Gaston de Latour

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ANNOTATIONS

The Edition Text is referenced in the Explanatory Annotation and in the Emendations & Variants by chapter, page, and line number (chapter digits are omitted when inessential) with lemma. In the Explanatory Annotation, a lemma is marked in bold; in the Emendations & Variants, a lemma for an emendation is marked with a scroll bracket and for a variant with a square bracket. Thus a reference to Chapter 8, page 87, line 12 would be cited as: 8.87:12 lemma. Parenthetical citation in the Explanatory Annotation to works other than the Edition Text is by abbreviated references, keyed to Frequently Cited Sources and Abbreviated References. Parenthetical placement in the notes of full publication information is used exclusively for references needing documentation but cited only once.

DIPLOMATIC TRANSCRIPTION

The purpose of the diplomatic transcriptional symbols is to indicate the relation of the printed words to the basic twelve-line holograph page: whether the words are on the line, above or below the line, canceled or not canceled, and with or without a caret. Certain extraneous details such as spatters or inky fingerprints are ordinarily not recorded (as the police would say, Pater left a set of "partials"), but the conditions of paper and ink as well as such curiosities as ten short vertical pencil lines on folio 3 of Chapter 8 will be footnoted selectively; differences in pencil and ink in the text will be indicated consistently with symbols. The spacing between paragraphs has been introduced into the transcription to facilitate readability.

1. Interlineations (substitutions, alternatives, augmentations, or cancellations) are indicated with arrows—i.e., pointing to above or below the line of the immediately preceding word. Nested interlineations are represented thus: \( \dagger \) the eye \( \spadesuit \) eyes \( \dagger \), the left to right diplomatic placement indicating manuscript interlineations stacked upwards from the line (or, in the most cramped passages, upwards and left to right, tier by tier). In exceptionally inchoate venues, sometimes the interlinear string becomes a de facto base line; I then treat it exactly as if it is one of the primary twelve lines per page. In those rare instances where the interlineation is below the line or, more frequently, where the nesting of interlineations clearly moves downward from a superscript, a reverse notation will be used: \( \ast \) in fact, the final accession to the throne of France, \( \dagger \).
2. *your basic reject* Cancelations will be marked with a strikeout. Double cancelations are not frequent and generally will not be noted: e.g., *doors* (Chapter 9, folio 17) first has a vertical strikeout of the s, then a second horizontal line strikes out the whole word.

3. < > Superimpositions of characters (i.e., a lower case overwritten with a capital: "b<B>ible") will be indicated with angle brackets; other unique linear augmentations (squeezed-in letters) also are noted, but the routine filling of slightly too-short-gaps on the line are ignored.

4. * and ˚ Pater's "index markings" (i.e., markings that serve as a pointer or indicator) are subscript notations in the form of short dashes under possibly uneuphonic pairs of words or single words in need of reconsideration. They are indicated by the superscript * preceding the words or syllables under which they are found; the superscript ˚ indicates a canceled index mark; more than a single index symbol indicates the number of words in the following phrase so marked (Pater, one sees, is cautious about overuse of the "it was" construction).

5. / The slash will be used in diplomatically transcribing Pater's notations on his unattached slips to indicate the end of a line, since the lower line is not invariably continuous with the one above. Double slashes are used in rare instances to indicate the end of an original manuscript line recovered from two slips.

6. [ ] Square brackets enclose material supplied by this editor; oftentimes the content is self-explanatory. These are several of the most frequently used symbols:

A) [1 cm] Lacunae and illegible cancelations (even with all the benefits of modern illumination, microscopic analysis, and scanning, some words will not "come clean") will be indicated by square brackets with an indication of interval, rounded off to the closest 0.5 cm. Thus [3 cm] indicates a lacuna of that length; Pater's "the" is typically this length or a little less; and [1 cm illeg canceln] is a measurement of the illegible canceled characters or word(s), not the strikeout line; if the lacuna has an interlineation directly above (indicating Pater has not finally confirmed the wording), its diplomatic ordering will be the same left to right as for stacked alternatives: [3 cm] *Suetonius*, with a caret only if Pater used one. Lacunae on Pater's slips will not be marked in the diplomatic transcription because Pater does not observe line-length and gaps do not necessarily signify material omitted.

B) [sic] or [?] Although Pater's handwriting often is unusually elegant, in some drafts hastily penned characters may be elided, a mere squiggle alluding to an "-ing," for example. Such elisions (foreshortenings rather than the frank omissions of suspensions and contractions), as well as broken or malformed letters (the undotted "i," the "t" with the wandering cross-bar), will generally be treated as if they were fully formed on the page, as indeed they would have been
had he composed on a word-processor! (Pierre L'Esotile's editors say it with a Gallic flair: "on ne s'est pas cru obligé de respecter certains caprices de plume.") But in those few instances where a letter has been omitted by mental oversight, not wholly a function of the mechanics of penmanship, or misspelled, or the wrong accent indicated, the inaccuracy will be marked by a [sic]. If some uncertainty clouds a word or letter (the cancelation could be an r but might be an a or just a blob from a spastic pen), the reading (if not specified as illeg cancln) will be followed by [?].

C) [?] Indicates a new paragraph (see Introduction for comment on Pater's paragraphing). When Pater himself employs this symbol, it will be given without square brackets.

D) [End 14 r] Square brackets in bold indicate the ends of leaves (r for recto; v for verso) for the BNC holograph; the ends of the Houghton holograph leaves are identified thus: [End 6 r HOU].

7. { or { } Scroll-brackets indicate pencil emendations: a single scroll-bracket indicates a pencil strikeout of an ink word or punctuation; double scroll-brackets enclose augmentations in pencil. This pertains particularly to those emendations in Chapter 8.

8. A<a>gain Composites of the above symbols are possible. This indicates a pencil correction by overwriting—the ink capital A has been emended in pencil to lower case.

EDITION TEXT

1. [ ] Square brackets enclose material supplied by the editor. When reasonable, missing material has been provided in brackets in the place of Pater's manuscript gaps; such authoritative reasons as the editor has for providing the material will be indicated in the Explanatory Annotation. When lacunae occur and the missing material is unavailable, brackets surround a standard-length space. Brackets will not be used for incomplete manuscript words; and in contrast to the diplomatic transcription, question marks in brackets will not follow words difficult to decipher.

2. No other symbols are introduced into the Edition Text and Pater's holograph symbols, retained in the Diplomatic Transcription, have been converted. Other than initials for names or the typical abbreviations of words, several of Pater's symbols are familiar and several strange. The ampersand (&), the ampersand with a period beneath (which I render &c.) and the ¶ need no explanation. Others, such as an inverted triangle of dots (the symbol for therefore overturned) means because; T.O. means turn over (on slips); and the partial underlining of words, often in pairs, has
been explained as “indexing.” The familiar * used to indicate the place at which additional material is to be inserted has a number of unfamiliar surrogates: a circle with a dot at the center; a vaguely H-like figure (++); and the Greek beta (B), among others. Possibly Pater multiplied insertion symbols to avoid confusion as to what material should go where.