

## CONTENTS



|                                |                           |
|--------------------------------|---------------------------|
| Preface                        | vii                       |
| <i>Alexander's Bridge</i>      | 3                         |
| Acknowledgments                | 127                       |
| Historical Apparatus:          |                           |
| Historical Essay               | 135                       |
| Preface, 1922                  | 195                       |
| Illustrations                  | <i>following page</i> 198 |
| Explanatory Notes              | 199                       |
| Textual Apparatus:             |                           |
| Textual Essay                  | 245                       |
| Emendations                    | 283                       |
| Table of Rejected Substantives | 285                       |
| Word Division                  | 301                       |

## *Preface*

THE objective of the Willa Cather Scholarly Edition is to provide to readers—present and future—various kinds of information relevant to Willa Cather's writing, obtained and presented according to the highest scholarly standards: a critical text faithful to her intention as she prepared it for the first edition, a historical essay providing relevant biographical and historical facts, explanatory notes identifying allusions and references, a textual commentary tracing the work through its lifetime and describing Cather's involvement with it, and a record of changes in the text's various editions. This edition is distinctive in the comprehensiveness of its apparatus, especially in its inclusion of extensive explanatory information that illuminates the fiction of a writer who drew so extensively upon actual experience, as well as the full textual information we have come to expect in a modern critical edition. It thus connects activities that are too often separate—literary scholarship and textual editing.

Editing Cather's writing means recognizing that Cather was as fiercely protective of her novels as she was of her private life. She suppressed much of her early writing and

## PREFACE

dismissed serial publication of her later work, discarded manuscripts and proofs, destroyed letters, and included in her will a stipulation against publication of her private papers. Yet the record remains surprisingly full. Manuscripts, typescripts, and proofs of some texts survive with corrections and revisions in Cather's hand; serial publications provide final "draft" versions of texts; correspondence with her editors and publishers helps clarify her intention for a work, and publishers' records detail each book's public life; correspondence with friends and acquaintances provides an intimate view of her writing; published interviews with and speeches by Cather provide a running commentary on her career; and through their memoirs, recollections, and letters, Cather's contemporaries provide their own commentary on circumstances surrounding her writing.

In assembling pieces of the editorial puzzle, we have been guided by principles and procedures articulated by the Committee on Scholarly Editions of the Modern Language Association. Assembling and comparing texts demonstrated the basic tenet of the textual editor — that only painstaking collations reveal what is actually there. Scholars had assumed, for example, that with the exception of a single correction in spelling, *O Pioneers!* passed unchanged from the 1913 first edition to the 1937 Autograph Edition. Collations revealed nearly a hundred word changes, thus providing information not only necessary to establish a critical text and to interpret how Cather composed but also basic to interpreting how her ideas about art changed as she matured.

## PREFACE

Cather's revisions and corrections on typescripts and page proofs demonstrate that she brought to her own writing her extensive experience as an editor. Word changes demonstrate her practices in revising; other changes demonstrate that she gave extraordinarily close scrutiny to such matters as capitalization, punctuation, paragraphing, hyphenation, and spacing. Knowledgeable about production, Cather had intentions for her books that extended to their design and manufacture. For example, she specified typography, illustrations, page format, paper stock, ink color, covers, wrappers, and advertising copy.

To an exceptional degree, then, Cather gave to her work the close textual attention that modern editing practices respect, while in other ways she challenged her editors to expand the definition of "corruption" and "authoritative" beyond the text, to include the book's whole format and material existence. Believing that a book's physical form influenced its relationship with a reader, she selected type, paper, and format that invited the reader response she sought. The heavy texture and cream color of paper used for *O Pioneers!* and *My Antonia*, for example, created a sense of warmth and invited a childlike play of imagination, as did these books' large, dark type and wide margins. By the same principle, she expressly rejected the anthology format of assembling texts of numerous novels within the covers of one volume, with tight margins, thin paper, and condensed print.

Given Cather's explicitly stated intentions for her works, printing and publishing decisions that disregard her wishes

## PREFACE

represent their own form of corruption, and an authoritative edition of Cather must go beyond the sequence of words and punctuation to include other matters: page format, paper stock, typeface, and other features of design. The volumes in the Cather Edition respect those intentions insofar as possible within a series format that includes a comprehensive scholarly apparatus. For example, the Cather Edition has adopted the format of six by nine inches, which Cather approved in Bruce Rogers's elegant work on the 1937 Houghton Mifflin Autograph Edition, to accommodate the various elements of design. While lacking something of the intimacy of the original page, this size permits the use of large, generously leaded type and ample margins — points of style upon which the author was so insistent. In the choice of paper we have deferred to Cather's declared preference for a warm, cream antique stock.

Today's technology makes it difficult to emulate the qualities of hot-metal typesetting and letterpress printing. In comparison, modern phototypesetting printed by offset lithography tends to look anemic and lacks the tactile quality of type impressed into the page. The version of the typeface employed in the original edition of *Alexander's Bridge*, were it available for phototypesetting, would hardly survive the transition. Instead, we have chosen Linotype Janson Text, a modern rendering of the type used by Rogers. The subtle adjustments of stroke weight in this reworking do much to retain the integrity of earlier metal versions. Therefore, without trying to replicate the design of single works, we

## PREFACE

seek to represent Cather's general preferences in a design that encompasses many volumes.

In each volume in the Cather Edition, the author's specific intentions for design and printing are set forth in textual commentaries. These essays also describe the history of the texts, identify those that are authoritative, explain the selection of copy-texts or basic texts, justify emendations of the copy-text, and describe patterns of variants. The textual apparatus in each volume—lists of variants, emendations, explanations of emendations, and end-line hyphenations—completes the textual story.

Historical essays provide essential information about the genesis, form, and transmission of each book, as well as supply its biographical, historical, and intellectual contexts. Illustrations supplement these essays with photographs, maps, and facsimiles of manuscript, typescript, or typeset pages. Finally, because Cather in her writing drew so extensively upon personal experience and historical detail, explanatory notes are an especially important part of the Cather Edition. By providing a comprehensive identification of her references to flora and fauna, to regional customs and manners, to the classics and the Bible, to popular writing, music, and other arts—as well as relevant cartography and census material—these notes provide a starting place for scholarship and criticism on subjects long slighted or ignored.

Within this overall standard format, differences occur that are informative in their own right. The straightforward textual history of *O Pioneers!* and *My Ántonia* contrasts with

PREFACE

the more complicated textual challenges of *A Lost Lady* and *Death Comes for the Archbishop*; the allusive personal history of the Nebraska novels, so densely woven that *My Ántonia* seems drawn not merely upon Anna Pavelka but upon all of Webster County, contrasts with the more public allusions of novels set elsewhere. The Cather Edition reflects the individuality of each work while providing a standard reference for critical study.

Susan J. Rosowski  
General Editor, 1984–2004

Guy J. Reynolds  
General Editor, 2004–

# Alexander's Bridge

## CHAPTER

### I

LATE one brilliant April afternoon Professor Lucius Wilson stood at the head of Chestnut Street, looking about him with the pleased air of a man of taste who does not very often get to Boston. He had lived there as a student, but for twenty years and more, since he had been Professor of Philosophy in a Western university, he had seldom come East except to take a steamer for some foreign port. Wilson was standing quite still, contemplating with a whimsical smile the slanting street, with its worn paving, its irregular, gravelly colored houses, and the row of naked trees on which the thin sunlight was still shining. The gleam of the river at the foot of the hill made him blink a little, not so much because it was too bright as because he found it so pleasant. The few passers-by glanced at him unconcernedly, and even the children who hurried along with their school-bags under their arms seemed to find it perfectly natural that a

*Alexander's Bridge*

tall brown gentleman should be standing there, looking up through his glasses at the gray housetops.

The sun sank rapidly; the silvery light had faded from the bare boughs and the watery twilight was setting in when Wilson at last walked down the hill, descending into cooler and cooler depths of grayish shadow. His nostril, long unused to it, was quick to detect the smell of wood smoke in the air, blended with the odor of moist spring earth and the saltiness that came up the river with the tide. He crossed Charles Street between jangling street cars and shelving lumber drays, and after a moment of uncertainty wound into Brimmer Street. The street was quiet, deserted, and hung with a thin bluish haze. He had already fixed his sharp eye upon the house which he reasoned should be his objective point, when he noticed a woman approaching rapidly from the opposite direction. Always an interested observer of women, Wilson would have slackened his pace anywhere to follow this one with his impersonal, appreciative glance. She was a person of distinction he saw at once, and, moreover, very handsome. She was tall, carried her beautiful head proudly, and moved with ease and certainty. One immediately took for granted the costly privileges and fine spaces that must lie in the background from which such a figure could emerge

*Alexander's Bridge*

with this rapid and elegant gait. Wilson noted her dress, too, — for, in his way, he had an eye for such things, — particularly her brown furs and her hat. He got a blurred impression of her fine color, the violets she wore, her white gloves, and, curiously enough, of her veil, as she turned up a flight of steps in front of him and disappeared.

Wilson was able to enjoy lovely things that passed him on the wing as completely and deliberately as if they had been dug-up marvels, long anticipated, and definitely fixed at the end of a railway journey. For a few pleasurable seconds he quite forgot where he was going, and only after the door had closed behind her did he realize that the young woman had entered the house to which he had directed his trunk from the South Station that morning. He hesitated a moment before mounting the steps. “Can that,” he murmured in amazement, — “can that possibly have been Mrs. Alexander?”

When the servant admitted him, Mrs. Alexander was still standing in the hallway. She heard him give his name, and came forward holding out her hand.

“Is it you, indeed, Professor Wilson? I was afraid that you might get here before I did. I was detained at a concert, and Bartley telephoned that he would be late. Thomas will show you your room. Had you rather have

*Alexander's Bridge*

your tea brought to you there, or will you have it down here with me, while we wait for Bartley?"

Wilson was pleased to find that he had been the cause of her rapid walk, and with her he was even more vastly pleased than before. He followed her through the drawing-room into the library, where the wide back windows looked out upon the garden and the sunset and a fine stretch of silver-colored river. A harp-shaped elm stood stripped against the pale-colored evening sky, with ragged last year's birds' nests in its forks, and through the bare branches the evening star quivered in the misty air. The long brown room breathed the peace of a rich and amply guarded quiet. Tea was brought in immediately and placed in front of the wood fire. Mrs. Alexander sat down in a high-backed chair and began to pour it, while Wilson sank into a low seat opposite her and took his cup with a great sense of ease and harmony and comfort.

"You have had a long journey, have n't you?" Mrs. Alexander asked, after showing gracious concern about his tea. "And I am so sorry Bartley is late. He's often tired when he's late. He flatters himself that it is a little on his account that you have come to this Congress of Psychologists."

"It is," Wilson assented, selecting his muffin care-

*Alexander's Bridge*

fully; “and I hope he won’t be tired to-night. But, on my own account, I’m glad to have a few moments alone with you, before Bartley comes. I was somehow afraid that my knowing him so well would not put me in the way of getting to know you.”

“That’s very nice of you.” She nodded at him above her cup and smiled, but there was a little formal tightness in her tone which had not been there when she greeted him in the hall.

Wilson leaned forward. “Have I said something awkward? I live very far out of the world, you know. But I did n’t mean that you would exactly fade dim, even if Bartley *were* here.”

Mrs. Alexander laughed relentlessly. “Oh, I’m not so vain! How terribly discerning you are.”

She looked straight at Wilson, and he felt that this quick, frank glance brought about an understanding between them.

He liked everything about her, he told himself, but he particularly liked her eyes; when she looked at one directly for a moment they were like a glimpse of fine windy sky that may bring all sorts of weather.

“Since you noticed something,” Mrs. Alexander went on, “it must have been a flash of the distrust I have come to feel whenever I meet any of the people who knew

*Alexander's Bridge*

Bartley when he was a boy. It is always as if they were talking of some one I had never met. Really, Professor Wilson, it would seem that he grew up among the strangest people. They usually say that he has turned out very well, or remark that he always was a fine fellow. I never know what reply to make.”

Wilson chuckled and leaned back in his chair, shaking his left foot gently. “I expect the fact is that we none of us knew him very well, Mrs. Alexander. Though I will say for myself that I was always confident he’d do something extraordinary.”

Mrs. Alexander’s shoulders gave a slight movement, suggestive of impatience. “Oh, I should think that might have been a safe prediction. Another cup, please?”

“Yes, thank you. But predicting, in the case of boys, is not so easy as you might imagine, Mrs. Alexander. Some get a bad hurt early and lose their courage; and some never get a fair wind. Bartley” — he dropped his chin on the back of his long hand and looked at her admiringly — “Bartley caught the wind early, and it has sung in his sails ever since.”

Mrs. Alexander sat looking into the fire with intent preoccupation, and Wilson studied her half-averted face. He liked the suggestion of stormy possibilities in the proud curve of her lip and nostril. Without that, he reflected, she would be too cold.

*Alexander's Bridge*

"I should like to know what he was really like when he was a boy. I don't believe he remembers," she said suddenly. "Won't you smoke, Mr. Wilson?"

Wilson lit a cigarette. "No, I don't suppose he does. He was never introspective. He was simply the most tremendous response to stimuli I have ever known. We did n't know exactly what to do with him."

A servant came in and noiselessly removed the tea-tray. Mrs. Alexander screened her face from the fire-light, which was beginning to throw wavering bright spots on her dress and hair as the dusk deepened.

"Of course," she said, "I now and again hear stories about things that happened when he was in college."

"But that is n't what you want." Wilson wrinkled his brows and looked at her with the smiling familiarity that had come about so quickly. "What you want is a picture of him, standing back there at the other end of twenty years. You want to look down through my memory."

She dropped her hands in her lap. "Yes, yes; that's exactly what I want."

At this moment they heard the front door shut with a jar, and Wilson laughed as Mrs. Alexander rose quickly. "There he is. Away with perspective! No past, no future for Bartley; just the fiery moment. The only moment that ever was or will be in the world!"

*Alexander's Bridge*

The door from the hall opened, a voice called "Winifred?" hurriedly, and a big man came through the drawing-room with a quick, heavy tread, bringing with him a smell of cigar smoke and chill out-of-doors air. When Alexander reached the library door, he switched on the lights and stood six feet and more in the archway, glowing with strength and cordiality and rugged, blond good looks. There were other bridge-builders in the world, certainly, but it was always Alexander's picture that the Sunday Supplement men wanted, because he looked as a tamer of rivers ought to look. Under his tumbled sandy hair his head seemed as hard and powerful as a catapult, and his shoulders looked strong enough in themselves to support a span of any one of his ten great bridges that cut the air above as many rivers.

After dinner Alexander took Wilson up to his study. It was a large room over the library, and looked out upon the black river and the row of white lights along the Cambridge Embankment. The room was not at all what one might expect of an engineer's study. Wilson felt at once the harmony of beautiful things that have lived long together without obtrusions of ugliness or change. It was none of Alexander's doing, of course; those warm consonances of color had been blending

*Alexander's Bridge*

and mellowing before he was born. But the wonder was that he was not out of place there, — that it all seemed to glow like the inevitable background for his vigor and vehemence. He sat before the fire, his shoulders deep in the cushions of his chair, his powerful head upright, his hair ruffled above his broad forehead. He sat heavily, a cigar in his large, smooth hand, a flush of after-dinner color in his face, which wind and sun and exposure to all sorts of weather had left fair and clear-skinned.

“You are off for England on Saturday, Bartley, Mrs. Alexander tells me.”

“Yes, for a few weeks only. There’s a meeting of British engineers, and I’m doing another bridge in Canada, you know.”

“Oh, every one knows about that. And it was in Canada that you met your wife, was n’t it?”

“Yes, at Allway. She was visiting her great-aunt there. A most remarkable old lady. I was working with MacKeller then, an old Scotch engineer who had picked me up in London and taken me back to Quebec with him. He had the contract for the Allway Bridge, but before he began work on it he found out that he was going to die, and he advised the committee to turn the job over to me. Otherwise I’d never have got anything good so early. MacKeller was an old friend of Mrs. Pemberton,

*Alexander's Bridge*

Winifred's aunt. He had mentioned me to her, so when I went to Allway she asked me to come to see her. She was a wonderful old lady."

"Like her niece?" Wilson queried.

Bartley laughed. "She had been very handsome, but not in Winifred's way. When I knew her she was little and fragile, very pink and white, with a splendid head and a face like fine old lace, somehow,—but perhaps I always think of that because she wore a lace scarf on her hair. She had such a flavor of life about her. She had known Gordon and Livingstone and Beaconsfield when she was young,—every one. She was the first woman of that sort I'd ever known. You know how it is in the West,—old people are poked out of the way. Aunt Eleanor fascinated me as few young women have ever done. I used to go up from the works to have tea with her, and sit talking to her for hours. It was very stimulating, for she could n't tolerate stupidity."

"It must have been then that your luck began, Bartley," said Wilson, flicking his cigar ash with his long finger. "It's curious, watching boys," he went on reflectively. "I'm sure I did you justice in the matter of ability. Yet I always used to feel that there was a weak spot where some day strain would tell. Even after you began to climb, I stood down in the crowd and watched you

*Alexander's Bridge*

with—well, not with confidence. The more dazzling the front you presented, the higher your façade rose, the more I expected to see a big crack zigzagging from top to bottom,” — he indicated its course in the air with his forefinger, — “then a crash and clouds of dust. It was curious. I had such a clear picture of it. And another curious thing, Bartley,” Wilson spoke with deliberateness and settled deeper into his chair, “is that I don’t feel it any longer. I am sure of you.”

Alexander laughed. “Nonsense! It’s not I you feel sure of; it’s Winifred. People often make that mistake.”

“No, I’m serious, Alexander. You’ve changed. You have decided to leave some birds in the bushes. You used to want them all.”

Alexander’s chair creaked. “I still want a good many,” he said rather gloomily. “After all, life does n’t offer a man much. You work like the devil and think you’re getting on, and suddenly you discover that you’ve only been getting yourself tied up. A million details drink you dry. Your life keeps going for things you don’t want, and all the while you are being built alive into a social structure you don’t care a rap about. I sometimes wonder what sort of chap I’d have been if I had n’t been this sort; I want to go and live out his potentialities, too. I have n’t forgotten that there are birds in the bushes.”

*Alexander's Bridge*

Bartley stopped and sat frowning into the fire, his shoulders thrust forward as if he were about to spring at something. Wilson watched him, wondering. His old pupil always stimulated him at first, and then vastly wearied him. The machinery was always pounding away in this man, and Wilson preferred companions of a more reflective habit of mind. He could not help feeling that there were unreasoning and unreasonable activities going on in Alexander all the while; that even after dinner, when most men achieve a decent impersonality, Bartley had merely closed the door of the engine-room and come up for an airing. The machinery itself was still pounding on.

Bartley's abstraction and Wilson's reflections were cut short by a rustle at the door, and almost before they could rise Mrs. Alexander was standing by the hearth. Alexander brought a chair for her, but she shook her head.

"No, dear, thank you. I only came in to see whether you and Professor Wilson were quite comfortable. I am going down to the music-room."

"Why not practice here? Wilson and I are growing very dull. We are tired of talk."

"Yes, I beg you, Mrs. Alexander," Wilson began, but he got no further.

*Alexander's Bridge*

“Why, certainly, if you won’t find me too noisy. I am working on the Schumann ‘Carnival,’ and, though I don’t practice a great many hours, I am very methodical,” Mrs. Alexander explained, as she crossed to an upright piano that stood at the back of the room, near the windows.

Wilson followed, and, having seen her seated, dropped into a chair behind her. She played brilliantly and with great musical feeling. Wilson could not imagine her permitting herself to do anything badly, but he was surprised at the cleanness of her execution. He wondered how a woman with so many duties had managed to keep herself up to a standard really professional. It must take a great deal of time, certainly, and Bartley must take a great deal of time. Wilson reflected that he had never before known a woman who had been able, for any considerable while, to support both a personal and an intellectual passion. Sitting behind her, he watched her with perplexed admiration, shading his eyes with his hand. In her dinner dress she looked even younger than in street clothes, and, for all her composure and self-sufficiency, she seemed to him strangely alert and vibrating, as if in her, too, there were something never altogether at rest. He felt that he knew pretty much what she demanded in people and what she demanded from

*Alexander's Bridge*

life, and he wondered how she squared Bartley. After ten years she must know him; and however one took him, however much one admired him, one had to admit that he simply would n't square. He was a natural force, certainly, but beyond that, Wilson felt, he was not anything very really or for very long at a time.

Wilson glanced toward the fire, where Bartley's profile was still wreathed in cigar smoke that curled up more and more slowly. His shoulders were sunk deep in the cushions and one hand hung large and passive over the arm of his chair. He had slipped on a purple velvet smoking-coat. His wife, Wilson surmised, had chosen it. She was clearly very proud of his good looks and his fine color. But, with the glow of an immediate interest gone out of it, the engineer's face looked tired, even a little haggard. The three lines in his forehead, directly above the nose, deepened as he sat thinking, and his powerful head drooped forward heavily. Although Alexander was only forty-three, Wilson thought that beneath his vigorous color he detected the dulling weariness of on-coming middle age.

The next afternoon, at the hour when the river was beginning to redden under the declining sun, Wilson again found himself facing Mrs. Alexander at the tea-table in the library.

*Alexander's Bridge*

“Well,” he remarked, when he was bidden to give an account of himself, “there was a long morning with the psychologists, luncheon with Bartley at his club, more psychologists, and here I am. I’ve looked forward to this hour all day.”

Mrs. Alexander smiled at him across the vapor from the kettle. “And do you remember where we stopped yesterday?”

“Perfectly. I was going to show you a picture. But I doubt whether I have color enough in me. Bartley makes me feel a faded monochrome. You can’t get at the young Bartley except by means of color.” Wilson paused and deliberated. Suddenly he broke out: “He was n’t a remarkable student, you know, though he was always strong in higher mathematics. His work in my own department was quite ordinary. It was as a powerfully equipped nature that I found him interesting. That is the most interesting thing a teacher can find. It has the fascination of a scientific discovery. We come across other pleasing and endearing qualities so much oftener than we find force.”

“And, after all,” said Mrs. Alexander, “that is the thing we all live upon. It is the thing that takes us forward.”

Wilson thought she spoke a little wistfully. “Exactly,”

*Alexander's Bridge*

he assented warmly. "It builds the bridges into the future, over which the feet of every one of us will go."

"How interested I am to hear you put it in that way. The bridges into the future — I often say that to myself. Bartley's bridges always seem to me like that. Have you ever seen his first suspension bridge in Canada, the one he was doing when I first knew him? I hope you will see it sometime. We were married as soon as it was finished, and you will laugh when I tell you that it always has a rather bridal look to me. It is over the wildest river, with mists and clouds always battling about it, and it is as delicate as a cobweb hanging in the sky. It really was a bridge into the future. You have only to look at it to feel that it meant the beginning of a great career. But I have a photograph of it here." She drew a portfolio from behind a bookcase. "And there, you see, on the hill, is my aunt's house."

Wilson took up the photograph. "Bartley was telling me something about your aunt last night. She must have been a delightful person."

Winifred laughed. "The bridge, you see, was just at the foot of the hill, and the noise of the engines annoyed her very much at first. But after she met Bartley she pretended to like it, and said it was a good thing to be reminded that there were things going on in the world.

*Alexander's Bridge*

She loved life, and Bartley brought a great deal of it in to her when he came to the house. Aunt Eleanor was very worldly in a frank, Early-Victorian manner. She liked men of action, and disliked young men who were careful of themselves and who, as she put it, were always trimming their wick as if they were afraid of their oil's giving out. MacKeller, Bartley's first chief, was an old friend of my aunt, and he told her that Bartley was a wild, ill-governed youth, which really pleased her very much. I remember we were sitting alone in the dusk after Bartley had been there for the first time. I knew that Aunt Eleanor had found him much to her taste, but she had n't said anything. Presently she came out, with a chuckle: 'MacKeller found him sowing wild oats in London, I believe. I hope he did n't stop him too soon. Life coquets with dashing fellows. The coming men are always like that. We must have him to dinner, my dear.' And we did. She grew much fonder of Bartley than she was of me. I had been studying in Vienna, and she thought that absurd. She was interested in the army and in politics, and she had a great contempt for music and art and philosophy. She used to declare that the Prince Consort had brought all that stuff over out of Germany. She always sniffed when Bartley asked me to play for him. She considered that a newfangled way of making a match of it."

*Alexander's Bridge*

When Alexander came in a few moments later, he found Wilson and his wife still confronting the photograph. "Oh, let us get that out of the way," he said, laughing. "Winifred, Thomas can bring my trunk down. I've decided to go over to New York to-morrow night and take a fast boat. I shall save two days."