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ROBERT SPOO

*EDITING H.D.'S ASPHODEL:
SELECTED EMENDATIONS AND NOTES*

The following table is offered as a supplement to the "Note on the Text" published in *Asphodel*, ed. Robert Spoo (Durham, NC: Duke University Press, 1992). In that note I describe the textual challenges and varieties of error contained in H.D.'s typescript of *Asphodel* (housed among the H.D. Papers at the Beinecke Library, Yale University) and articulate the editorial principles I developed to meet those challenges and to produce a clear reading text that would be faithful to H.D.'s intentions, insofar as they might be inferred from archival materials. The present list should be read in conjunction with that note. Included here are many—though for reasons of space by no means all—significant editorial decisions regarding H.D.'s typescript (the sole surviving typescript of *Asphodel*—albeit a carbon copy—and therefore the copy-text for my edition).

Commonly misspelled English and foreign words, misused accents, misattributed or omitted quotation marks, and other errors typically found in H.D.'s typescripts are not recorded here unless they have some special claim to the critic's attention. I have, however, included misspellings that are particularly characteristic, expressive, or unusual, and have given some emphasis to comma and hyphen usage, as H.D.'s unorthodox punctuation is coming to be regarded as a feature of her *écriture féminine*. This list seeks to be representative, not exhaustive, so that a given element may occur several times in the typescript but is reported here only once, in its first occurrence. A *complete* table of emendations, running to nearly 60 typed pages and more than 800 entries, has been placed on file at the Beinecke Library and at the Department of Special Collections in the University of Tulsa's McFarlin Library. Interested scholars may obtain their own copy by writing to me at the Department of English, University of Tulsa.

Page and line numbers refer to the Duke UP edition. The left-hand column contains the textual element as it appears

in H.D.'s typescript, the right-hand column the same element as emended in the Duke UP text. In order to keep this table uncluttered and readable, I have not included page and line numbers for H.D.'s typescript, but I believe that anyone working with that document and triangulating it with the Duke UP edition and this list will be able to locate textual details readily, especially as the Duke UP edition follows the typescript's paragraphing exactly. Throughout this table, the notation "TS" indicates H.D.'s typescript. Frequently I include explanations of editorial decisions or brief annotations of H.D.'s text in brackets after the relevant textual items. When citing a published work by H.D. as part of an annotation, I give full bibliographic details the first time and title and page number only in subsequent citations.

Textual editing is both more and less than a science. Relying on informed instinct, taste and conjecture as much as on policy and erudition, the editor participates intimately in the author's creative process, rekindling that process and extending it into the present. In practice, the activities of author and editor cannot be neatly separated, although they must remain theoretically and heuristically distinct. I hope that this table will serve not only as a partial record of one editor's considered engagement with H.D.'s work but also as a repository of detailed information about her creative praxis. Far from being merely an exercise in detached judgment—although it was partly that—editing *Asphodel* meant collaborating with an author whose intentions, committed decades ago to the typed pages that lay before me and therefore presumably fixed and inert, often seemed as volatile and dynamically emergent as they were stubbornly elusive. As I worked with this novel, my admiration for H.D.'s skill as an architect of thematic and symbolic structures increased almost daily and I experienced a proportionate chastening of my own sense of power and importance as an editor. The more my horizon converged with that of the text (never fusing with it, needless to say), the more I discovered that there was method in what I had first taken to be H.D.'s error or eccentricity. I came to see that "error" in her writings is often a surface effect veiling a profoundly sane and rich play of meaning. As I grew more conversant with her modernism, I realized that my skepticism had been a projection of my ignorance and interpretive timidity. I am still studying to be H.D.'s contemporary.

I believe that H.D. studies can benefit from more of the kind of "hard" scholarship (conscientious textual editing,

annotation, biography, bibliography, chronology) that has provided a foundation for interpreting other modernist figures, such as Pound, Joyce, and Woolf. This is not to denigrate the current critical and theoretical work on H.D., but rather to suggest that that work should interact with and receive support from traditional philological scholarship. I offer this list as an earnest of that latter kind of scholarship, fully aware that textual editing is also a critical and theoretical act, and never more so than when it postures as hard fact. My hope is that this table will be read by critics and theorists; they will find that the slippage of the signifier and undecidability of meaning are present, intriguingly and disturbingly, in that complex act of reader response called textual editing.

With the notable exception of Matthew J. Bruccoli's "Note on the Text" in his edition of *Palimpsest* (Carbondale: Southern Illinois University Press, 1968) and the helpful though less extensive reports by Louis Martz and John Walsh on the texts they edited, there have been no exhaustive accounts of editing H.D. This is partly because H.D.'s publishers—New Directions in particular—have often been silent editors of her works, concealing their role as textual mediators and downplaying the need for scholarly apparatus, regarding themselves—understandably—as disseminators of new works rather than purveyors of problematic documents. But now as her works are being published and reprinted by a variety of houses, including university presses, and are attracting the editorial energies of professional scholars, there is an opportunity for more and fuller accounts of editing H.D. I wish to acknowledge here the fruitful conversations with Susan Friedman, Eileen Gregory, Louis Silverstein, Caroline Zilboorg, and others who helped me to a better understanding of my project and the author I chose to work on. (Readers may also wish to consult Robert Spoo, "H.D.'s Dating of *Asphodel*: A Reassessment," *H.D. Newsletter* 4, No. 2 (1991): 31-40.)

Title: The thin cardboard covering sheet and the title page of TS together contain three different titles for *Asphodel*: "Fields of Asphodel," "Asphodel," and "This Side of the Grave." The last mentioned is sharply struck out in H.D.'s pencil, leaving the first two (both of which appear to have been later choices) as options for the editor. I settled on "Asphodel" because it is the version H.D. used most often when referring to the novel in letters and

memoirs, and it is the title that has gained currency in H.D. criticism.

<i>Page</i>	<i>Line</i>	<i>H.D.'s typescript</i>	<i>Duke UP text</i>
3	4 :	Hermoine	Hermione
[The spelling "Hermoine" appears throughout most of TS, though toward the middle of Part II TS changes to "Hermione." Hereafter corrected silently.]			
4	11 :	dot-less	dot-less
[Fr. <i>dot</i> , "dowry." A rare editorial addition of italics for the sake of clarity.]			
7	31 :	Pecher d'Island	Pêcheur d'Islande
[Allusion to Pierre Loti's novel, <i>Pêcheur d'Islande</i> (1886).]			
7	32 :	tam o'shantas	tam o'shanters
10	17 :	baptismal fount	[<i>stet</i>]
[Cf. H.D.'s <i>Narthex</i> (published in <i>The Second American Caravan</i> , eds. Alfred Kreyborg, et al. [New York: Macaulay, 1928]): "sacred founts" (246), "baptismal fountain" (272).]			
10	28 :	Houkashi	Hokusai
10	29 :	Fusijami	Fujiyama
12	25-26 :	art and art and Beauty	[<i>stet</i>]
[Cf. <i>Narthex</i> : "art and art and what is expected of one" (243).]			
13	11 :	George Lowdnes	George Lowndes
[Later in Part I, TS changes to the correct "Lowndes." Some critics have argued that "Lowdnes" may have been intended as a satirical thrust at Ezra Pound, who inspired the portraits of George Lowndes in <i>HER</i> and <i>Asphodel</i> . Textual evidence does not support this conjecture, however. The transposition was probably a typist's error. Hereafter corrected silently.]			
13	17-18 :	Browning says Morris root	Browning says orris root
["Morris root" is struck out in H.D.'s pencil. I have restored what I believe to be an abortive allusion to Browning's "Fra Lippo Lippi," line 351: "As puff on puff of grated orris-root."]			
13	35 :	Neriad	Nereid
14	30 :	sparce	sparse
16	4 :	Mount Blanc	Mont Blanc
17	34 :	etherialized	[<i>stet</i>]
["Etherialized" is an attested variant spelling and appears in several of H.D.'s published works.]			
17	35 :	delf-blue	delft-blue
19	2 :	Corregio	Correggio
20	16-17 :	Fra Angelica	Fra Angelico

21	27-28 :	angelus of Milais	Angelus of Millet
[The famous painting of pious peasants by Jean-François Millet.]			
21	30 :	Cytheria	Cythera
[Allusion to Watteau's <i>Embarking for Cythera</i> in the Louvre, although H.D.'s spelling may be influenced by "Cytherea," an epithet for Aphrodite.]			
21	34 :	la boite	la botte
[Fr. "bunch" (of flowers). H.D.'s <i>Bid Me to Live</i> (Redding Ridge, CT: Black Swan, 1983) has " <i>la botte</i> " (33).]			
24	21 :	in box	in boxes
[Please note: This emendation was an error on my part: TS's "in box" is correct, box being a kind of shrub. The correct reading will appear in future Duke UP printings.]			
25	5 :	Institute de France	Institut de France
[<i>HERmione</i> (New York: New Directions, 1981) corrects "Institute de France" in H.D.'s <i>HER</i> typescript to "Institut de France" (79) but later allows "Institute de France" to stand unaltered (111).]			
25	7 :	Bionomial Theorums	Binomial Theorems
[<i>HERmione</i> corrects "theorem" in H.D.'s typescript to "theorem" (6) but elsewhere allows "theorem" to stand unaltered (4, 19).]			
25	34 :	Bertram	Bertrand
[TS has "Bertrand" in almost all instances; my policy was to regularize inconsistent naming in TS when I judged it to be unintentional. "Bertrand" preponderates in <i>HERmione</i> also, although there too "Bertram" occurs in a few rare cases. New Directions did not regularize.]			
26	34 :	morse code	[<i>stet</i>]
[Cf. H.D.'s <i>The Usual Star</i> (Dijon: Darantiere, 1934): "morse code" (78); <i>Narthex</i> : "morse-code flash" (273).]			
27	1-2 :	Debussey's	Debussy's
27	32 :	Du bist die Run, du bist die Freiden.	[<i>emended to</i>] Du bist die Ruh', du bist der Friede.
[Allusion to Friedrich Rückert's poem, "Kehr' ein bei mir."]			
28	27 :	fourgeron	forgeron
[Fr. "blacksmith." Humorous epithet for the character Walter Dowel.]			
30	18 :	Clara better Whet.	[<i>stet</i>]
[This phrase may be garbled.]			
30	37 :	chaffed	chafed

32	7 : croisson	croissant
32	16 : violin chello	violon cello
32	35 : rue gauche	[<i>stet</i>]

["Rue gauche" may be an error for "rive gauche," but I take it to be a playful phrase.]

33 13-14 : barn fire [*stet*]
 ["Bonfire" may be meant. Cf. *HERmione*: "to make a barn fire" (232).]

33	19 : rose du bois	bois de rose
33	35 : Luxemburgh	Luxembourg
34	24 : has asked	had asked
38	34 : Quai des Fleus	Quai aux Fleurs
39	10 : Earlkönig	Erlkönig
43	13 : Sloane	Soane

[Allusion to the Sir John Soane museum in London. A sticky decision for me. In certain cases it is clear that H.D. is altering names and place-names so as to render them typical rather than historical; but I read "Sloane" here as a *lapsus memoriae* aggravated by a tendency to misspell.]

44	21 : Apri Midi d'une Faun	Après Midi d'un Faune
45	4 : Aretheusa	Arethusa
46	8 : Celendine	Celandine
47	12 : house-maid's [<i>line-break</i>]	[<i>hyphen retained</i>]
49	7 : Bohara	Bokhara

[Rug noted for its rich colors, named after a city in Turkistan. H.D.'s spelling is explained by a passage in Bryher's *The Heart to Artemis: A Writer's Memoirs* (New York: Harcourt, Brace & World, 1962) which mentions an Ellerman family friend who "wanted to go to Bokhara ('You must pronounce it Bo'hara,' he corrected me when he told us)" (68).]

50.33-51.2 : [There is some confusion at this point in TS. Hermione's rebuke, "You shouldn't have—you shouldn't have. You should never have said that, George Lowndes. You might have helped her," which logically should follow George's reiterated "Burnt," is placed meaninglessly at the very end of this passage of dialogue, following Hermione's "you might help Fayne Rabb." The fact that the rebuke is set off in TS by redundant quotation marks within Hermione's dialogue further suggests that eyeskip or some related error is responsible. I have restored the rebuke to what I judge to be its intended position.]

51	1 : Peaked	Piqued
51	28 : Eugenia loving	Eugenia, loving

51	31 : Ombilical	Umbilical
53	9-10 : hear now see	hear now, see
53	21 : real even Aphrodite	real, even Aphrodite
54	13 : Cryseus	Chrysis

[Allusion to the Alexandrian *courtisane* Chrysis in Pierre Louÿs's *Aphrodite: Moeurs antiques* (1886). (Thanks to Eileen Gregory.)]

54	18 : destroyed you	destroyed, you
54	38-39 : Duademonos	Diadumenos

[Allusion to Diadumenos, a sculpture by Polycletus, Roman copies of which were in the Louvre and the British Museum when H.D. went to Europe in 1911. (Thanks to Eileen Gregory.)]

55	25 : Bottichelli	Botticelli
56	11 : Taddea	Taddeo
57	30 : you darling?"	you, darling?"
59	24 : Provincial	[<i>stet</i>]

[Although "Provençal" is the primary meaning, I have allowed "Provincial" to stand, as Hermione is probably striking back at George for calling her "provincial" earlier.]

62	30 : calls it	calls it,
63	16 : Bacchanials	Bacchanalials
63	17 : found the cue	found the clue
64	30-31 : Fiametta	Fiammetta

[Probably an allusion to Rachel Annand Taylor's *The Hours of Fiammetta: A Sonnet Sequence* (London: Elkin Mathews, 1910) and/or to the character named Fiammetta who appears in several of Boccaccio's works, notably *The Elegy of Lady Fiammetta*. H.D. possessed a copy of Taylor's book, now at the Beinecke Library.]

67	32 : flowered	flowed
67	33-34 : Solveg	Solveig

[Allusion to Solveig's Lament in Grieg's *Peer Gynt Suite*.]

67	37 : mis-shapen [<i>line-break</i>]	[<i>hyphen retained</i>]
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[TS has "mis-shapen" at 182.23 and 183.13.]

70	25 : hybiscus	[<i>stet</i>]
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["Hibiscus" is the correct spelling, but, as with "hypatica" (see note at 168.37), this is so typical and persistent a (mis)spelling in H.D.'s work that I have allowed it to stand here and elsewhere (71.18, 73.26, 74.11, 75.4). Cf. H.D.'s *Nights* (New York: New Directions, 1986): "hybiscus-shaped" (87).]

71	37 : Miss Towers	Mrs. Towers
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[TS has "Mrs. Towers" at 74.26; I have regularized according to that version. In October 1911, H.D.'s London address was c/o

Miss Withey, 8 Duchess Street (off Portland Place), a boardinghouse recommended by Ezra Pound who had stayed there in 1906 and 1908. (Thanks to Louis Silverstein for this datum.)

72 34 : cock-tail [*line-break*] [*hyphen retained*]

73 29-30 : Saint Clemens Saint Clement's

[Allusion to the children's singing game, "Oranges and lemons, say the bells of St. Clement's." (Thanks to Diana Collecott.)]

75 26 : re-read [*line-break*] [*hyphen retained*]

[As in "re-read" in the previous line.]

79 15-35 : [TS contains two nearly identical versions of a page beginning with "just-right thing" and ending with "insouciance toward" (p. 147 in TS); both are typed carbons on the same paper as the rest of TS. The sole substantive difference is that one version contains a sentence that the other omits: "It was the hand of something other separated forever now from Fayne Rabb" (79.33-35). I have retained this sentence, judging that eyeskip caused its omission from the one page.]

79 17 : Mrs. Walton's Mrs. Morrison's

[At several points, names fluctuate in TS, probably due to incomplete revision of a prior draft or version of the text. I have regularized names in these cases. Both versions of p. 147 of TS have "Mrs. Walton's."]

82 27 : Lynm Mawr Lyn Mawr

[The *HER* typescript has "Lyn Mawr," revised in H.D.'s pencil to "Vanmaur," the latter being her final choice for the school's name in that novel. New Directions overruled both versions and substituted "Bryn Mawr" (see, eg., *HERmione* [30]). *HER*'s "Lyn Mawr," which occurs more than once in that typescript, is my basis for emending what is probably a typing error here.]

86 1 : Darrington and Darrington, and

87 22 : angels' feather angels' feathers

[*Please note*: I have come to feel that a better emendation here would be "angel's feather," and have asked that this be substituted in future Duke UP printings.]

88 34 : sheath of letters sheaf of letters

89 20 : Mouget Muguet

[Fr. "lily of the valley."]

89 31 : The Isle of de France [*stet*]

90 11 : stop her, call her stopped her, called her

90 35 : unweildly unwieldly

["Unwieldly" is an attested variant spelling.]

92 8 : Quai du Fleus Quai aux Fleurs

93 17-18 : very sea the very sea, the

95 7 : mop mopped

96 8 : Landour Landor

[Allusion to Walter Savage Landor, whose name is spelled "Landor" in the epigraph on the title page of TS. In Part II of H.D.'s *Palimpsest* ("Murex"), there is mention of a Mavis Landour.]

96 26 : him toward her her toward him

96 35-38 : Theres There

[The sentence from "Theres" to "this thing" seems garbled; perhaps the typist missed out some words.]

98 10 : that was wrong that was what was

wrong

98 32 : jacket with his jacket, with his

100 30-31 : "Miss est mort." "Miss est morte."

[The emendation here follows the emendation in the excerpt from *Asphodel* published in *Ezra Pound and Margaret Cravens: A Tragic Friendship, 1910-1912*, eds. Omar Pound and Robert Spoo (Durham, NC: Duke UP, 1988), p. 160. This volume is cited hereafter as *EP-MC*.]

100 35 : might, it appeared mean [*stet*]

[*EP-MC* has "might, it appeared, mean" (160).]

105 25 : marsh-lights [*hyphen retained*]

[*EP-MC* has "marsh lights" (165).]

105 28 : Sergeant Sargent

[As emended in *EP-MC* (165). Allusion to John Singer Sargent.]

108 15 : Ana-Capri [*stet*]

109 3 ff. : [Lines from Browning's "The Englishman in Italy": TS italicizes the lines, sets them off from the surrounding text, and places quotation marks around them. I have retained this citational style, as it is consistent with that used in lifetime editions of H.D.'s works, such as *Palimpsest* and *Hedylus*.]

109 4 : *sit* *Sit*

[For the most part, TS follows the format (line-breaks, etc.) of most editions of Browning's poems; where TS departs from this I have added emendations, except where the departures are meaningful. Certain small deviations (commas, hyphens) are typical of H.D. and have generally been allowed to stand.]

109 19 : zeppilines zeppelins

109 35 : Naples.".... "that Naples..... that

[The dots represent an anxious pause in Hermione's remarks occasioned by the sound of a German bomb falling nearby.]

- 110 34 : Capri Bianca Capri Bianco
 110 34 : Solario Solario
 [Monte Solaro, one of the striking features of Capri.]
 111 28 : Pays pointaine Pays lointain
 [Palimpsest (Carbondale: Southern Illinois UP, 1968) has
 "Blighty was a dream, a pays lointain" (132).]
 111 31 : book-case [line-break] [hyphen retained]
 [TS has "book-case" at 113.3.]
 112 7 : Syren [stet]
 [A British spelling (also at 130.28). Cf. Palimpsest: "Syren to
 wreck ships" (163).]
 113 10 : really not here really, not here
 120 3-4 : Tim Kent Ned Trent
 [In TS "Tim Kent" later becomes "Ned Trent" (an example of
 fluctuating names in TS). I have selected the latter, as it seems
 to be the name TS settles on. See note at 79.17.]
 120 4 : Ladyburg [stet]
 [Although Ladysmith, the famous siege during the Boer War,
 seems to be meant, I have retained "Ladyburg," as H.D. is so
 insistent on it here and it may be humorous wordplay.]
 120 24 : Ireland not Ireland, not
 120 36 : turns had turns, had
 125 11 : Gallalean Galilean
 [Allusion to Swinburne's "Hymn to Proserpine," line 23.]
 125 14 : nitch niche
 126 16 : Samathracean Samothracian
 127 24 : clue cue
 ["Cue" and "clue" are often confused in H.D.'s texts (see also
 63.17). Cf. *Nights*: "she would take her clue from it" (70).]
 127 32-33 : Shenadoa Shenandoah
 [Popular Civil War drama by Bronson Howard, first produced in
 1888; published in 1897.]
 128 25 : and thing were different and things were
 different
 [This passage in TS may be garbled, and this seems the best
 emendation short of a major change.]
 129 18 : wedge wood wedgwood
 129 24 : pre-chasm [line-break] [hyphen retained]
 [TS has "pre-chasm" at 129.31. H.D.'s coinage meaning
 "prewar."]
 135 2 : citicus bushes cytibus bushes
 [References to this shrub appear often in H.D.'s prose writings
 of the 20s and 30s, such as *Palimpsest*, *Hedylus*, and *Nights*.]

- 137 18-19 : cotton wadging [stet]
 [Cf. Palimpsest: "wedges of cotton padding" (113).]
 138 34 : Guildford Street [stet]
 [As with the following entry, H.D. may be conflating different
 London streets to produce typical forms. There are a Guildford
 Street and a Queen square in the Mecklenburgh Square area
 where H.D. lived during WWI. Also, it is easy to get these
 streetnames wrong. A map in a 1922 *Muirhead's London* gives
 Guildford Street as "Guildford Street." See note at 165.16-17.]
 138 34 : Old Queen's Square [stet]
 139 19 : cocher kosher
 139 31 : the statues. the statues."
 [A problematic passage in TS. Hermione's remarks begin with
 "Milly" (139.25), but TS neglects to include closing quotation
 marks. I have chosen to end Hermione's remarks at a point
 where her spoken words seem to trail off into interior
 monologue.]
 142 37 : campagnia campagna
 [Palimpsest has "mist of the campagna" (18). Undulating plain
 surrounding Rome.]
 143 22-23 : books saying books, saying
 144.37-145.1 : munitions still munitions, still
 147 3 : flue flu
 147 16 : ecstasy [stet]
 [H.D. used this variant spelling frequently, mixing it with the
 more common "ecstasy." See, eg., *Palimpsest* and *Hedylus*.]
 147 20 : Bella Luchae Bella Lucia
 ["Santa Lucia" may be meant, as "Bella Lucia" is associated at
 174.17 and 174.31 with Naples and the sea.]
 149 12 : house-keeper [hyphen retained]
 149 23 : nozzles [stet]
 [For "nuzzles." A typical H.D. spelling (possibly her
 pronunciation).]
 150 13 : carn [stet]
 [An attested variant spelling of "cairn."]
 150 34 : I forgot them long ago [stet]
 and I for-got them
 [Cf. *Bid Me to Live*: "I forgo non-essentials or for-went them"
 (168).]
 151 20 : right is advancing light is advancing
 152 27 : Cambises Cambyses
 153 22 : Dionysius Dionysus

[H.D.'s texts waver on this spelling. *Palimpsest* has "O Dionysius" (71), eg., but *Bid Me to Live* has "Dionysus" (164).]

153	27: porus	porous
153	35: caccoon	cocoon
153	38: acquamarine	aquamarine
154	15: sub-consciousness	[hyphen retained]

[As in "sub-conscious" at 179.28.]

155	2: Appolyion	Apollyon
156	26: inchoate	inchoate

[This misspelling abounds in H.D.'s prose writings, and several texts retain it, often correcting it sporadically: *Nights* has "inchoate" (44, 94) but also "inchoate" (60).]

157	9: arch-angel	[line-break] [hyphen retained]
162	18: terraine	terrain

[*Nights* has "teraine" (36, 42).]

163	3-4: Straight is the road	[stet]
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[In several cases, TS has "straight" (or some form of it) where "strait" might be more correct. But the former is retained inasmuch as verbal play in the text may depend on it. Cf. *Palimpsest*: "no longer bound straightly with a tight cord" (35).]

163	27: Akneton	Akhnaton
163	33: parent of	parent, of
164	21: cypher	[stet]

[An accepted British spelling, and typical of H.D.]

164	32: not nothing	now nothing
165	16-17: Batenburg Square	[stet]

[An example of typical, rather than factual, naming. Cf. the English-sounding place-names "Chissingham" (166.22), "Twickham" (167.1), and "Krissenden" (168.16), which I have also allowed to stand. See notes at 138.34 and 168.16.]

165	36: Carron marble	Carrara marble
166	1: quatro-chento	[line-break] quattro-cento

[A word that varies widely in spelling and form in H.D.'s typescripts and published works. *Palimpsest* (1968), eg., contains two instances of "quattrocento" (182, 226), which are emendations of the first edition's "quatro-cento" and "quatrochento," respectively. Consistent with my editorial policy, I correct the spelling but leave the hyphenation intact.]

166	30: Miriam	Marion
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[TS settles on "Marion" at 167.21, occasionally slipping into "Marian." I have regularized to "Marion." See note at 79.17.]

167	22: faun brown	fawn brown
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[TS has "fawn brown" at 171.35.]

167	33: "poet" wants	"poet," wants
167	35: Hellens	Hellenes
168	16: Krissenden	[stet]

[An altered form of Great Missenden, where author and journalist Clement Shorter lived, a friend of H.D.'s in 1918-19.]

168	25: semetic	semitic
168	37: hypatias	hypaticas

["Hypaticas" is H.D.'s spelling for "hepaticas." The *HER* typescript has "hypatieos" (note the similarity to TS's mistyping), which the Pearson typescript of *HER* (also at the Beinecke Library) repeats and then corrects in pen to "hypaticas." *HERmione* alters this to "hepaticas" (9). See note for "hybiscus" at 70.25.]

170	27: Fur bei die Rosen	Für bei den Rosen
173	15: under clouds	[stet]

[This compound substantive, somewhat confusing to read at first, is allowed to stand. Cf. *The Usual Star*: "oriental under layer of valuation" (64).]

173	20: and-irons	[stet]
173	21: fire-light	[line-break] [hyphen retained]

[TS has "fire-light" at 160.8.]

173	36: Tiberious	Tiberius
174	27: errotic Chinese	erratic Chinese

[Cf. "eccentric Chinese" at 174.21-22.]

179	31: Propertious	Propertius
180	25-26: Willamowitz Millandorf	Wilamowitz Möllendorff

[Ulrich von Wilamowitz-Möllendorff (1848-1931), German scholar of Greek and classics.]

180	32-33: Anachreon	Anacreon
180	34: no cherry	no, cherry
181	22: Clyte	Clytie

[Water nymph enamored of Apollo, changed into a heliotrope.]

181	32: odd-smoke-blue uniforms	[stet]
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[Liberal use of hyphens is characteristic of H.D.'s prose.]

185	2: Lake Trevii	Lake Nervii
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[TS has "Lake Nervii" at 185.20-21, and I have regularized according to that form. H.D. probably had Lake Nemi in mind, a lake outside Rome where an ancient galley had been discovered.]

185	30: via Quatre Fontane	via Quattro Fontane
188	1-2: cymiter	[stet]

- ["Cymiter" is an attested variant of the more common "scimitar."]
 189 18 : upon the swaying up and the swaying
 191 8 : Mynoyome Mnemosyne
- [Memory, mother of the Muses. H.D.'s *Kora and Ka* (Dijon: Darantiere, 1934) has "Mnemoseyne" (70).]
 191 33 : Shelly Shelley
- [*Narthex* has "Shelly" (257).]
 193 24 : poilous poilus
- [Fr. "soldiers" (1914-18).]
 193 35 : no more distinct no, more distinct
 194 32 : Sydney Shirley
- [This and the following entry may be vestigial forms of characters' names from a lost early draft. See note at 79.17.]
 195 2 : Elia George
- [Apparently an earlier name for the Ezra Pound figure.]
 195 33-34 : volcanic furious [stet]
- [This phrase may be garbled or incomplete.]
 197 6 : Herculanium Herculaneum
 198 12 : Minatour Minotaur
 198 21 : phenomena pneumonia
- [It is clear from context as well as from biographical evidence that "pneumonia" was intended here.]
 199 28-29 : clue walked clue, walked
 205 30 : Aldeberon Aldebaran
- [Star associated with Beryl, the Bryher figure. Cf. the dedicatory poem "To Bryher" in *Palimpsest*: "Stars wheel in purple, yours is not so rare / as Hesperus, nor yet so great a star / as bright Aldeberan or Sirius. . . ."]
 205 30 : Ninevak Nineveh
- [While "Ninevak" looks like the Arabic names given to many stars, I have altered it to "Nineveh" on the grounds that H.D. was thinking of the ancient city, an image she used in both *Narthex* and *Kora and Ka*. *Kora and Ka* has "Ninevah" (23); "Ninevak" here may be a typing error for that characteristic misspelling. *Narthex* associates "Nineveh" (spelled correctly there) with warmth: "She wanted to be warm (red bricks, sun-baked in Nineveh) not climb ice-bergs any longer" (234). The same contrast between warmth and coldness is implied at this point in *Asphodel*: "The room was chill with a fire burning" (205.28-29).]
 206 8 : trigo triptych [stet]
- [After much research, "trigo" still puzzles me.]