

From Manuscript to Printed Edition

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Readers of *Tarka the Otter* will be familiar with Henry Williamson's statement — of August 1956 — that the novel was 'written and re-written many times between July 1923 and 1926. Finally I walked over every yard of the country described, once with a measuring tape.' If they have not seen his notes for the novel they will not have seen his comment on Chapter 19 — originally the last chapter — 'Finished 12.45 am 10/7/26. Thanks be to God!' We know that he rewrote the novel seventeen times¹ and his relief at completing the task is understandable. Sadly all seventeen drafts no longer exist but in the collection of his manuscripts which Henry Williamson so generously donated to the University of Exeter there are sections, substantial in some cases, of at least seven drafts and his preliminary notes for some chapters of the novel. This manuscript material shows clearly Henry Williamson's constant endeavour, over a period of at least three years, to shape the novel. He revised every page of it, deleting words, phrases, even sentences, substituting new material, adding to what he had already written. Clearly he sought for precision in description, for the well-constructed sentence, for straightforward style and wording, for the sharpening of implication. He was the skilled craftsman in words striving to improve what he had first written, following Pope's 'True ease in writing comes by art not chance'. In this he was following in the footsteps of some of the great nineteenth century novelists, for example Thomas Hardy. In her edition of *Tess of the d'Urbervilles*² Juliet Grindle demonstrated the care which Hardy took over the manuscript and successive printed editions of that novel.

As I have indicated there is not, in the Henry Williamson Collection, a complete manuscript of the novel either in holograph or typescript but there are sections of various manuscript drafts. These are all on unlined paper. Most of the writing on the pages of the holograph manuscripts is in black ink; some appears to be in a lighter ink but this may be a result of fading. Most of the typescript is black but some, which may be carbon copy, is blue. Revisions on the manuscript pages are normally in ink but on some of the typescript pages the original has been cancelled and the revision typed inter-line.³ Most of the revisions — of holograph and typescript manuscripts — are inter-line but Henry Williamson also used both margins and, occasionally, the top and bottom of the page. Since there is not a complete manuscript it is impossible to establish any authoritative pagination.

Williamson seems to have been undecided

about the title of the book. One manuscript page has the title 'THE OTTER'S SAGA'; another title page has 'The Otter's Saga. Tarka's First Fight' but the second part of the title has been deleted. A third title page has 'SUTRA THE OTTER cub. His life and death'. In his preliminary notes Williamson first called the otter 'Tarque' but in one manuscript the name is 'Sutra' and, later in the same manuscript, 'Lutra'. This, however, has been revised to 'Tarka'. the name 'Tarque' is not used in any of the manuscript drafts and has been revised to 'Tarka' in the manuscript notes. Since these notes clearly were written before the manuscripts we must assume that, despite this revision, Williamson was still undecided about the name of his otter when he started to write the book.

Of the seven manuscript drafts four are in typescript and three in holograph. I have labelled these drafts A, B, C, D, E, F, G. Although MS (C) has on f.1 'The Rough Draft of THE OTTER'S SAGA by Henry Williamson' this does not appear to be the first draft. I have, tentatively, identified MS (A) as the first manuscript draft for two reasons. It differs significantly from the first pages of the other manuscript drafts and of the first edition. It has comments, in pencil and not in Williamson's hand, on each of the three pages which is all that survives of it and Williamson has incorporated those in this manuscript and in subsequent drafts. MS (G) appears to be the last draft — it is the closest to the first edition though even here there are some differences.

It is beyond the scope of this article to examine in detail the revisions in the manuscript drafts and I have, therefore, taken the opening paragraphs of each of the drafts and indicated the revisions which Henry Williamson made. These, I hope, will illustrate what he did on page after page in each of the manuscripts.

Twelve great trees stood on the riverbank, leafless and dim in the dusk, as they had stood during three hundred March months. Thirteen had grown together — eleven oaks and two ash saplings but the tree nearest the North Star⁵ had not thrived with its brothers. In the third century of its life a frost had split the trunk; another century's weather had worn it hollow, while the ageless river had washed earth and stones from its roots, until it could stand no more, and it gave a loud cry, scaring out a sleepy white owl that had just flown in to roost, and fell into the river, as the sun was rising.

And now the sun had sunken far beyond¹⁵ the western hill, and a mist was moving in the watermeadows. Since the fading of shadows it had been straying from the wood beyond the mill-leat, the breath of blackening old years' leaves which had borne the scents²⁰

of wild sweet-violets and primroses to the bees in the warm noon-day. Now the bees slept, and mice were running through the flowers. The vapour breathed itself over the grass to the break in the bank, and poured, silent and gray,²⁵ through the roots to the water

[MS (A)]

This is a typewritten manuscript⁴ with twenty-five lines of type on the first page. There are three revisions by Williamson in the first paragraph — two of Substantives and one of Accidentals. I will, however, consider first the comments, in pencil, on this page since one of the revisions arose directly from them. The first comment comes at the top of the page:

The initial emphasis on 12 trees starts a false scent. The logical sequence is that 13 were planted and, after 400 years, the story opens with the fall of the 13th which becomes the home of the otter.

The second comment is on l.3 of the paragraph. Initially Williamson wrote 'four hundred'. His critic queried this, 'I suppose they really were as old as you say.' Williamson then revised 'four hundred' to 'three hundred'. The third comment, in the right-hand margin, refers to ll.6–14. 'This sentence is too long and not smooth or clear.' The final comment, in the left-hand margin, refers to 6:

With so much about centuries the reader hardly realizes that it is a question of a certain March morning.

But the critic also corrected, in l.13, Williamson's 'in to' to 'into': there is also a suggested revision of Accidentals on f.2 where the comment 'new paragraph' is inserted between two sentences.

The second paragraph of this first draft opens with 'And now the sun had sunken far beyond the western hill, and a mist was moving in the watermeadows.' Above this is the comment 'This line is like sentimental poetry' and immediately after it Williamson wrote 'hear, hear'. Perhaps the most interesting revision is in l.25. Williamson wrote 'wan' and this has been corrected by the 'critic' to 'gray' with the question below the line, 'Wasn't the mist gray if it showed up the white owl?' The other comment on this paragraph refers to ll.17–22: 'One cannot follow the sentence. Tell it simply.' In the margin Williamson has written 'add other scent'. His own revisions of the initial text come in ll.20–26. In l.20 he deleted 'unseen' after 'borne' and in l.21 added 'to the bees' after 'primroses' — both examples of the kind of revision found throughout the drafts. In l.22, after 'slept' he first wrote 'and the wood was to the tawny owls', deleted this and

substituted and the wood flowers were to the' before finally deciding on 'mice were running through the flowers'. Since the two clauses which were revised were not completed presumably the revision took place immediately. The revisions in the last sentence may not have been made immediately since one of them, as I have indicated, was by someone other than Henry Williamson. After 'gray' ['wan'] he first wrote 'down the', then wrote 'break in the turf' and finally deleted both.

Obviously Williamson took the criticisms of the other person seriously but sadly, since the opening pages of MS (B) differ so much from (A), it is not possible to discover to what extent he was influenced by them. However, as I indicate later in my analysis of MS (E), he did take the criticism about the opening paragraph into account. Moreover, the general comment made by the 'critic' at the foot of f.2 did influence him:

With a subject like yours it is always safe to reject (?) poetic phrases "ageless river", "western hill", "sweet violets", "starry hounds", "prowling time" — a plain direct absolutely explicit style is best.

With the dusk a grasshopper-warbler began to sing by the river, and the male rooks in the distant oaks ceased their cawing and settled to sleep beside their nests. The stream flowed deep and black by the uprooted oak, and the stars 5 shining on the water were gold and steady. The tree was a yard thick at its base, and it lay along the bank. Its earthy roots had been washed by winter floods which had scooped out the bank, and it had fallen only two months.10 Near the water, and half way along the trunk, was a hole; the tree was hollow.

A reed bunting awoke and joined its harsh-sweet chatter with the reeling chirrup of the grasshopper-warbler. Far up the river Old Nog15 the heron was fishing. A trout rose, and ripples spread to the tree. When it was quiet again, an animal looked out of the hole. She had a wide flat brown head, small ears and eyes, and stiff grey whiskers. Her movements20 were quick; she was an otter, who had been sleeping and dozing during the daylight, and now she was using the senses of sight, smell, and hearing to detect any danger.

[MS (B)]

It is possible that Williamson wrote one or more drafts between MS (A) and MS (B) which have not survived. There are similarities between the opening paragraphs of MSS (B) and (C) and those of the other surviving manuscript drafts though the ordering of the material is different. The draft of MS (B) is in holograph with twenty-one lines of writing in black ink on f.1. The revisions are inter-line and in both margins. The ink of some of the revisions is darker than that of the text which may indicate a later stage in revision. There are fifteen revisions on the first page all in Henry Williamson's writing. One, in

the second paragraph, is particularly interesting because Williamson first wrote 'a heron called Krark' and then revised that to 'Old Nog the heron was fishing'. This is the first use in the manuscripts of the name of the heron.

The revisions in the first paragraph show Williamson's concern for precision in description. In ll.2-4 he first wrote 'the cawing of rooks in the distant oaks ceased'; in l.4 'and slept beside'. The 'stream' in l.4 originally 'flowed smoothly by the uprooted oak, for the river was deep at this part,'; the revision 'deep and black' makes the sentence much more controlled. In l.6 Williamson first described the stars as 'steady' — and did not complete what was presumably to be a metaphor. He revised the phrase to introduce colour 'gold and steady'. Williamson's concern for precision extended to single words as well as phrases and clauses: in l.7 'The tree' was originally 'This tree' and in l.9 'scooped' is a revision of 'hollowed'. The new word is more evocative than the original. In l.10 Williamson changed 'it had been fallen' to 'it had fallen'; perhaps he felt the first clause was rather clumsy. About some of the revisions, in all the manuscripts, it is difficult to analyse why the change was made since Williamson made it before completing the original. There is an example of this in l.9. Williamson started to write 'floods of the' but did not complete the phrase and substituted 'winter floods'. Presumably he intended initially to write 'floods of the winter' but thought this too long. In other cases he started a sentence, did not complete it and deleted what he had written. At the end of this first paragraph he wrote 'Several times in' but then deleted the words. Of the revisions in the second paragraph one is interesting because Williamson, having made the change, then deleted it — unlike the name of the heron — and did not use it subsequently. It is his definition of 'krark' — 'a deep and solemn cry, which means Hail!' The other revisions in the second paragraph are relatively minor. In l.16 Williamson first wrote 'fish' and then changed it to 'trout'; in ll.18-24 and l.23 he changed 'It' to 'She' and 'Its' to 'Her'. This may be a response to the criticism at the foot of the third page of MS (A).

On p.1 the heron is referred to as "He". You should decide whether birds are to be personal — he or she, or impersonal — it.

In all drafts after (A) Williamson decided to use the personal pronoun. In l.18 Williamson initially wrote 'and listening and peering' after 'hole'. He deleted the phrase and then used it in ll.23-24. But he was still not satisfied with it and revised it to 'using the senses of sight, smell, and hearing'.

At dusk a grasshopper-warbler began to sing by the river, and the rooks in the oakwood

ceased their cawing, and the reflexion of the evening star streamed in the water. By the uprooted oak the river flowed deep and black. 5 The tree, which was hollow and a yard thick at the base, lay along the bank. Its earthy roots had been washed by winter floods which had scooped out the bank, and it had fallen only two months. Near the water, and half way10 along the trunk, was a hole.

A reed bunting awoke and joined its harsh and sweet chatter with the spring song of the grasshopper-warbler. An otter inside the tree, which was hollow, lifted up her small flat15 brown head, set with stiff grey whiskers, and listened. She uncurled and shook herself on her four short legs. She had been sleeping and dozing during the daylight. She peered out of a hole in the trunk, where a branch had rotted20 a century before. She used the senses of sight, smell, and hearing to detect any danger.

[MS (C)]

Since this manuscript draft incorporates the revisions made in MS (B) it is clearly a later draft than that version. The text has been typed and there are twenty-five lines on f.1. There are thirty-one revisions on this first page in ink — almost one on every line. The first sentence was revised twice. Williamson first wrote 'With dusk a grasshopper-warbler began to sing by the river, and the male rooks in the distant oaks ceased their cawing, and settled to sleep beside their nests.' The first revision was 'At dusk a bird reeling chirrup ran through'. Williamson did not complete this and the second revision is that of ll.1-4. The second and third sentences were also heavily revised. They first read 'The stream flowed deep and black by the uprooted oak and the stars shining on the water were gold and steady. The tree was a yard thick at its base, and it lay along the bank.' Clearly Williamson was dissatisfied with the flow of these sentences and in the revision, ll.4-7, he changed the order as well as deleting the description of the stars which he had incorporated from MS (B). Having made these revisions Williamson then deleted the whole paragraph! In the opening sentence of the second paragraph he restored the 'reeling chirrup' of the grasshopper-warbler which he had deleted in l.1 but then revised that to 'spring song'. This, and the other revisions on this first page, show him striving constantly for the right word in the right place. Some of the changes are relatively minor — in l.12 'harsh-sweet' was revised to 'harsh and sweet'; in l.21 'was using' to 'used'. But some of the revisions in this paragraph are major. Initially in ll.12-22 Williamson followed the text in MS (B), i.e. 'Far up the river . . . detect any danger.' He decided he was not satisfied with this and started to write 'It was heard by the animal in the hollow trunk.' He deleted this and started the sentence again — 'An animal in the' — but did not complete it. He then revised the three sentences as we have them above.

Twilight over meadow and water, Old Nog the heron crying Kra-a-ark! as his slow dark wings carried him down to the estuary, and the evening star bright above the valley. Mice were stirring the dry leaves fallen under the willows. A whiteness drifting above the rushes, silent and indistinct, for the owl had flown from its roost on the stone corbel under an arch of the bridge which spanned the river.

Once the owl had roosted in the hollow oak a minute's flight down the river from the bridge, but winter floods had carved the bank at the bend, washing earth and stones from the roots which had pushed out of an acorn three centuries before, and the trees had long since fallen. A raft of sticks and froth was perpetually lodged against its drowned and leafless branches. Here hid a trout whenever the distorted images of men moving along the turf appeared above its surface circle of vision.

[MS (D)]

This manuscript has, at the top of f.1, the title 'SUTRA THE OTTER' 'His life and death'. Williamson revised this to 'THE OTTER CUB'. The text is a typescript, twenty-three lines with revisions in ink and typescript. This is the first draft in which the opening paragraph is similar to that of the first printed edition. Interestingly in l.1 Williamson first used the dialect word 'Dimmity-light' but then changed his mind and substituted 'Twilight'. Most of the revisions in this first paragraph are of single words: in l.1 Williamson revised 'river' to 'water' and in l.4 'distant hill.' to 'hill-line.' and finally to 'valley'. At the end of the paragraph he added — after 'bridge' — the descriptive clause 'which spanned the river.'

The second paragraph has one interesting revision — that in l.19. Originally Williamson wrote 'the day shadows of men' but then substituted the much stronger phrase 'distorted images'. In ll.11–12 'quarter of a mile below the bridge' was replaced by 'minute's flight down the river from': here the expansion of the description makes the sentence stronger with the emphasis on the owl's flight. In the last sentence of the paragraph, l.19, Williamson changed the word order; initially he wrote 'appeared moving along the turf'. The only other revision is in l.15: 'five centuries' becoming 'three centuries'.

Twilight over meadow and water, a heron crying kra-a-ark! as his slow dark wings carried him down to the estuary, and the evening star bright over the hill. A whiteness drifting above the old reeds of the riverside, silent and indistinct, for the owl had flown from its roost under an arch of the stone bridge which spanned the river.

Once the owl had slept in the hollow oak half a minute's flight down the river. This tree had pushed out of an acorn three centuries since, when a winter flood had left a swelled black seed on the bank. It had grown with twelve other trees — ten oaks and two ashes — and of the thirteen it had thrived the least.

In the second century of its life a frost had split the trunk; another century's weather had worn it hollow, while every flood had washed more earth and stones from its roots.

[MS (E)]

Since this draft incorporates revisions made on f.1 of MS (D) it is clearly later than that draft. But it also includes material from the first paragraph of MS (A): proof that Williamson went back to that 'original' draft even at this stage in composition. The manuscript is in holograph with twenty-six lines of writing. The revisions are in ink, inter-line. There are twenty, mainly in the second paragraph, involving additions as well as substitutions. In the first paragraph Williamson still couldn't decide whether to give the heron its name when first introduced — in l.1 he first wrote 'Old Nog the heron' and then substituted 'a heron'. By the time he came to write MS (F) he had changed his mind again. In l.4 he substituted 'over the hill' for 'above the valley'; in l.5 he started to write 'reeds below the', changed it to 'reeds which stood' and finally to 'reeds of the riverside'. This is a good example of the kind of revision which one finds throughout the manuscripts: as he is writing Henry Williamson is obviously looking for the right word and changes the phrase or clause before he has completed it. Other revisions may also have been made immediately but it is possible that they may have come at a later stage.

In the second paragraph there are a number of revisions. But in l.10 'a minute's flight' — a revision in MS (D) has now become 'half a minute's flight'; this may indicate a draft which has not survived between (D) and (E). Of the revisions proper the most interesting comes in ll.10–13. Williamson revised this sentence three times before he was satisfied with it. He first wrote 'three centuries since, but it had never thrived with its brothers when a spring flood had brought down': the sentence was not completed. He then wrote 'three centuries ago a winter flood had left the seed on the bank.' But he was not satisfied with that and the final revision was 'three centuries since, when a winter flood had left a swelled black seed on the bank.' In l.18 'every flood' was substituted for 'the river': presumably again because Williamson thought it a more forceful phrase.

Twilight over meadow and water, Old Nog the heron crying kra-a-ark as his slow dark wings carried him down to the estuary, and the evening star shining over the hill. A whiteness drifting above the sere reeds of the riverside, silent and indistinct, for the owl had flown from under the of the stone bridge which once had carried the canal over the river.

The owl roosted no longer in the hollow oak by the salmon pool. The tree was gone from the bank. It had never thrived, since first a pale green hook had pushed out of a swelled black acorn left by floods on the bank more than three

centuries before. In its second year a bullock's hoof had crushed the seedling, breaking its two ruddy leaves, so that the sapling had grown up crooked. The cleft of its fork resisted the rains of two hundred years, until frost made a wedge of ice which split the trunk; another century's weather wore it hollow, while every flood washed more earth and stones from its roots. One night, when salmon from the sea were swimming up through the brown rushing water, the south-west gale had been able to rock it, and it had groaned all night. Its groaning ceased with the wind at dawn; but the wind blew hard again, from the north, and the tree had given a loud cry, and fallen into the river as the sun was rising.

[MS (F)]

This is a typescript draft with revisions typed in as well as in ink. Presumably the former were immediate revisions; the latter may have been added later. There are twenty-nine lines of text on f.1 and only four revisions. Since the first page incorporates revisions made in MS (E) and has material found in the first printed edition and not in any previous manuscript draft this is clearly a later draft than MSS (A) to (E). In l.1 Williamson restored the reading 'Old Nog the heron' which he had revised in MS (E) and this is the reading we now have in the first printed edition. But in l.4 he first typed 'bright above the hill'. He then typed 'over' as a revision of 'above' presumably having remembered that he had revised 'above the valley' to 'over the hill' in MS (E) l.4. The revision, in ink, of 'bright' to 'shining' may have been made when he read over the page or chapter. In l.5 the 'old reeds' of MS (E) have become 'sere reeds'; in ll.6–8 the owl no longer flies from its roost and the bridge now carries the canal over the river rather than spanning it. These changes from MS (E) are revisions but it is not possible to be precise about when they were made. Williamson may have written a draft, which hasn't survived, between MS (E) and MS (F) in which the revisions were made.

Similarly there are changes in the first sentence of the second paragraph between MS (E) and this draft. The 'hollow oak' is now 'by the salmon pool' and not 'down the river'; 'roosted' which was revised to 'slept' in MS (E) has here, l.9, been restored. There are significant changes in ll.11–14: for the first time there is a reference to 'a pale green hook'. The 'black seed' of MS (E) has become a 'black acorn' but the references to the thirteen trees has disappeared. In l.17 Williamson first typed 'cleft in' and then typed in 'cleft of'; in l.25 he revised, in ink, 'in the darkness' to 'all night'. His revisions in the last sentence of the paragraph indicate his concern not about description or sentence structure but tense: in l.28 he revised 'had given' to 'gave' and 'fallen' to 'fell'.

Twilight over meadow and water, Old Nog the heron crying kra-a-ark! as his slow dark

wings carried him down to the estuary, and the evestar shining over the hill. A whiteness drifting above the sere reeds of the riverside, 5 for the owl had flown from under the middle arch of the stone bridge that once had carried the canal across the river.

Below Canal Bridge, on the right bank, grew twelve great trees, with roots awash.¹⁰ Thirteen had stood there — eleven oak and two ash — but the oak nearest the North Star had never thrived, since first a pale green hook had pushed out of a swelled black acorn left by floods on the bank more than three centuries before. In its second year a bullock's hoof had crushed the seedling, breaking its two ruddy leaves, and the sapling grew up crooked. The cleft of its fork held the rains of two hundred years until frost made a wedge of ice that split the trunk; another century's weather wore it hollow, while every flood took more earth and stones from under it. One night, when salmon from the sea were swimming against the brown rushing water, the tree had suddenly groan-ed. Every root carried the groans of the moving trunk, and the voles ran in fear from their tunnels. It rocked until dawn, and when the wind left the land it gave a loud cry, scaring the white owl from its roost, and fell into the river as the sun was rising.

[MS (G)]

This is a holograph manuscript and f.1 corresponds very closely to the first page of the printed edition. The first paragraphs of the draft incorporate revisions made in MS (E) but not in MS (F). Examination of the first paragraphs of this draft also shows differences between them and the first paragraphs of the printed edition. Those changes may have been made in a draft which has not survived or in the proof sheets — which I have not examined.⁵ The draft has been heavily revised, with revisions inter-line and in the right-hand margin.

In the first sentence Williamson first started to write 'the evening star shin' but did not complete it and immediately revised it to 'the evestar shining'. In l.5 he deleted 'silent and indistinct' after 'riverside'. He first used the phrase in MS (D) and retained it in (E) and (F); possibly he felt it wasn't 'plain and direct' enough. In the last sentence of the paragraph, l.5, he revised 'over' to 'across'.

This draft is the first to contain a reference to 'Canal Bridge', l.9; 'the salmon pool' of MS (F) has disappeared at this point — Williamson uses it later in the first chapter. The first two sentences of the second paragraph have been heavily revised. Williamson decided to restore the details of the 'thirteen trees' — first mentioned in MS (A) but not in MS (F) — but obviously had difficulty in finding the right 'order'. He first wrote 'on the right bank of the river grew twelve trees — ten oaks and two ash trees. There had been thirteen in a row.' This was revised to 'on the right bank stood twelve trees — ten oak and two ash — with their roots awash. There had been thirteen in a row.' The final

revision, ll.9–11, 'on the right bank, grew twelve great trees, with roots awash. Thirteen had stood there — eleven oak and two ash — but the oak'. In l.19 he revised 'resisted' to 'held' and in l.24 'up' to 'through' to 'against'. This concern for the most precise word he could find is apparent on almost every page of every draft. His concern for the right phrase or sentence is clear in his revision of ll.26–28. He first wrote 'A south-west gale had been able to rock the trunk, it groaned until dawn, when the'. This is a revision of l.25 of MS (F). He then wrote 'Every branch and root carried the groans of the rocking tree trunk, when the wind.' He was still not satisfied with it and the final revision was 'Every branch carried the groans of the moving trunk'. In the last sentence he went back to MS (E) and restored the reference to the white owl being scared from its roost.

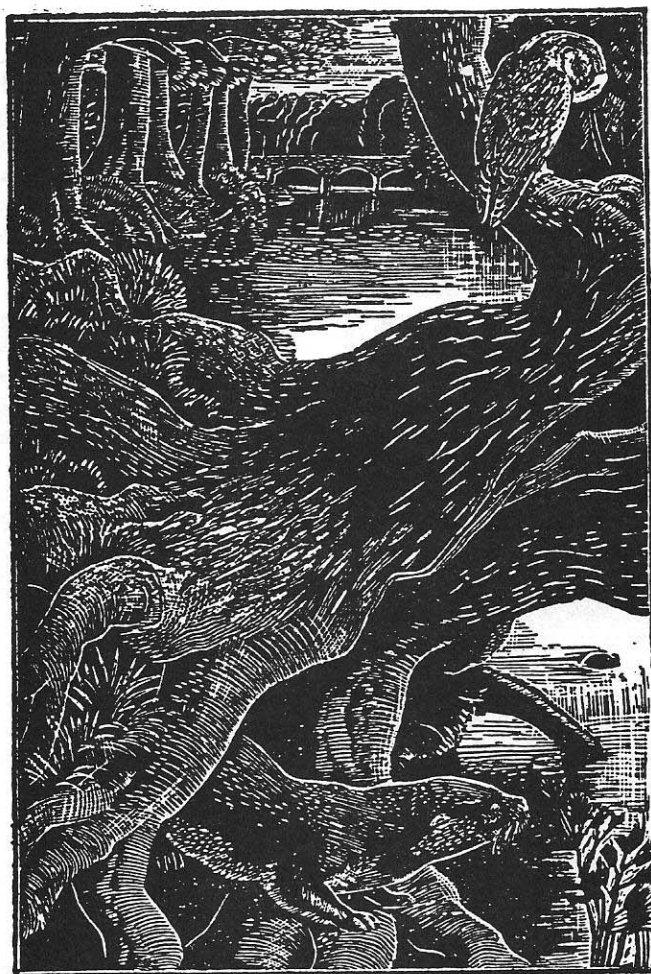
In a letter dated 29 October 1925 to Huntington⁶, Henry Williamson wrote:

I think it will be unwise if I take out most of the poetry, and make it merely an otter story, bare and limited to what a score of nature writers in this country could do with equal efficiency. By poetry I mean the precise descriptions of actual things by means of an unfettered imagination.

It is a measure of his achievement that he was able to do that without the ordinary reader being aware of the ceaseless striving for that poetry which lies behind the printed page.

Notes

- 1 E.W. Martin, 'Henry Williamson: The Power of the Dead' in Brocard Sewell, *Henry Williamson The Man, the Writings*, Tabb House, Padstow, 1980, p.92. Mr Martin, in his essay, states that *Salar* was sent 'direct to the printer without possibility of revision.' This was not, in fact, the case as I hope to show in a later article.
- 2 J. Grindle and S. Gattrell, *A Critical Edition of Thomas Hardy's 'Tess of the d'Urbervilles'*, Oxford University Press, Oxford. My own critical edition of 'The Mayor of Casterbridge' illustrates the same concern.
- 3 Revisions in the manuscripts of *Salar the Salmon* are in inks of various colours — blue, red, brown, green.
- 4 These drafts in typescript may not, of course, have been typed by Henry Williamson himself — though there are errors which one would not have expected a professional typist to make. I have assumed that if Williamson did type them himself then he revised as he went along; if he did not do that he revised when the page or chapter was completed.
- 5 This would be the material for another article. In the first line of the book 'over' in MS (G) has been changed to 'upon'.
- 6 Constant Huntington of G.P. Putnam & Sons, Ltd. The letter appears to be a draft for a typist or was never sent.



The Owlery Holt, with Canal Bridge upstream