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Swift's *Cadenus and Vanessa*

IT is well known that in the spring and summer of 1726 *Cadenus and Vanessa* appeared in various editions, both in Dublin and in London.¹ It has been observed² that the text was derived from two manuscripts, chiefly differing in the absence, or presence, of the ten mystical, self-accusatory lines towards the end, beginning:

But what success Vanessa met
Is to the world a secret yet.

In the course of a recent reexamination of *Miscellanea. In Two Volumes* (London, 1727),³ it occurred to the present writer that the separate Warner edition of *Cadenus and Vanessa* and the same piece included in Volume I of the *Miscellanea* might, with variations, have been printed from the same type-setting. Because Harvard is, as far as is known, the only library where both editions are to be found together, a request for a direct comparison was addressed there, together with some bibliographical details from the writer's own copy of the *Miscellanea*. The comparison has proved the supposition to be correct; broken or incorrect font, stars and dashes, head- and tailpieces are exactly the same in the two printings.⁴

¹ See Harold Williams, *The Poems of Jonathan Swift* (Oxford, 1937), p. 683; H. Teerink, *A Bibliography of Jonathan Swift* (The Hague, 1937), No. 657, etc.

² Williams, *op. cit.*, p. 685.

³ Teerink, *op. cit.*, No. 24.

⁴ The writer wishes to tender his best thanks to Dr W. H. Bond, of the Houghton Library, and to Mr G. W. Cottrell, Jr, for

The Warner edition, which is of great rarity, collates as follows:

CADENUS / AND / VANESSA, / A
/ LAW CASE. / — / By Dean SWIFT, /
— / [ornament] / — / LONDON: /
Printed for T. WARNER in Pater- /
Noster-Row. M.DCC.XXVI.

12mo in sixes.

A (first leaf presumably blank) — C⁶, *²,
[1-2], presumably blank; [3], title; [4],
blank; 5-36, *Cadenus and Vanessa*; [37],
Clavis; [38], A Rebus; [39-40], The
Answer.

Copies: Harvard College Library, Clark
Memorial Library (both lacking A1).

In *Miscellanea*, Volume I, the poem is printed on pages 88-119 (I_{2v}-I_{6r}), that is 32 pages. The headlines are 'POEMS on' on the versos, 'SEVERAL OCCASIONS.' on the rectos. Signatures occur on page 89 (I₃), pages 97, 99, 101 (K, K₂, K₃), pages 109, 111, 113 (L, L₂, L₃). Page 88 has the title '*Cadenus and Vanessa, / A / LAW CASE. / — / By Dean SWIFT. / —*'. Page 119 has an ornamental tailpiece, and the catchword 'BRENT.'

In the Warner edition there are also 32 pages of text, numbered 5-36. But the text appearing on the versos in *Miscellanea* appears on the rectos in the Warner edition, and vice versa. The headlines are '*CADENUS and VANESSA,*' on the versos, 'A LAW CASE.' on the rectos, except on the two verso pages 6 and 36, which read '*CADENUS and VANESSA, &c.*' Signatures occur on page 5 (A₃), pages 13, 15, 17 (B, B₂, B₃), pages 25, 27, 29 (C, C₂, C₃),

cooperation in effecting the comparison, and for other aid and suggestions.

page [37] (*). The headlines do not extend into signature *. Page 5 has the same title as that on page 88 of *Miscellanea*, Volume I, but 'By Dean SWIFT.' is not present. Page 36 has 'FINIS.' between the last line of the text and the tailpiece; there is no catchword.

Comparison of the text has revealed the following differences (M = *Miscellanea*, W = Warner):

M, p. 92, l. 9: star after 'Ovid'; W, p. 9, l. 9: star after 'Second'

M, p. 92, footnote: **Art of Love.*; W, p. 9, footnote: **Of his Art of Love.*

Slight though they be, it may be argued that these two alterations are improvements of W on M, and that therefore M preceded W.

The Warner edition has the *Clavis*, the *Rebus*, and the *Answer* added. The two last-mentioned pieces also occur in *Miscellanea*, Volume II, pages 76-78. Examination has shown that the *Miscellanea* and Warner printings of these two pieces are from the same type-setting (the same ornaments, the same broken or incorrect font), with alterations in the text, and presence or absence of page numbers, and of catchword on the last page.

Moreover, the *Rebus* and *Answer* were printed separately as a folio half-sheet, no date, no place.⁵ It is to be regretted that, though on internal evidence (the reference to the Dean's loss of influence in the political world) Mr Williams plausibly ascribes the *composition* of the text of the folio half-sheet to some time between 1714 and 1720, the date of its *printing* cannot be fixed with absolute certainty.

⁵ Copy in the Huntington Library. Cf. Williams, *op. cit.*, pp. 715-717; Teerink, *op. cit.*, No. 632.

The catalogue of the Gilbert Collection, Dublin, says that it is a Dublin printing, ca. 1720. Fortunately, however, the titles and the footnotes to the *Rebus*, together with the *Clavis* to *Cadenus and Vanessa*, which appears only in the Warner edition, provide some clue (F = folio half-sheet, M = *Miscellanea*, W = Warner):

F

title: . . . Written by a LADY, On The Rev. D---n S---t.

no footnote to 'LADY,' nor any for solution of riddle

M

title: . . . on Dean Swift. By VANESSA.*
footnote to 'VANESSA': *Mrs. Van Homrigh.

footnotes for solution of riddle: † Jo. § Nathn. ‡ Swift.

W

Clavis

CADENUS, i.e. *Decanus* reversed, *anglice* a Dean.

VANESSA, *A Compound from the Name of Mrs. Hester Van Homrigh* . . .

Rebus

title: . . . on Dean Swift. By a Lady.*
footnote to 'Lady': *VANESSA.

footnotes for solution of riddle: (the same as M)

Here we find a climax in the identification of the names of the parties concerned, and in the explanation of the riddle itself, from which it is clear that F and W are the extremes, while M lies in between. It is, moreover, unlikely that the *Clavis*, after having been first printed in W, should have been dropped again in M afterwards. The evidence suggests, therefore, that the order F, M, W is the correct one; and also that the person responsible for the Warner version had

both F and M at his disposal when he made his final emendations.

This view is corroborated by the following variants:

Rebus

F, l. 2: And let the *first* of it, be only apply'd

M, l. 2: And be the first Syllable only apply'd,

W, l. 2: (the same as M)

F, last line: When his *Friends* want his Aid, or *Desert* is in need.

M, last line: (practically the same as F)

W, last line: Where *Want* or *Desert* of his Aid stand in need.

(When compared with F and M it appears that this line has purposely been altered in W so as to become practically identical with the last line but one of the *Answer*.)

Answer

F, l. 3: Which thus she will Venture profusely to throw,

M, l. 3: Which she in a Frolick has ventur'd to show,

W, l. 3: (the same as M)

F, ll. 13-14: By reading this *Trifle*, I quickly began

To find her a great *Witt*,
but the *Dean* a small Man.

M, ll. 13-14: practically the same as F)

W, ll. 13-14: (this weak couplet has been omitted)

F, l. 16: Mantuas

M, l. 16: *Manteaus*

W, l. 14: *Chambers* (in correspondence and contrast with '*Garrets*' in the preceding line)

F, l. 19: Thus much for the *Verse*, we proceed to the next,

M, l. 19: (practically the same as F)

W, l. 17: So much for the *Verse*; but proceed we the next

F, ll. 21-24: (These two couplets are practically the same in M. In W

they are also largely the same, but their order has been reversed, ll. 21-22, 19-20.)

F, l. 24: Have put

M, l. 24: (the same as F)

W, l. 22: Has knock'd

Though this evidence is not very extensive, it may be thought sufficient to prove that in the *Rebus* and *Answer*, apart from slight differences of punctuation, spelling, and capitalization, both M and W show examples of 'editing.' But it also appears that in most of the lines quoted above this 'editing' goes further in W than in M, which suggests that W is later than M, for it is most unlikely that Curll or his 'editor' should have made alterations first (in W), and then reverted to the original readings almost immediately after (in M), especially in a publication (i.e., the *Rebus* and *Answer*) for which there was no competing edition at that time. The fact that W has the misprint 'Put' for 'Cut' cannot alter this view, because it may very well be a case of dislocation and faulty readjustment. Nor can the circumstance that, when Faulkner first printed these two pieces in 1746,⁶ he closely adhered to the F text, bear any weight; for Swift was then dead, so that he cannot have been responsible for the choice, and Faulkner's 'editor'—even supposing he knew the M and W texts, which may be doubted—may well have preferred the first printing (F).

In view of the above the dates of publication require correction. Griffith dates the *Miscellanea* 26 July 1726 (advertisement in the *Post*

⁶ *The Works of Jonathan Swift* (Dublin, 1746), VIII, 353-355; see Teerink, *op. cit.*, No. 44.

Boy);⁷ Williams dates the Warner edition 13 June 1726 (advertisement in the *Daily Post*).⁸ Since the former, as has been demonstrated, preceded the latter, its date must be fixed at least six weeks earlier.

Though the sequence of the various editions of *Cadentus and Vanessa* requires further investigation, their order may now be provisionally established as follows ('a' and 'p' indicate absence or presence of the ten lines):

- (1) ca. 19 April: Dublin, 2726 [*sic*]
(a)
2nd Dublin ed. (p)
- (2) 19 May: Roberts (p)
2nd ed. (a)
3rd ed. (p)
Edinburgh ed.: Roberts and Ramsay (p)
- (3) 19 May: Blandford and Peckle (a)
2nd, 3rd, 4th, 5th, 6th, and 7th eds. (all p)
- (4) early June: *Miscellanea*, Vol. I
(p)
13 June: Warner reissue (p)

A further note may be added. An examination of the apparatus in Williams's edition of *Cadentus and Vanessa* shows that the compositor of Roberts's first edition had some difficulty in deciphering the manuscript before him. The writer has lately had an opportunity of making a thorough study of Swift's account-books, for the greater part written, like his letters to Stella, in his well-known small scribble. This study has shown that

the compositor's misreadings in Roberts's first edition are exactly what may be expected from this kind of Swift's writing. Some of the most conspicuous mistakes are: 'Druids' for 'Prudes,' 'confuting' for 'computing,' 'marriage' for 'manage,' 'scan'd' for 'named,' 'Parlours' for 'Purlieus,' 'pleading' for 'plodding,' 'Complaisance' for 'Consequence,' 'Breeding' for 'Reading,' 'Cause' for 'Case'; but there are several more of slighter importance. This has led to the conclusion that Roberts's first edition was printed from the original manuscript in Swift's hand, the 2726 Dublin edition from a transcript, much clearer (and therefore more successful in the result), though not containing the ten lines.

Apparently this original manuscript had fallen into the hands of Curll. But he kept himself in the background. No edition of the poem has his name in the imprint. The first volume of *Miscellanea* as well as two of the issues of the second volume⁹ have his book advertisements at the end, but the imprint in both volumes reads: 'Printed in the Year, 1727.' The Warner edition has 'Printed for T. Warner,' the Roberts editions 'Printed: And Sold by J. Roberts [and by Allan Ramsay].' There is a strong presumption that all these editions were the result of one venture, Curll being the owner of the copyright.

HERMAN TEERINK

⁷ R. H. Griffith, *Alexander Pope: A Bibliography* (Austin, Tex., 1912), No. 177.

⁸ *Op. cit.*, p. 683.

⁹ Teerink, *op. cit.*, No. 24.

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