THE FIRST VERSION OF "THE WANDERERS"

The first draft of the Prologue to William Morris's The Earthly Paradise is inconspicuously preserved in the twenty-fourth volume of his collected works. May Morris, in her introduction to that volume, "Scenes from the Fall of Troy and Other Poems," comments:

> In turning over the leaves of the First Prologue to The Earthly Paradise, one might wonder why the poet put aside so vivid and picturesque a piece of work. It is a complete story, full of movement and incident, full of strangeness and of almost Eastern imagination -- once more, the narrative of a man who saw what he recounted. . . .

And immediately theorizes

> that, by the time this Prologue was completed, my father had outworn his impulse to use the much-beloved ballad-quatrain, and was turning to something fresher; also that he saw that what he had written was not so much an introduction as a complete piece in itself: a book of the length he had in contemplation from the first could not be written in a metre of this kind, and for many reasons an introduction should strike the prevailing note of the whole work. . . .For the story had run away with him, and in it we have a whole lifetime of voyage and adventure instead of the two or three vivid pictures which now live for ever in the mind of the reader. (1*)

Although this is interesting, it intensifies rather than answers the question of why Morris, after expending so much labor and imagination on a poem more than eighty pages in length, put it aside? Certainly, the issue of meter is important, but hardly seems a sufficient reason. Nor can excessive variety of incident serve as an adequate explanation why Morris set aside the first draft; the revision is no less varied, containing the same number of episodes as the original, usually with the same subject matter as those in the first draft.

In the following pages I shall analyse the poem both in terms of its episodic structure and in terms of its morphological functions, hoping to demonstrate that the narrative logic of the text itself was crucial to Morris's decision to re-write the poem. Indeed, "the story had run away with him." It contained two quite distinct ideas: that of the hero who frees a maiden from bondage and receives in return marriage and power, a story of action told

in a folktale form; and that of an obsession with immortality which is practically identical with an obsession with death. The first of these predominates until the next to last episode, at which point the second idea takes hold, destroying the narrative structure designed for the first and necessitating the revision of the poem.

Although our perception of a narrative tends to center on characters, episodes, and plot, we should also keep in mind that, as V. Propp in his Morphology of the Folktale points out, functions "constitute the fundamental components of a tale." (2*) His analysis of a particular class of Russian fairy tales has general methodological applicability to the study of narrative; it is a welcome addition to our store of instruments for the analysis of narratives, especially those which imitate traditional forms. Although Propp makes no claims for the details of his analysis beyond the subject matter of his own study, that detailed system of structural codings may serve as an heuristic framework for the analysis of narratives far removed in origin and cultural background from the stories of Baba Jaga. The first draft of "The Wanderers" can be usefully read by comparing it to the morphological functions of that typical folktale form wherein, after many adventures, the hero is married to a beautiful maiden and they live happily ever after. An examination of the correspondences of the poem with that form, and the differences between the two will promote our understanding of the narrative logic of the piece.

The first draft of "The Wanderers," like the revision, consists of eight episodes: 1) an introductory dialogue on an island to the West of Europe, inhabited by the descendants of Greek refugees from the Persians; 2) an account of a dream of the Earthly Paradise that comes to a pirate captain and the decision of some of the pirates to go looking for it; 3) the voyage and first encounters with the dangers of the quest; 4) continuing searches for the Earthly Paradise and a battle with some unfriendly natives of the region; 5) the sinking of one of the ships and initial misgivings about the expedition; 6) the rescue of Amazon maidens, defeat of a villain and marriages; 7) an epilogue in which some of the Wanderers set out again, their captain dies, and they finally give up the quest; 8) their arrival at the Greek city of the first episode. The Proppian tale, which is the center of the poem, comprises episodes two to six.

The first episode of the poem, like the last, is a frame device. It is so abbreviated as to be a mere place-holder for later elaboration, and can only be identified as a separate episode by its parallels: the final episode of this version and the first and last episodes of the revision. The entire episode consists of five lines.

An unidentified voice cries:

> Oho! oho! whence come ye, Sirs,
> Drifted to usward in such guise,
> In ship unfit for mariners,
> Such heavy sorrow in your eyes?

The reply is labeled from "The Wanderers." We leave this initial episode after their first line: "O masters of this outland shore."

The second episode of the poem, which is the first of the tale, contains four Proppian functions: initial situation, absentation, interdiction, and violation. According to Propp, "A tale usually begins with some sort of initial situation. The members of a family are enumerated, or the future hero . . . is simply introduced by mention of his name or indication of his status." The initial situation in the first draft of "The Wanderers" is that the Wanderers of the title are pirates. The tone of the narrative and the goal of the hero's quest are to a large extent determined by this initial situation. Pirates, with their definitional lacks, must seek certain things, must have certain limitations of vision. Now, the occupation of pirate is not similar to that of questing knight, nor to that of explorer or pilgrim, nor even to that of refugee. (The antithesis of the pirate is the thrifty merchant or peasant.) Pirates, as an occupational group, can be defined by that which they lack and that for which they wish: money, renown (94), or an easy livelihood. Successful pirates (such as those of Algiers) are distinguished in folklore from other ruling groups by their relatively intense concentration on libidinal enjoyments, and this concentration on libidinal pursuits is an important factor in the connotations of the occupation. Yet historically piracy is often a form of the primitive accumulation of capital. Therefore, it is not surprising that Morris's adventurers had, apparently, undertaken their trade as a first step in a real estate investment scheme. "Homeward we turned, counting the roods/Of land we should buy presently." (88) The piratical initial situation imposes severe limits on the spiritual valence of the tale. Their Earthly Paradise, in the normal course of things, must before all else be an Earthly Paradise.

In the Proppian schema the initial situation (here, the introduction of a pirate band) is followed by one in which "One of the members of a family absents himself from home." This condition is represented in the first version of "The Wanderers" by "A summer cruise . . ./To take of merchants toll and tax." (88) Later, the absentation theme is reinforced when some of the pirates refuse to return home with their old leader. Thus, although the absentation

is at first routine (it is their usual pirating voyage), it is strengthened when, in Propp's phrase, "An interdiction is addressed to the hero." In this case it is the "inverted form of interdiction . . . represented by an order or a suggestion," (27) that takes the form of a dream of the Earthly Paradise which comes to Nicholas, the pirate captain. (Nicholas, not the narrator, Rafe, is the hero of the tale. This identification is made possible by viewing the narrative in terms of the Proppian imperative to consider functions. Nicholas functions as the searcher. It is his dreams that initiate the voyage, his contentment that ends it.) In Nicholas's first dream the pirates are watching life in a city which has as its center a temple to the Roman Gods. (The concept of the Earthly Paradise as a city associates it here with utopian thought, that is, a social ideal. Its temple, dedicated to Venus, initiates the erotic component of the quest. (3*) A couple of inhabitants of the place conveniently stroll by to explain its meaning:

> 'Ah!' said the first, 'if folk but knew
> The merry days we live in here,
> No longer should we be a few,
> Full many a keel would hither steer.'
>
> 'Yea' quoth the other, 'did they know
> That every man grows young again
> That underneath our gates doth go,
> And never after suffers pain;
>
> No war, no winter, no disease,
> No storm nor famine reach us here,
> Ever we live 'mid rest and ease
> And no man doth another fear!' (90)

These dream folk are also cooperative enough to mention that their city is far to the west. They advise anyone who may be listening to pray to Venus for help in getting there. This is a remarkably mundane Earthly Paradise: a pleasant port city, particularly appealing to pirates.

The announcement of the dream is followed by another "interdiction . . . addressed to the hero." Opposition to Nicholas's desire to search for the Earthly Paradise centers on those who simply wish to take their ill-gotten gains home and on their priest(!), who says that the dream comes from the devil. "'The Devil well such dreams might send,/When one lay helpless on his bed,/To tempt a man to evil end.'" (92) He mentions that he has heard of people sailing to a western island, only to have most of their party killed by devils,

and the rest "years thereafter with white heads/Came broken-hearted to Norway." (92) (Morris was to develop this theme in the revision of "The Wanderers," where it is part of the expedition of the Wanderers themselves who return, "broken-hearted to Norway.") The priest's warning is echoed later in the story, but is never adequately developed either as an ethical position or as superstition. As we shall see, it is simply repeated from time to time, always at odds with the main flow of the narrative. In the sixth episode it is dropped, only to be taken up again in the seventh, from which point it grows to provide the dominant tone for the revision.

After an interdiction, the well-formed Proppian tale reaches the stage at which"The interdiction is then violated." In this case, the pirates split up, two hundred men, including the priest, following the captain in two ships -- the "Fighting Man" and the "Rose Garland" --, the rest going home with the summer's loot. The episode ends with the adventurers sailing west, apparently through the English Channel, until they reach the open sea. This section of the poem is almost embarrassing in its lack of sophistication. Not only are the motivations for seeking the Earthly Paradise crude piratical motives: "merry days"; the device of the dream is itself intrusive and bare. The Wanderers set off after the same type of dream of ease that had set them plundering earlier; there is no qualitative difference between their search for the Earthly Paradise and their plundering of ships in the narrow seas. The dream which provides the impetus for the quest is fortuitous and roughly drawn; as an answer to why they went sailing, it is hardly more adequate than a mumbled "because." The Wanderers themselves are presented as mere adventurers who seemingly equate pirating and searching for the Earthly Paradise; they are much closer in spirit to the Spanish explorers of Florida than to the death-haunted pilgrims of Morris's revised "Prologue."

The third episode has the Wanderers leaving European waters to sail west until they reach

> A long green coast dipped in the sea,
> A wall of trees behind there was,
> Under our ship's sides certainly
> Clear showed the water green as glass. (96)

This represents Propp's function "Departure, the hero leaves home." The adventures of the Wanderers in these distant parts begin with their sending three parties of three men each inland to look for people in the fair but apparently uninhabited land that they have

found. The main group waits a month for the return of the explorers.

Ritualistically, it is on the thirtieth day that one of the parties returns with a report of having gone west over two mountain ranges and having found nothing but trees and deer.

> "Fellows," they said, "the land is good,
> Nor is there anything to fear.
> We are the first that have spilled blood
> Even of beasts; none dwelleth here." (99)

The implied guilt of being the first to spill blood is instantly muted by the statement that they have nothing to fear. Just as they are finishing this pleasant report, another of the explorers returns, Long John, who had gone out "merry-hearted, a stoutman,/Broad-shouldered and with yellow hair" (100) and returned white-haired, bent and wan, carrying a basket containing the severed heads of his fellows. The others first guess that he had killed his companions, but noting Long John's terrible condition, decide that the devils had got them, and that Long John has been sent back dead as a warning. The Wanderers flee to their ships, leaving poor old Long John on the beach without asking him which version is true.

This story is a fragment. The third of the exploring parties is never heard from. The basket full of severed heads seems either a symbol or a meaningless horror arbitrarily added to the report of the first party. A symbol must have some significance; here the incident appears to be only an excuse to leave this episode. If Long John had killed his fellows, the affair is inexplicable. Why does he return with the evidence? If they were slain by natives of the country, why does he not speak and why do the Wanderers not seek revenge? Or are we to believe in devils? We may be verging on a serious fulfillment of the priest's dire predictions (perhaps linked to blood guilt), yet this theme is quickly dropped.

In the fourth episode the Wanderers sail along the coast for three days, are blown out to sea and sail west for twelve days before coming to another shore, which has the same trees, goats and deer as the first. They fear that they have indeed returned to the same place. As they lie off shore through the night they see lights coming down to the beach. In the morning they see that it is covered with "A multitude of moving things/Black on the green shore," (103)

> We said, we sought for Heaven on earth
> But now at last have come to Hell;
> These things that make such sort of mirth
> With these for ever shall we dwell." (103)

But they finally realize that instead of devils, the local residents are "Black men such as our people bring/With ivory and spices rare,/ When southward they go sea-roving." (103) They take this to be a chance for having a fight and a good time. "And loud the Captain shouted: 'Sirs,/Here is a good game to your hand!'" (104) The pirates chase the natives into the woods, eventually reaching their deserted village. They loot and burn the place, driving the cattle back through the woods, victorious by means of their iron age technology. The Wanderers camp out in the woods for the night. The natives attack in the dark; the Vikings fight their way to the beach and sail off again.

> Soon we should all be more than kings,
> Nor was there anything to gain
> From these but hogs and such-like things,
> And folly was it to be slain
>
> Upon the eve of Paradise. (107)

With the discovery that the local devils were simply black men, the infernal theme of the tale modulates back into one of pirate adventuring, but after the joy of slaughter is abated, doubts return. In the fifth episode Nicholas goes to the narrator, Rafe, and tells him that every night he dreams again of the Earthly Paradise, but now in his dreams the place is desolate, a land of the unhappy dead. Nicholas wants to give up the search, but Rafe likes the adventure, wishing to continue for its sake and the hope of eternal life, which, despite Nicholas's fickle dreams, may lie in these western lands -- unknown, but which he knows are not in Europe. Nicholas says he wishes to go back to Christendom and become a monk, in penance:

> For now have we sinned Adam's sin,
> To make us Gods who are but men,
> To find a heaven and dwell therein
> Whose years are but three score and ten. (110)

He is afraid that if they continue their journey they will "without dying come to Hell." (111) and prefers shipwreck, or death from thirst in a becalmed ship. A calm begins as soon as Nicholas expresses these sentiments. The Wanderers are becalmed for twenty days while Nicholas prays or curses. A storm comes, finally, and drives the ships before it, apparently sinking "The Fighting Man," reducing the Wanderers from their initial two hundred to "three score rusty folk, and ten," that ominous number. The series of references to the theme of the risk of finding Hell while looking for the Earthly Paradise is traditional in the travel story genre:

Dante's Mount Purgatory was an island in the unknown spaces of the sea. Here the motif may also represent the struggle of two layers of imaginative material working against one another: the folktale adventure represented by the Proppian functions and the atmospheric "evil of the Hell-in-life" theme associated with the priest's warning at the beginning of the narrative.

The sixth episode of the poem includes the following climactic group of Proppian functions: "The hero is tested, interrogated, attacked, etc., which prepares the way for his receiving either a magical agent or helper" (this is the first function of the donor), "A prisoner begs for his freedom;" and "The hero is approached with a request for mercy." (The "donor," in this case, turns out to be the queen of the Amazons.) The Wanderers find a desert coastline and send twenty men off for water. Eighteen of these return with the water and two dead lions. They had succeeded in discovering an oasis, but while refreshing themselves were set upon by lions, which killed two of their number before being driven off with equal losses. The other Wanderers are curious about the oasis, so twenty of them set out for a day of lion killing. When they arrive at the oasis they see that it is no longer deserted, but occupied by five hundred soldiers: "Not loathly black men, by my head,/But white and fair as men might be." (116) These are accompanied by two priests, a white bull and ten damsels. Rafe muses: "I thought, well with one of these/Could I make me a paradise/Among these flowers and sweet trees." (116) This is significantly enough worded. Paradise, for these pirates, is a damsel and an oasis; not a surprising definition, considering the desert origins of the concept of paradise itself. The Wanderers watch as the priests kill the bull, strip the damsels and chain them to a rock, where the women are left for the lions which will be attracted by the bull's corpse.

This leads to the Proppian function: "The hero reacts to the actions of the future donor: He frees a captive." After the soldiers and priest have gone, the Wanderers come out of hiding, fight with the lions, losing ten more men before they succeed in killing the beasts.

> Then from the rock all tenderly
> We loosed those ladies; and full oft
> Deliciously our hearts beat high
> At touching the round limbs so soft,
>
> The dainty hands and naked feet.
> Long was it doing, . . . (120)

There are quite a few naked damsels in the first draft of "The

Wanderers."

Eventually the Wanderers clothe the women and ask their story. The women are Amazons, now subject to the descendants of Hercules. This is the usual story of a periodic sacrifice of ten maidens. The "damsels" promise to make their rescuers Kings, although still fearing the revenge of their oppressors. The Wanderers assure them that they will fight well, or take them off to some island if they lose. The countrywomen of the damsels appear, have a tearful reunion with their sisters and invite the Wanderers to their city. The latter first return to their ship, collect their fellows, and leave the ship to rot in their haste to follow the women. From one point of view, that of the folktale, this is all quite familiar: kill the oppressing king or monster and marry the princess. From another point of view, that of the Christian idea of the Earthly Paradise, it is rather strange, and its strangeness is the clue that originally sent us from attention to the plot to the morphological structure of the tale. If "The Wanderers" is the story of a search for the Earthly Paradise, then this incident is completely anomalous. If, on the other hand, we trust the progression of actions, then we see that the structure of the tale is the traditional one shown by morphological analysis, that in which a hero finds and rescues an imprisoned maid, overcomes a villain and is rewarded by a donor with marriage to the maiden and a share of a kingdom. The decisive piece of evidence is the abandonment of the ship. From this it is clear that the adventure tale, rather than the priest's tale, predominates in the original narrative logic of the poem.

The Wanderers are brought to the Amazon city, where the Queen does indeed offer to make Nicholas king and give them everything they might want. Nicholas only wants "the body of my sweet lady," the leader of the Amazon expeditionary force. The others make similar requests. The Queen, an old woman, thinks this is funny and not much to ask. (Rafe, briefly reverting to the alternate plot, fears that if the Wanderers have beautiful women they will no longer want the Earthly Paradise. He is ignored and forgets his own objection.) Although Nicholas declines the crown, the Wanderers are all given women and houses. They are feasted and play with the Amazons in peaceful ways.

In accordance with the next function of the Proppian schema ("The hero and the villain join in direct combat"), the evil king sends a message: "Whose best word was but blood and flame," (132) and the Amazon city is besieged for ten days. A night sortie by Nicholas results in the capture of the king and the repulse of the

invaders. As the schema has it: "The villain is defeated," the king is executed and "The initial misfortune or lack is liquidated," so that all live happily ever after. The "lack" which is the motivating force of this class of tales is revealed as it is remedied, in this case as being as much erotic as economic. This is not unusual. The poor hero of the traditional folktale is as a rule doubly rewarded for his efforts: with maiden and kingdom. Beginning with a group of pirates, those conjugal and economic have-nots, the logic of story-telling drove Morris to end the tale with the fulfillment of those needs. But this movement of the tale went counter to Morris's increasingly powerful interest in the nature of the wish for immortality, or more exactly, the wish for escape simultaneously from death and from the toil of this world. Morris's Wanderers arrive prematurely, as it were, in an Earthly Paradise of pure eroticism, a goal which remained alluring for the poet throughout his life. But contrary to the title of one of his poems of this period, he was beginning to find that love is not enough, that it cannot be a refuge from all the grief of life, and that it cannot stop the inevitable decay of life, nor hide the fact of death.

The seventh episode of the poem begins when in middle age Rafe hears a song which concludes:

> O Love, weep that the days flit
> As on my neck I feel your breath
> That I may then remember it
> When I am old and near my death.
> O kiss me, love, for who knoweth
> What thing cometh after death? (138)

He becomes melancholy and goes down to the harbor where he finds Nicholas, whose wife has recently died. They discuss mortality and remember their old dream. Now that the Amazons are Christians and they need not fear for their own souls on that account, the two old Wanderers begin to forget the promises of their faith and decide to sail off again in search of the Earthly Paradise. The persuade twenty of their fellows to go with them, leaving wives whose "blood was chill," without much regret, and again set sail for the west. This is the beginning of an epilogue, a different story growing from the end of the traditional erotic rescue tale, one with quite a different tone.

These old mariners spend forty days at sea and run low on food and drink, which they ration for eleven days more until they see land. They sail into the harbour of one of Morris's usual white-walled cities and are surprised to find the ship they had thought lost

in a storm thirty years before, "The Fighting Man." Rafe throws a grapnel onto the side of "The Fighting Man" as they sail past it. Its boards crumble "As though it had been built of sand." (146) Another of the Wanderers pokes a spear into the side of the ship. Through the hole that results they can see their former companions, as if asleep, and as young as they had been thirty years before.

Stunned, the Wanderers let their own boat drift to shore, then walk into the city. It is a city in suspended animation, even the sailors on the other ships are frozen.

> There stood the sailor with one hand
> Upon the rope, or on the shroud
> One foot. And in that quiet land
> Our footfalls seemed to groan aloud. (147)

They see that "these men were dead/But uncorrupted"; it is as if it had been the Earthly Paradise but "God had o'erwhelmed it with His blows/That kill without destroying men." (147) The famished Wanderers attempt to take the fair seeming bread from stalls, but it crumbles in their hands. Even the water is impossible to touch.

> But when unto the water wan
> I stooped and thought to set my mouth,
>
> Nought met my mouth but common air. (148)

They find a palace and in the center of that a pool with three (more) naked ladies wading in it. "Well nigh we wept thereat, although/We were in evil case, and old; . . ." (149) There are also treasures here and there and frozen courtiers and a banquet hall with the banqueting still seemingly going on.

> Minstrels were in the gallery,
> With silent open mouths, and hands
> That moved not on the psaltery
> and citern; . . . (150)

Here, by way of contrast to the rest of the city, the food is still fresh. The Wanderers eat.

> And at the last, which was the worst,
> Grown bold, we dared to take our seat
> By those dead folk, and slake our thirst
> From out their cups; yea and did eat

From dead hands many a strange morsel:
Thereof we grew right mad at last
And drunk with very wine of Hell.
And as we laughed and chattered fast

Things worthy weeping, suddenly
All things grew dim, and deadly sleep
And heavy dreams came over me
While watch the stony folk did keep

With glittering eyes, and that set smile
More sad to see than bitter tears;
And the great fire burned all the while
As it had done these many years. (151)

Rafe dreams that he is a shipwrecked knight, who is picked up by a shipload of old men looking for the fountain of youth, and becomes their leader. They reach a coast where there is a stream banked with glass, across it a dark and tangled wood resounding with screams of anguish.

Nonetheless, they rush into the stream and find as they reach the other side

Our clothes fell from us; then were we
Naked like Adam without shame
And fair and young as folk might be. (154)

At this point the dream ends and another takes its place: that he is a knight somehow transported to an ancient city where the people cannot die, but wish to. They

Came flocking round me crying out,
"God, let us die! God, let us die!" (156)

From which dream he "Woke suddenly, in that same place/Watched by the sleepless stony eyes." (156) It is now Rafe's dream and not Nicholas's alone that compels the Wanderers. The tone of the poem has changed, darkening, becoming obsessed not with the search for pleasure, but with the fear and horror of death, which eventually becomes its inverse, the wish for death as an escape from the horrors of life.

Rafe's companions wake with long hair and rusted armour. Nicholas announces that he believes they have all had the same dream and so have lost their "lust to live on earth." They "moved down towards the shore/Hoping for nought but quiet death,/Nor did we look back any

more/On those fair creatures that lacked breath." (158) We see them rowing out of the harbor, their sails having rotted while they slept, and traveling again until they reach another white-walled city: the one which Nicholas had seen in his first dream of the Earthly Paradise. But as they approach it they hear a song which breaks Nicholas's heart. He dies on the spot.

> Seize this hour while you may;
> Let it pass -- there cometh day
> When all things will turn to grey. . .
>
> For to each shall come a day
> When no pleasure shall be bought,
> When no friend can guess our thought,
> When all that has been, shall be nought. (163)

In the final episode, the full-scale companion to the abbreviated first episode, this city turns out to be the Greek city at which the Wanderers had arrived when the poem began, its lords the auditors of their tale. Rafe concludes his story by saying that if the Greeks try to kill them, they will fight, even though old, but if not they will pay for their keep by telling "tales of many lands we know." (165)

"The People of the Shore" reply that although the search for the Earthly Paradise is futile, the Wanderers have found a pleasant land which the Gods might envy, with many virtues, including beautiful maidens: "Like you, Sirs, am I chilled with eld,/Yet still I look on them with joy," (167) He continues with verses in praise of his land and offers the Wanderers a chance to stay there, to tell their tales, and to hear in exchange those of these descendants of Greek refugees from the Medes.

> Now, Sirs, go rest you from the sea,
> And soon a great feast will we hold,
> Whereat some pleasant history
> Such as ye wot of, shall be told. (170)

This completes the first draft of the prefatory verses for the immense cycle of poems which comprise Morris's _The Earthly Paradise_.

The seventh episode of the first draft is significantly different in tone from the bulk of the story. It presents that supernatural effect attached to the priest's warning of living in Hell and its mood dominates the final draft of "The Wanderers." Although Morris's revisions were extensive, he left the episodic structure intact. The Wanderers go through the same number of adventures in each version.

The transformations between the drafts are of tone: from the fantastic to the ironic. Naturalistic events are systematically substituted for supernatural occurrences, psychological difficulties for magical traps. What had been an adventure tale, a barbaric romance with characters motivated by a desire for immortality barely distinguishable from greed, becomes an almost inward account of the ironic consequences following the search for eternal youth.

If one were to argue that the Earthly Paradise is utopia, the revisions of "The Wanderers" might be seen as ringing the changes on the very concept of utopia, from pagan paradise to the Other in its most negative aspect: death. The ironic mode of the revised "Wanderers" is initiated in that it is utopia itself that they, in their failure, find. The change from the ballad meter of the first draft to the long, sad, couplets of the revision was perhaps motivated by the change in tone that occurred as Morris got further into his story. With the aid of Propp's analytical method, we can see that Morris, attempting to decide between the priest's tale, that of the Hell-in-life which awaits searchers for the Earthly Paradise, and the folktale of the questing hero who finds kingdom and maiden, at first chose the latter, but found it to be an inadequate vehicle for the melancholy vision of life that was growing within him during those years of maturity and early sorrow.

Michael Holzman

FOOTNOTES

(1*) May Morris, "Introduction," to _The Collected Works of William Morris_ (London: Longmans Green and Company, 1915), pp. xxviii-xxix.

(2*) V. Propp, _Morphology of the Folktale_, trans. Laurence Scott (Austin: University of Texas Press, 1968). Quotations in the text are from Chapter II, "The Method and Material," pp. 19 and following.

(3*) Max F. Schulz, "Turner's Fabled Atlantis: Venice, Carthage, and London as Paradisal Cityscape," _Studies in Romanticism_ (Fall 1980).