294.15 Now] Now, **LM**
294.16 restless,] restless **S, LM**
294.16 speak,] speak **S**] speak; **LM**
295.1 madam!] madam, **S, LM, HW**
295.2 ado,] ado **S, LM**
295.2 downstairs] down stairs **HW**
295.3 twist,] twist **S**
295.4 this!] this, **S**
295.4 said] said, **LM, HW**
295.6 say!] say. **HW**
295.7 said mildly:] said mildly, **S**] said, mildly, **LM**] said, mildly: **HW**
295.8 enough,] enough **S**
295.9 uncle,] uncle **S**
295.11 once,] once **S**
295.11 afterward] afterwards **S, LM**
295.11 quickly—] quickly, **LM**] quickly; **S**
295.12 toward] towards **S, LM**
295.14 demeanour] demeanor **HW**
295.15 longer!] longer. **S, LM, HW**
295.16 way;] way, **S**
295.17 Come,] Come **S**
295.17 dear.] dear! **S, LM**
295.18 right!] right, **S, LM, HW**
295.20 husband.] husband! **S, LM**
296.3 wife.] wife! **S, LM**
296.5 me,] me **S, LM**
296.6 prohibition,] prohibition **S, LM**
296.6 that,] that **S**
296.7 quickly,] quickly **S**
296.8 time;] time **S**] time, **LM, HW**

296.9 me,] me **S**
296.11 cried:] cried, **S, LM**
296.12 Heaven] heaven **S, LM**
296.13 house] house, **LM**
296.19 in! And] in—and **S, LM**] in; and **HW**
297.1 Well! well! well!] Well, well, well! **S, LM**
297.4 daughter?] daughter. **LM**
297.4 Heavens] heavens **S, LM, HW**
297.4 further] farther **HW**
297.5 learn!] learn? **S**
297.6 James] James, **HW**
297.7 done,] done **S**
297.11 the 29th of September] September 29 **S**] the twenty-ninth of September **LM**
297.13 So,] So **S, LM**
297.14 her,] her **S**
297.16 affair!] affair. **S, LM, HW, W, ME, CS**
297.18 him;] him, **S, LM, HW**
297.19 this,] this **S**
298.2 and,] and **S**
298.2 aspect,] aspect **S**
298.3 and,] and **S, LM, HW**
298.4 shelter,] shelter **S**
298.4 bedroom,] bedroom **S**
298.6 other,] other **S**
298.7 opera-singer] opera singer **S, LM**
298.7 did,] did— **S, LM**
298.8 fellow,] fellow **S**
298.8 toward you,] towards you **S**] towards you, **LM**
298.9 babe?] babe. **LM**
298.10 Oh] O **W, ME, CS**
298.10 yes, … ignorant;] yes—you were quite ignorant— **S, LM**
298.10 readily,] readily! **LM**
298.11 Heaven] heaven **S**
298.12 Recitativo] Recitative **S, LM, HW**
298.12 excellent,] excellent **S**
298.13 age,] age **S**
298.13 Preposterous!] Preposterous. **S, LM, HW**
298.14 pit-stalls] pit stalls **S, LM, HW**
298.15 person!] person, **HW**
298.16 baritone,] baritone **S**] barytone, **HW**
298.19 bleeding,] bleeding **S**
298.19 insult,] insult **S**
298.19 prepared.' And] prepared, and **S**
300299.1 baritone] barytone **HW**
299.1 surprise] surprise, **LM, HW**
299.2 well,] well— **LM**
299.2 will,] will; **LM**
299.3 husband,] husband **S, LM**
299.3 parade,] parade— **S, LM**
299.4 seconds?] seconds! **LM**
299.5 signor] Signor **CS**
299.6 well?' Cousin] well,' cousin **LM**
299.6 on,] on **S**
299.8 space,] space— **S, LM**
299.9 moonlight;] moonlight— **LM**
299.11 up,] up— **S, LM**
299.13 start;] start— **S, LM**] start: **HW**
299.13 over] over, **HW**
299.16 Yes;] Yes— **S, LM**
299.16 she——] she. **S**
299.17 Oh] O **W**
299.18 '——We] 'We **S, LM, HW**
299.18 by and by] by-and-by **HW**
299.18 two;] two— **S**
299.19 door,] door **S, LM**
299.20 now;] now, **S**
300.1 inn-people] inn people **S, LM, HW**
300.1 out;] out— **S, LM**
300.2 out,] out **S, LM**
300.7 downstairs] down stairs **HW**
300.7 hour,] hour **S**
300.8 again,] again **S**
300.11 wheelmarks] wheel-marks **S, LM, HW**
300.13 way,] way **S**
300.13 baritone] barytone **HW**
300.14 companion,] companion **S**
300.15 waterfall] water-fall **HW**
300.17 gray,] grey **S, LM**
300.19 downward] downwards **S, LM**
300.20 small,] small **S**

301.1 spirts] spurts **S, LM**
301.5 him,] him; **LM**
301.6 handrail] hand-rail **HW**
301.6 toward] towards **S, LM**
301.6 impulse,] impulse **S, LM**
301.8 shape,] shape **S, LM**
301.8 downward] downwards **S, LM**
301.8 farther and … toward] further and further towards **S**] farther and farther towards **LM**] further and further toward **W, ME, CS**
301.12 waterfall] water-fall **HW**
301.13 minutes,] minutes; **LM**
301.13 turning,] turning **S, LM**
301.15 ten,] ten **S**
301.15 landlord,] landlord **S, LM**
301.16 hatchway—] hatchway, **S, LM**] hatchway: **HW**
301.18 ordered,] ordered **S**
301.18 cannot] can not **HW**
301.18 it,] it **S**
301.18 added] added, **LM, HW**
301.18 gaiety] gayety **HW**
301.18 The] the **S**
302.2 way!] way, **S, LM, HW**
302.3 sir!] sir. **S, LM, HW**
302.4 upstairs] up stairs **HW**
302.6 weeping,] weeping **S**
302.7 it?—where] it? Where **S**] it—where **LM**
302.7 said] said, **LM, HW**
302.10 more!] more. **S, LM**
302.12 But,] But **LM**
302.15 hours,] hours **S**
302.18 morning;] morning, **S**
303.1 said] said, **LM, HW**
303.4 way,] way **S, LM, W**
303.5 is?] is, **S, HW**
303.5 baritone] barytone **HW**
303.7 ‘That] That *misprint* **LM**
303.7 door] doer *misprint* **LM**
303.8 Of course, of] Of course—of **S, LM**
303.9 gate] gate, **CS**
303.10 was,] was **S**
303.10 up,] up **S**
303.11 gatekeeper] gate-keeper **HW**
303.12 God] God, **LM**
303.14 toward] towards **S, LM**
303.15 fast,] fast **S, LM, HW**
303.15 way] way, **LM**
303.16 and,] and **S**
303.17 huge and cry] hue-and-cry **LM, HW**
303.18 Signor] signor **S**] Signor, **LM**
303.19 toward] towards **S, LM**
303.19 moments,] moments **S,** *plate batter* **OM**
303.19 till,] till **S, LM, HW**
303.19 gatekeeper] gatekeeper, **S**
303.21 white silence] shadows of the trees **S, LM, HW**
304.1 before,] before **S, LM**
304.2 turnpike;] turnpike, **S**
304.3 farther] further **S, HW, W**] further, **LM**
304.6 it,] it; **LM**
304.6 them] them, **LM, HW**
304.8 hill,] hill **S**
304.10 turnpike,] turnpike **S**
304.12 said] said, **LM, HW**
304.14 Oh] Oh, **LM**] O **W, ME, CS**
304.16 rein,] rein **S**
304.18 answered] answered, **HW**
304.18 eagerly:] eagerly, **S, LM**
304.18 ridge,] ridge **S, LM**
304.19 favourable] favorable **HW**
304.19 minutes’] minutes **S**
305.1 direction,] direction **S, LM**
305.4 voice;] voice, **S, HW**
305.5 precaution,] precaution **S**
305.8 phaeton,] phaeton **S**
305.8 and] and, **LM**
305.9 side,] side **S**
305.9 hill, till,] hill, till **S**] hill till, **LM**
305.10 it,] it **S**
305.12 mass,] mass **S**
305.13 boughs,] boughs **S**] bows, **HW**
305.14 length,] length **LM**
305.15 find her,] find her **S**
305.15 so,] so **S, W, ME, CS**
305.18 near,] near **S**

305.18 wrapped] wrapt **LM**
305.18 darkness,] darkness **S, LM**
305.19 expected,] expected **S**
306.1 reappearance] re-appearance **HW**
306.1 baritone] barytone **HW**
306.1 pony-carriage] pony carriage **S, LM**
306.5 him!] him. **HW**
306.5 door,] door **S, LM**
306.5-6 if … dead.] 'if … dead?' **LM**
306.7 miss] Miss **LM**
306.7 labourer] laborer **HW**
306.7 eyeing] eying **HW**
306.10 afterward] afterwards **S, LM**
306.12 house,] house; **LM**
306.12 reserve] reserve, **LM**
306.13 wife,] wife **S**
306.14 arrived,] arrived **S, LM**
306.14 learned] learnt **LM, W, ME, CS**
306.19 recognized] recognised **S, LM**
307.2 remarks; he] remarks. He **LM**
307.4 favoured] favored **HM**
307.4 recovery,] recovery **S**
307.7 judged,] judged **S**
307.7 and] and, **LM**
307.8 missing,] missing **S**
307.8 tired;] tired, **S**
307.13 recovery,] recovery **S, LM, HW, W, ME, CS**
307.17 draughts,] draughts **S, LM, HW**
307.18 thankfulness,] thankfulness **S**
308.2 emotion. 'How] emotion, 'how **S**
308.2 cruel.] cruel! **S, LM**
308.4 James!] James. **S, HW**
308.5 Oh] Oh, **LM**] O **W, ME, CS**
308.7 tears,] tears **S**
308.10 altogether,] altogether **S**
308.11 injuries,] injuries **S**
308.12 little] little, **S**
308.12 any] any, **S**
308.15 she,] she **S, LM**
308.16 wife,] wife **S, LM**
308.16 husband,] husband **S**
308.16 husband,] husband **S, LM**
308.16 couple,] couple **S, LM**
308.18 who] who, **LM**
308.19 possibly] possibly, **LM**
308.19 mind,] mind **S**
308.19 couch,] couch **S**
309.3 him,] him **S, LM**
309.6 said,] said **S**
309.7 characterized] characterised **S, LM**
309.7 considered,] considered **S, LM**
309.11 breakfast,] breakfast **S**
309.11 added] added, **LM, HW**
309.13 No,] No; **S**
309.14 her,] her **S**
309.16 question,] question **S**
309.16 face,] face **S**
309.18 Yes,] Yes; **S, LM**
309.21 O] Oh **S**] Oh, **LM, HW**
310.1 cannot] can not **HW**
310.1 you;] you— **S, LM**; you: **HW**
310.1 comfort,] comfort **S**
310.2 out,] out **S**
310.3 asked] asked, **LM, HW**
310.6 you,] you **S**
310.10 trouble,] trouble **S, W, ME, CS**
310.11 business-matters] business matters **S, LM, W, ME, CS**
310.12 came;] came, **S**
310.13 directions,] directions **S**
310.13 other,] other **HW**
310.13 for ever] forever **HW**
310.16 enclosed] inclosed **HW**
310.16 it] it, **S, LM, HW**
310.18 moments] moments, **LM**
310.18 added,] added **S**
310.19 him . . .] him! . . . . **LM**
310.21 said coldly.] said, coldly, **LM**] said, coldly. **HW**
310.21 Uncle!—Yes] Uncle! Yes **S**
310.22 you, and] you and **S, LM**
311.1 asunder,] asunder **S, LM**
311.2 journey,] journey **S**
311.4 other,] other **S, LM, HW**
311.4 reconciled] reconciled, **S, LM, HW**
311.6 afterward,] afterwards **S**] afterwards, **LM**
311.9 now,] now **S**

311.10 cannot] can not **HW**
311.15 downstairs] down stairs **HW**
212.1 it,] it **S, LM**
311.1 wood, the] wood the **S, LM**
311.2 hers. She] hers; she **LM**
311.3 ensure] insure **HW**
311.8 hoping,] hoping **S**
311.9 measure] measure, **LM**
311.10 wilfulness] willfulness **HW**
311.10 her,] her— **S, LM**
311.11 was perhaps] was, perhaps, **S**
311.13 master,] master **S**
311.15 went,] went **S**
311.17 favour] favor **HW**
311.17 land;] land, **S**
311.19 remarriage] re-marriage **LM**
311.20 ascertained; at] ascertained. At **S**
313.1 loneliness,] loneliness **S**
313.1 life] life, **LM, HW**
313.1 apace,] apace **S**
313.3 cold,] cold; **LM**
313.4 turnpike-road] turnpike road **S**
313.8 farther] further **S, LM, HW, W, ME, CS**
313.9 way,] way **S**
313.11 sight,] sight **S, LM, W**
313.12 onward] onwards **S, LM**
313.14 this] this, **LM**
313.15 which] which, **LM**
313.15 carriage] carriage, **LM**
313.16 wayfarer] wayfarer, **LM**
313.17 quarter,] quarter **S, LM**
313.21 strangers,] strangers **S**
314.2 entered] entered, **LM**
314.3 asked,] asked **S**
314.5 gentleman,] gentleman **S**
314.7 abroad,] abroad **S**
314.9 absence?] absence. **S**
314.10 No,] No **S, LM**
314.11 short,] short **S**
314.13 detailed,] detailed **S**
314.15 learned] learnt **LM**
314.16 dry;] dry, **S**
314.16 and] and, **LM**
314.17 kindness,] kindness **S**
314.19 man-servant] man servant **S**
315.1 name,] name **S**
315.1 tell The] tell the **CS**
315.2 ago,] ago **S, LM**
315.2 accident,] accident **S, LM**
315.3 her?] her. **LM**
315.4 retreated,] retreated **S**
315.5 drawing-room,] drawing room **S**
315.7 him,] him **S**
315.9 neighbouring] neighboring **HW**
315.11 The] the **CS**
315.11 Northbrook's] Nerthbrook's *misprint* **LM**
315.11 long-absent] long absent **LM**
315.17 twelve months] twelvemonths **LM**
315.17 predecessors,] predecessors **S**
315.18 dwindled] dwindling **S, LM**

APPENDIX B: EDITORIAL EMENDATIONS

"The First Countess of Wessex"

4.17 as a **HM, CL, OM, W, ME**] a sa **F**] *misprint*
39.17 wouldn't——' **CL, OM, W, ME**] not in **HM**] wouldn't—— **F**] *misprint*

"Squire Petrick's Lady"

2.10 though **MS, HW, W**] *not in* **G**] through **F, OM**] *misprint*
2.15 country-townsman **MS**] *not in* **G**] country townsman **HW, W, ME, CS**] country towns-man *end-of-line hyphenation* **F, CL, OM**] *The manuscript reading, "country-townsman," is consistent with Hardy's most frequent usage and the first edition punctuation of the word elsewhere. The hyphenation was evidently moved in the first edition because the word "townsman" was broken at the end of the line.*

"The Lady Penelope"

11.13 physician who had attended the late Sir John **MS, W, ME, CS**] physician, who had attended the late Sir John, **L, F, CL, OM**] *The added commas imply that this physician is the same one who attended Penelope, although the story clearly states that he retired to London before the townspeople "breathed . . . suspicion of foul play." In the manuscript, there is a marking indicating a new compositor's take at the beginning of this paragraph, meaning the compositor would have made the punctuation change without knowing of Penelope's birth and illness described on the previous page.*

APPENDIX C: END-OF-LINE HYPHENATIONS IN THE COPY TEXT

"The First Countess of Wessex"

170.9	Blake-more
170.18	bed-chamber
177.10	clean-shaven
177.17	black-smith's
190.22	high-way
192.13	break-fast
194.20	with-hold
196.2	riding-coat
203.12	lodge-gate
204.3	bride-groom
207.20	to-night
209.9	to-night
211.9	them-selves
212.6	small-pox

"Squire Petrick's Lady"

226.4	towns-man

"The Lady Penelope"

246.3	widow-hood
248.13	gate-way
252.2	like-wise

"The Duchess of Hamptonshire"

260.6	house-maids
265.6	bride-groom

274.9 over-hauling
277.3 birth-day

“The Honourable Laura”

286.19 land-lord
297.20 candle-sticks
304.9 over-hearing
311.15 down-stairs
313.3 out-skirts
313.8 coach-man

APPENDIX D: LENGTHY REVISIONS FROM "THE FIRST COUNTESS OF WESSEX" IN *HARPER'S NEW MONTHLY MAGAZINE*

204.3-205.7 were … where he] had recently arrived.

Suddenly his anxious eye caught an object to the left which made his pulse stand still. He moved his horse round in that direction. It was a ladder, stretching from beneath the trees at the east angle, which there came close to the house, up to a first-floor window, which he recognized as one of those giving light to Mistress Betty's apartments. Tupcombe dismounted, left the horse, which stood willingly enough without tying, and walked a little nearer: yes, it was Betty's chamber. He knew every room in the house quite well.

On one of the lower rungs of the ladder hung a great-coat. Great-coats were much alike in those days, but surely this was the one he had seen the day before in Reynard's room at the inn.

A suspicion crossed Tupcombe's mind that Betty's mother, knowing of course of the girl's averseness to the projected meeting, might have arranged this surprise for her, as for one who, if not captured unawares, could not be captured at all.

To assure himself of the fact, Tupcombe crept up the ladder, step by step, till he had reached the window. He found that it was one of the garden ladders, which usually hung against a wall hard by. The window curtains were drawn, but the casement was not quite closed, and within he could hear a sobbing, interspersed with masculine whispers.

Tupcombe's suspicion strengthened to a certainty. He descended in a passion of indignation, which was almost despair when he thought of the Squire, and was the more intense, after the hopefulness of his journey. The device of getting Betty to her father was utterly frustrated. Accounts differ as to the precise details of Tupcombe's procedure during the next few minutes; but it is believed that, in a spirit of retaliation for what seemed to be a cruel joke upon poor Betty, Tupcombe lifted the foot of the ladder and placed it on the horizontal bough of a neighboring arbutus-tree, in such a manner that, while appearing at the upper end the same as before, at the first hasty step thereon the ladder would slide and fall, without leaving a discoverable sign that its descent had been other than accidental. That Reynard meant to come forth by the same route, and so play the Romeo throughout to this recalcitrant Juliet, was to be inferred from the temporary deposition of the great-coat.

'Oh, that I'd been sooner!' said Tupcombe, as he remounted and went round to a door at the other side of the house; 'but that will trick en a bit.' He rang as if he had just arrived, and **HM**

205.14 ¶ It … that,] He had done his utmost, and was for leaving results in the hands of fate.

He passed around the house at the western extremity—the end opposite to that of Betty's quarters—and turned from the curve into the straight drive. He had not gone many steps when he heard a loud crash behind him at the east end. But he kept on his way without turning his head, in the exalted mood of a Marian bishop who should have ordered the firing of a Smithfield pile.

Meanwhile Mrs. Dornell had read the summons brought by Tupcombe, and prepared instantly to set out for Falls-Park, notwithstanding her expectation of her son-in-law's arrival every minute. If he had come she knew nothing of it, having simply told Reynard that his means of access to Betty's entrenchment must be left to his own ingenuity. The oral message to Betty, which had been delivered to Mrs. Dornell for transmission to the girl at her pleasure, she withheld for a few minutes to consider its utility.

But her thoughts on this matter were brought to a stand by a crash and a cry from the direction of Betty's room. In great fright she thought the fall must be that of the girl herself, and yet it seemed a more powerful concussion than any which Betty could cause. She ran to the chamber door; it was bolted as usual, and within she could hear Betty shrieking hysterically to some one as it were out of the window.

The servants who happened to be at hand descended, and ran round to the east front with a lantern, Mrs. Dornell coming up in their rear as soon as she could. On the lawn, before Betty's window, lay one of the house ladders; upon it the motionless body of a man.

'He is dying,' said the house-steward, who had arrived before her. 'His neck is broken.'

'Who is it?' said a footman.

They turned the lantern light upon his face. 'God! it is no house-breaker. 'Tis young Mr. Phelipson of Elm-Cranlynch! What could he be doing here?'

As if in answer to his name, Phelipson opened his eyes—gasped—closed them. Then there was a contraction, an extension of his limbs, and he lay still.

'I think it is all over with him,' said the steward. 'What could he be doing here?'

'Climmen up to see her through the winder, perhaps,' suggested the fourth house-maid. 'Ah, nobody would leave level ground to look at I!'

There was one who knew. Leaving the group with the dead or dying man, and sending a footman for the Evershead surgeon, Mrs. Dornell called the house-steward, and with a ghastly mien bade him follow her to the house. They ascended the great staircase, and hastened on to Betty's room. The door was bolted as before.

'Burst it open,' said Mrs. Dornell.

The joinery of the Court was so massively constructed that this order was by no means easy to execute, and it was not till he had fetched one of the heavy bars which lay across the andirons in the hall fireplace, to keep the burning logs from rolling out upon the floor, that the house-steward could make any impression. It flew open at last, and Mrs. Dornell entered, directing her companion to wait without.

Betty lay upon the floor immediately inside the window, in a dead swoon; in her long white night-gown she looked I like a corpse. All was now clear to her mother, except, of course, the cause of the accident. Before going near her daughter she quickly pushed to the door behind her, put the room in order, and gently closed the window, which was a little open, though this had been unobserved from below. She then wrapped a dressing-gown round Betty, called in the house-steward, and told him that her daughter had seemingly run to the window and fainted at sight of the accident outside.

Before they had brought her to her senses Mrs. Dornell whispered: 'Don't tell her that the man is dead. It might be dangerous.'

Even if the steward suspected the whole truth, Mrs. Dornell hoped that she could trust him to conceal it, and it was with this view of letting none of the women of the house into the secret that she had kept the old steward to assist her instead of sending for Betty's maid.

The unhappy Betty's swoon was more obstinate than her mother had anticipated; and when she became conscious, and was lying in the bed, she seemed to be in a state of great pain and misery. But she uttered not a single incoherent word, though her mother momentarily expected her to say, 'Where is he?' or to ask if Phelipson was hurt, if not to betray herself in some way still more irretrievably. Even when her mother was left alone with her Betty made no inquiry, concealing the anxiety she must have felt as to the condition of her lover with a stoicism which won Mrs. Dornell's admiration. In about half an hour Betty seemed to sleep, and her mother left the room.

The instant that she was gone, Betty started up in bed, looked around her like a hunted animal to see that nobody else was present, then sprang out and flew to the window, where, lifting the curtains, she held her breath while she stared into the gloom. She could see and hear nothing, the body of her lover having been carried away some time before. Hoping that he bad somehow escaped without serious injury, and not guessing how far the secret was known, she returned to her bed, resolutely adhering to her determination to ask no questions.

Phelipson had been conveyed to the church, whose position was close to the mansion, its porch being in fact nearer to the spot of the accident than the door of the house. Mrs. Dornell had whispered this order to her servants, though the surgeon murmured at it when he came and said that the young man should hare been taken in-doors. However, as life proved to be quite extinct, it really made no difference to young Phelipson.

In the mean time the carriage was ordered and brought to the door, and Mrs. Dornell took her seat in it to obey the summons to Falls-Park, though she had no suspicion how serious her husbands malady had lately become. That

Betty should accompany her was impossible, and having left a message to be delivered to the girl in the morning, explaining the cause of her absence, Mrs. Dornell sped on her journey, only too glad to get away from the scene.

The very moment which witnessed her departure saw Tupcombe, who had ridden several miles on his way back, **HM**

216.4-10 Betty … retained.] In twelve months her recent infatuation might be as distasteful to her mind as it was now to his own. How would it matter what the old Eve had been, if the new Eve's mind veered in a direction favorable to him?

While Stephen Reynard was making the best of a bad matter in London and elsewhere, Betty's mother, his staunch friend, was doing all that she could do at King's-Hintock to patch up the affair. None of the servants seemed ever to have discovered that young Phelipson had been admitted by Betty; they concluded—naturally, indeed—that her admirer, after trying to attract her attention on the ground, had seen the ladder lying near, and in a freak put it against her window to climb and speak with her. The passionate intrigue had been carried on with a caution which Betty must have initiated as an art acquired from her mother, for it was neither in her father's nature nor in that of her lover. Moreover, Mrs. Dornell had reason to think that the night on which the rash young fellow had lost his life was not the only occasion of his surreptitiously visiting King's-Hintock Court. **HM**

219.14-221.14 were willing … He] thought it would be safe for him to repeat the experiment which had failed so egregiously at the former date. He wrote from London, expressing a hope to have a little surprise in store for Betty when she should give him ever such a tiny hint that she would not object to his paying them a visit.

Her mother waited till she thought the time was come for the experiment, and then suggested to him to write and ask Betty, which he promptly did. The secret he had to communicate to her was that the King had been graciously pleased to inform him privately, through a relative, that he was about to offer him a Barony. Would she like the title to be Ivell? Moreover, he had reason for knowing that in a few years the dignity would be raised to that of an Earl, for which he thought the title of Wessex would be eminently suitable, considering the position of much of their property. As Lady Ivell, therefore, and future Countess of Wessex, he begged to offer her his heart this third time.

He did not add, as he might have added, how greatly the consideration of the enormous estates at King's-Hintock and elsewhere which Betty would inherit, and her children after her, had conduced to this desirable honor.

What could a poor girl do? Whether the impending titles had really any effect upon Betty's decision cannot be stated, for she was one of those close characters who never let their minds be known upon anything. That such honor was absolutely unexpected by her from such a quarter is, however, certain. Her mother dandled the title pretty frequently upon her tongue, and, in brief, Betty ultimately agreed to receive a visit from her considerate husband.

She awaited his arrival quietly, resignedly. She could not deny, in the face of her mother's pleadings, that Reynard had shown her kindness, forbearance, even magnanimity; had forgiven her for an offence which he might with some reason have denounced as unforgivable, however cruel her position had been in view of herself as an entrapped child. In due time he **HM**