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## Fielding's Voyage to Lisbon

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the Library, Victoria and Albert Museum, London, I am able to state for the first time that "The Spirit" (page 293) is also by Cottle and that "Lines Written in the 16th Century" and "Parodied in the 18th Century" are also by Taylor.<sup>3</sup> "To a Friend on His Wish to Travel" (page 363) is nowhere else attributed to Southey and may or may not be one of his poems.<sup>4</sup>

The following is a list of the poems by Southey included in the newly acquired Colby volume which are not found in his *Collected Poems*:

- |   |                                    |
|---|------------------------------------|
| "Romance" (p. 145)  | "Rosamond to Henry" (p. 167)       |
| "To Urban" (p. 150)   | "The Race of Odin" (p. 174)        |
| "The Miser's Mansion" (p. 151)                              | "The Death of Odin" (p. 177)       |
| "Hospitality" (p. 156)                                      | "The Death of Moses" (p. 180)      |
| "Sonnets" (p. 159)  | "The Death of Mattathias" (p. 185) |
| "To Lycon" (p. 163)   | "Ode to a Pig" (p. 342)            |
| "Elegy on a Quid of Tobacco" (p. 359)                       |                                    |
| "To a Friend Settled in the Country" (p. 360)               |                                    |
| "Musings on the Wig of a Scarecrow" (p. 383)                |                                    |
| "The Morning Mist" (p. 389)                                 |                                    |
| "The Poet Perplex" (p. 411)                                 |                                    |
| "Inscription for the Apartment in Chepstow Castle" (p. 431) |                                    |
| "Sonnets IV and V" (p. 433)                                 |                                    |
| "Inscription for the Banks of the Hampshire Avon" (p. 440)  |                                    |
| "Inscription for a Tablet at Godstow Nunnery" (p. 445)      |                                    |
| "Inscription for Under an Oak" (p. 445)                     |                                    |
| "Inscription for a Monument at Old Sarum" (p. 446)          |                                    |



## FIELDING'S VOYAGE TO LISBON

By GILMORE WARNER

FIELDING'S *Voyage to Lisbon*, despite a rather condescending reception by its contemporaries, has in the past century been recognized as one of the great heroic works of English literature. Lamb and Scott admired it;

<sup>3</sup> Southey's copy of *The Annual Anthology* with MS. notes attributing most of the poems to their respective authors is in the Victoria and Albert Museum.

<sup>4</sup> Unfortunately there is no MS. attribution of this poem in the Victoria and Albert copy of *The Annual Anthology*.

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Southey in one of his letters calls it "the most remarkable example I ever met with of native cheerfulness triumphant over bodily suffering," and in another remarks, "His account of that voyage is to me the most extraordinary, and perhaps the most interesting of all his works"; and M. Davenport Hill, the great authority on English criminal law, refers to it as a "perfect model of writing." Lowell in a famous lecture advised his listeners to turn to the *Voyage* for the *correct* view of Fielding's personality. And Fielding's biographer, Austin Dobson, writes, "If the *Voyage to Lisbon* be not his best work, at least it gives a picture of fortitude, of cheerful patience, of manly endurance under trial, which may be fairly described as unexampled in our literature." It is not surprising that during World War I the *London Times* included passages from the *Voyage* in the broadsheets supplied to the English army in the trenches.

The acquisition by the Colby Library of its *first separate edition* of the work is therefore a fact of some interest.<sup>1</sup> The title-page reads *The Journal of A Voyage To Lisbon*, by the late Henry Fielding, Esq; London: Printed for A. Millar, in the Strand. 1755. Now, oddly enough, although this is the reading of the title-page of the first edition, and although the pages of this volume are actually the first printing of the *Voyage*, it is *not* the first edition! These pages were not published until nine months after the first edition had been given to the public. The story of the two editions, first told by Dobson in the introduction to the edition of London, 1892, and, with added details, by Messrs. J. Paul de Castro, Frederick S. Dickson, and A. W. Pollard in *The Library* (1917), merits a brief retelling.

<sup>1</sup> The Library received a few years ago from Mr. James King (Colby '89) the handsome Eton edition de luxe of Fielding's *Works* (Philadelphia, 1902) in which a student might have read the *Voyage* (apparently none did, for I found the pages still uncut); and Mr. William O. Fuller's library which came to Colby last year brought in it a set of Saintsbury's 12-volume edition (1893). Both these editions reproduce the unedited text described below. Unfortunately the Library has as yet no other early editions of Fielding's works, collected or separate.

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Fielding died October 8, 1754; and in the following January the *Voyage* was set up and printed by William Strahan. These sheets, which apparently give us the true readings of the manuscript (now lost) "as it came from the hands of the author," were then suppressed, and in their stead was substituted a new printing carrying what Strahan himself called "extraordinary corrections" by some unnamed editor. This edited version is the one which, on February 25, was duly given to the public; and, but for the terrible earthquake which in November turned the eyes of the world to Lisbon, the rejected original version might never have seen the light. The first ten days of November saw much of the city in ruin, and by the end of the month accounts of survivors were making their way into London papers. Millar now saw an opportunity to realize a profit from the original stock of sheets, and advertised the book in *The Whitehall Evening Post* for November 29 to December 2, 1755. Hence it is that the first *printed* sheets of the *Voyage* became the second *published* edition. The Colby copy is one of these. From Strahan's ledger we know that 2500 copies of each edition were printed.<sup>2</sup>

The revisions, which were probably made by Fielding's blind brother John and possibly with the aid of Margaret Collier, quite transform the character of Captain Veal (the old privateer who took Henry to Lisbon), conceal the identity of several people met in the course of the voyage, soften statements which might have given offence to the Government, and altogether remove more than three thousand words which were in the original manuscript.

Fielding is a good author for friends of the Colby College Library to interest themselves in. The study of his works can scarcely fail of a salutary effect upon the impressionable mind of youth, for few men have so consistently studied "to convey instruction in the vehicle of entertain-

<sup>2</sup> Dobson in his World's Classics edition of the *Voyage* (1907) notes that "a minute collation of the two versions is given by Col. W. F. Prideaux in *Notes and Queries* for July 28, 1906."

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ment." "There is a generous element of earth and soil in this man," writes Professor Osgood of Princeton, "but it is sweet, pungent, and fertile, nurturing the things that grow up towards the light. He has a discerning sense and warm adoration of that which is noble and lovely in human nature." The preface to the *Voyage* tells us something of his profound interest in his art. And Fielding's writings have considerable substance. His books, which included all the great writers of antiquity, are described by Cross as "the largest working library possessed by any man of letters in the eighteenth century, surpassing even Dr. Johnson's." His writings everywhere show that he made good use of them. Incidentally, what would one not give for that odd volume of Serranus' Plato which he took with him to Lisbon (and quotes in the *Voyage*), and which was therefore missing when the other volumes of the set were sold at auction following his death? Did it perish in the same catastrophe which brought to life the "earthquake edition" of the *Voyage* we have just been reading?



E. A. ROBINSON AND A. E. HOUSMAN

By WILLIAM WHITE  
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THE names of Edwin Arlington Robinson and A. E. Housman have been linked on some occasions, and it may be assumed that each was acquainted with the poetry of his contemporary. All that we know, however, of the Englishman's opinion of Robinson is from a remark A.E.H. made to Mr. Cyril Clemens that he "got more enjoyment from Edna St. Vincent Millay than from either Robinson or Frost." This is reprinted from Mr. Clemens's *Evening with A. E. Housman* (Webster Groves, Missouri, 1937, p. 10) by Grant Richards in his *Housman: 1897-1936* (Oxford, 1941, p. 340). Robinson, on the other hand, thought very highly of *A Shropshire Lad*, a first edition of