

Cambridge University Press
978-1-107-03777-9 — The Return of the Native
Thomas Hardy , Edited by Tim Dolin
Frontmatter
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THE CAMBRIDGE EDITION OF THE
NOVELS AND STORIES OF
THOMAS HARDY

The Return of the Native

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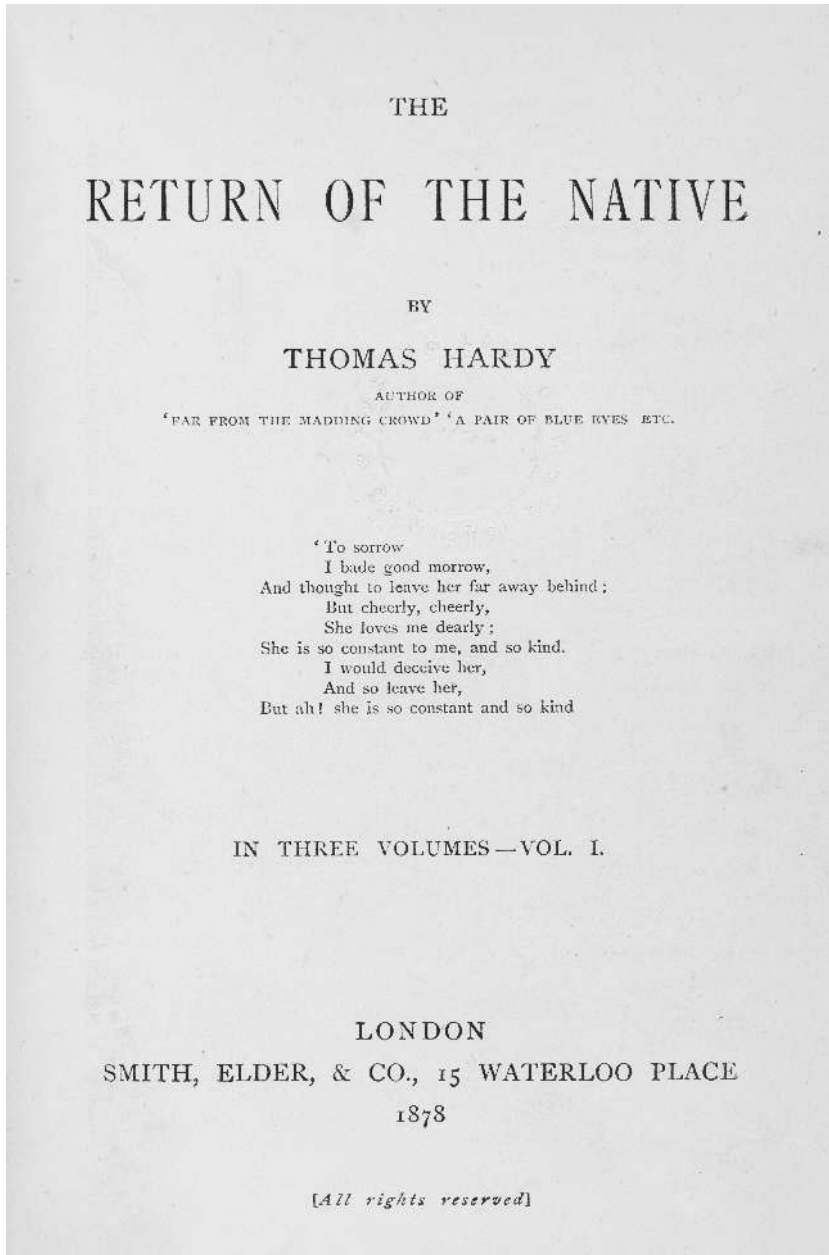
VOLUMES IN THIS SERIES

1. Desperate Remedies
2. Under the Greenwood Tree
3. A Pair of Blue Eyes
4. Far from the Madding Crowd
5. The Hand of Ethelberta
6. The Return of the Native
7. The Trumpet-Major
8. A Laodicean
9. Two on a Tower
10. The Mayor of Casterbridge
11. The Woodlanders
12. Tess of the d'Urbervilles
13. Jude the Obscure
14. The Well-Beloved
15. Wessex Tales
16. A Group of Noble Dames
17. Life's Little Ironies
18. A Changed Man and Other Stories

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THOMAS HARDY

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Title page of Volume 1 of the 1878 edition of
The Return of the Native.

THOMAS HARDY
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EDITED BY
TIM DOLIN



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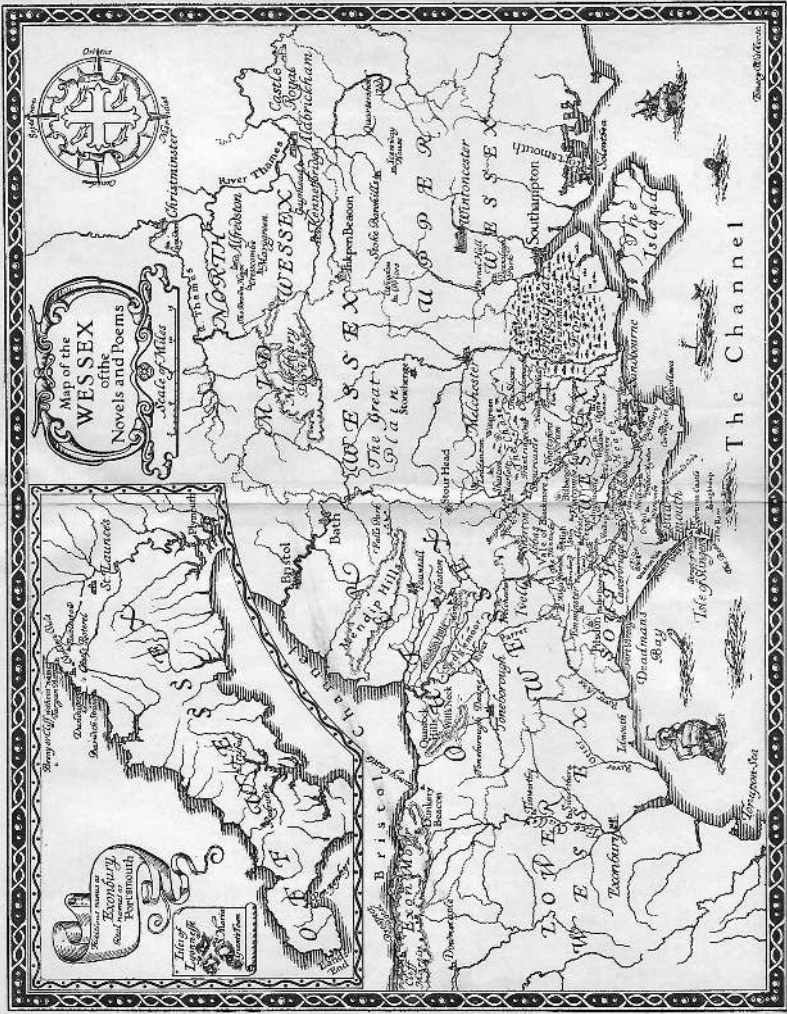
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'Map of the Wessex of the Novels and Poems (revised 1914 – prepared by Emery Walker from a holograph original provided by Thomas Hardy).'

GENERAL EDITOR'S PREFACE

Thomas Hardy's career as an author bridged the nineteenth and twentieth centuries, and during that time he could count among his accomplishments fourteen novels, more than nine hundred poems, a little over four dozen pieces of short fiction, and a verse drama in three volumes that took as its topic the Peninsular War and the fall of Napoleon. Yet on the brink of his first great success, the publication of *Far from the Madding Crowd* in the prestigious *Cornhill Magazine*, he wrote to its editor Leslie Stephen that, although he might 'have higher aims some day', at that moment he wished 'merely to be considered a good hand at a serial'.¹ It is safe to say that those higher aims were achieved, for after Hardy's Westminster Abbey funeral, and after large crowds had silently filed past his open grave in Poet's Corner, *The Times* in its obituary for him mourned the loss of English literature's 'most eminent figure'.² Hardy's stature as a writer was, and remains, unassailable, and the continuing popularity of his fiction, in both print and other media, attests to his powerful and enduring representation of human experience.

Yet the professionalism that Hardy declared to be his goal in his publishing relationship with Stephen was as characteristic of his authorship as the exploration of large cultural issues, since Hardy fully understood that the production of a novel, or short story, took place both in the realm of artistic creation and in the literary marketplace. He became proficient at using (one is tempted to say manipulating) the requirements of Victorian publishing's modes of production for his own purposes. In particular the most common pattern, in which a novel was first serialized in a magazine, then published as a multiple-volume edition for the circulating libraries, and then published again as less expensive, single-volume versions, generated the opportunity for changes at each stage – and Hardy usually took advantage of those opportunities. Indeed, an author as successful as Hardy was given additional chances to modify his texts through the collected editions that demand for his work made attractive to him and his publishers.

¹ *CL* i, p. 28. ² Millgate, p. 535.

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Hardy's willingness to revise texts decades after they first appeared in print would crucially shape his later audiences' responses to his fiction.

As well, Hardy's tendency to stretch, not to say break, Victorian proprieties in his selection of subject matter, and in his unconventional sympathies with 'improper' characters, meant that he more than once found himself in conflict with his editors and their commitment to nineteenth-century status-quo attitudes. This situation came to a climax with the publication of *Tess of the d'Urbervilles* (1891) and *Jude the Obscure* (1895), two works which generated such extremities of negative reviewer responses that Hardy declared they destroyed in him any desire to continue producing novels. The fact that many reviewers were equally vociferous in defending Hardy rather undercuts his persona of besieged artist, and it is even possible to argue that he courted such conflict, since by that advanced point in his experience as a writer he could hardly be unaware of the contentious nature of his plots. Nonetheless, the bowdlerization often insisted upon for magazine publication meant that Hardy viewed the alterations made for subsequent, first edition volume publication as necessary to the truer realization of his art.

But even as Hardy was preparing to end his focus on the novel in the 1890s, and to instead concentrate on getting into print the poetry he had been writing since the 1860s, the next major stage of his fiction was being prepared. In 1894 Osgood, McIlvaine and Company, which had become Hardy's publisher in 1891, finalized the arrangements necessary to print those works whose rights previously had been held by other publishing houses, and immediately began preparing the first uniform edition of Hardy's novels and stories. The 'Wessex Novels' edition was published in sixteen volumes from 1895 to 1896, and consisted of thirteen novels plus three volumes of stories. It represents an important point in Hardy's oeuvre, not least because he wrote a set of short but revealing prefaces to accompany each text. He also proofread the volumes, made thorough and careful corrections and revisions, and, most significantly, brought more into congruence the topography of those narratives written before his full achievement of the setting of Wessex from which the collection took its name.

Osgood, McIlvaine had good reason to put the word 'Wessex' in its edition's title, since the description of this landscape, and its buildings, customs, and characters, was increasingly seen as Hardy's distinctive contribution to literature. His retroactive efforts to bring all of his fiction

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into line with this perception elided the fact that the development of Wessex was piecemeal at best, at least until the publication of *The Mayor of Casterbridge* (1886), *The Woodlanders* (1887) and *Wessex Tales* (1888) which, with their powerful evocation of a 'partly real, partly dream-country',³ signalled Hardy's commitment to developing a setting uniquely his own. Unsurprisingly, then, when Hardy changed publishers yet again and decided to transfer his rights to the London firm of Macmillan and Company, the name chosen for its proposed collection of his works (this time including the poetry), was simple and direct: the Wessex Edition.

The first two volumes of Macmillan's collected edition appeared in April of 1912, with the originally proposed total of twenty volumes being completed in 1914, and with four 'published at irregular intervals thereafter (the last, posthumously), to complete the series. Later impressions incorporate the slight revisions made for the Mellstock Edition in 1919 and some 4 pages of trifling corrections submitted in April 1920'.⁴ Thus the Wessex Edition could claim to provide something very close to a comprehensive representation of Hardy's literary accomplishment, and Macmillan had no hesitation in describing it as 'definitive', a claim that Hardy endorsed in the 'General Preface to the Novels and Poems' that he prepared for the edition.⁵ Once again he revised and proofread the volumes, and he also updated the Osgood, McIlvaine prefaces. For much of the twentieth century, therefore, the Wessex Edition was viewed as the final word on Hardy's fiction, and it was, and in many cases remains into the twenty-first century, the de facto choice for those reprints of his work that appeared after Macmillan's copyright lapsed in 1978. Yet scholars such as Michael Millgate have noted that this putative authority is at least somewhat problematic, since '[f]or all Hardy's devotion to the task of revision and correction there remains the irreducible fact that he was not starting from first principles but working with a text that had itself long lost the bloom and innocence of youth,' and that 'by 1912 each of Hardy's texts had gone through long, undramatic processes of erosion and accretion'.⁶ The crucial decision facing a scholarly edition of

³ *PW*, p. 9.

⁴ R. L. Purdy, *Thomas Hardy: A Bibliographical Study* (Oxford: Clarendon Press, 1954), p. 286.

⁵ *PW*, p. 44.

⁶ M. Millgate, 'The Making and Unmaking of Hardy's Wessex Edition', *Editing Nineteenth-Century Fiction*, ed. J. Millgate (New York: Garland, 1978), pp. 66, 68.

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Hardy's novels and stories, therefore, is whether to use the Wessex Edition to provide its copy-texts, and thus assent to the author's apparent wish that it be accepted as definitive, or to employ early text versions that both more nearly reflect Hardy's original artistic intention, and represent the works as they were initially received by Hardy's Victorian readers.

The Cambridge Edition of Hardy, in line with contemporary editorial theory, follows an early text model that allows its readers to trace, through each volume, the work's textual evolution. In most cases this entails the selection of the British first edition in volume form as copy-text, and the emendation policy is to edit the copy-text's 'moment' in order to achieve the best balance between authorial desire and authorial acquiescence to the realities of publication. Obvious mechanical errors are corrected and, in cases where sufficient evidence exists to suggest that the production process has changed legitimate authorial (textual) intention, additional emendations may be made. Emendations to the copy-text are recorded, but certain kinds of typographical elements (e.g. chapter heads, running titles) have been standardized. The record of substantive variants appears as footnotes on the page in which the changes occur, and they are keyed to the line numbers on that page. The quotation from the text is followed by the variant and the siglum or sigla of the text(s) in which it appears, and the variants are presented in chronological order. Variants in accidentals are listed in the apparatus section, and are likewise keyed to page and line number.

A chronology of Hardy's life appears in each volume. The Introduction describes the genesis of the work, its publishing history and cultural context, the process and significance of authorial revision, and the work's reception during Hardy's lifetime, in order to enable the reader to comprehend as fully as possible the text's composition and history. Each volume also provides a rationale for the choice of copy-text, along with a facsimile of the copy-text's title page and a bibliographical description of the principal textual witnesses. A full set of explanatory endnotes, keyed to superscript numbers, is included to offer clear and relevant information to the reader by identifying literary and cultural allusions, geographic locations and references to religion, philosophy, art and music. Appearances of dialect in Hardy's work are also translated in those instances where uncertainty of meaning may occur, and are recorded in a separate glossary. If a work was illustrated for periodical publication those illustrations are reproduced in

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the volume, usually as an appendix, unless the illustrations were present in the copy-text. The frontispiece illustrations for the Osgood, McIlvaine 'Wessex Novels' edition and the Macmillan Wessex Edition are likewise reproduced in an appendix.

I would like to thank the members of the Cambridge Hardy Editorial Board for their continuing advice and guidance. I am also grateful to Linda Bree at Cambridge University Press for her commitment to the edition and for her help at each stage of its development.

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Work on this edition began with the manuscript of *The Return of the Native*, held in the Library of University College, Dublin. Evelyn Flanagan, special collections librarian at UCD, arranged for a digital copy of the MS to be made, and made available to me; and she and her colleague Audrey Drohan looked after me on my several visits to the James Joyce Library at UCD. My sincere thanks are also due to Professor Amlan Das Gupta and his team (and to retired Professor Sukanta Chaudhuri) at Jadavpur University, Kolkata, who transcribed the MS and encoded it in TEI-XML. Jatin Patel of Hi-Tech Transcription Services, India, oversaw the TEI transcription of the printed editions. Carol Hoggart, Simon Gatrell and Lucy Dougan assisted me in checking the transcriptions and variants. Roger Osborne, Anna Gerber and Desmond Schmidt have all offered invaluable advice about TEI and its technical challenges. The collation was undertaken using the standalone version of the open-source tool Juxta (juxtaoftware.org).

I am grateful, too, to staff of libraries and archives who helped me with this research: at the State Library of Victoria, Melbourne (for the 1878 *Belgravia* serial edition and the Smith, Elder first British edition (78)); the British Library, London (for 78 and all British editions, the Macmillan archive, microfilm editions of Harper and other archives); the National Library of Australia (for the Macmillan Colonial Library edition); the Archive of British Publishing and Printing at the University of Reading (for the Chatto archive); and the National Library of Scotland, Edinburgh (for the Blackwood and Smith, Elder papers). In Dorchester, I was kindly assisted by Helen Gibson at the Dorset County Museum and Mark Forrest at the Dorset History Centre.

Every editor is indebted to the scholars and scholarship that come before them. My greatest debt is to Simon Gatrell, a towering figure in Hardy studies, who was my editorial board advisor on this edition. I took my bearings from Simon's authoritative, measured analyses of the complicated *Return of the Native* manuscript, and learned a lot from him about this novel, and about Hardy's creative practice and business acumen. He was also my guide

ACKNOWLEDGEMENTS

to Hardy's handwriting, which is neat and compact, as you might expect of an architect, but hard to decipher in the dense thickets of cancellations and revisions. I am also obliged to Paul Eggert and Peter Shillingsburg for generously sharing with me their experience and knowledge as eminent editors and great textual theorists. Lastly, in preparing this edition, and particularly in compiling the explanatory notes, I consulted previous editions of *The Return of the Native*, and am thankful to Nancy Barrineau, Phillip Mallett and Tony Slade for showing the way.

I could not have completed the edition without the advice, support and forbearance of Richard Nemesvari, the general editor of this edition, and fellow members of the editorial board, Pamela Dalziel, Simon Gatrell, Dale Kramer, Alan Manford and Peter Shillingsburg. The same goes for colleagues at Curtin University whose offers of time, financial assistance, collaborative opportunities, and conversation have been vital: Alan Dench, Majella Franzmann, Jo Jones, Roy Jones, Steve Mickler and Graham Seal.

Finally, I thank Lucy Dougan, Daniel Dolin, Julia Dolin, Roderic Holland and Lesley Dougan.

CHRONOLOGY

- 1839**
 22 December Marriage of Thomas Hardy and Jemima Hand; household established in a cottage at Higher Bockhampton, Dorset.
- 1840**
 June 2 Thomas Hardy born.
- 1841**
 Birth of Hardy's sister, Mary.
- 1848**
 Hardy attends the newly opened Stinsford National School.
- 1850**
 Hardy sent to Dorchester British School kept by Isaac Glandfield Last.
- 1851**
 Birth of Hardy's brother, Henry.
- 1853–1856**
 Isaac Last establishes an independent 'commercial academy' and Hardy enrolls; begins to study Latin.
- 1856**
 Birth of Hardy's sister, Katherine (Kate).
 Hardy is articled to Dorchester architect John Hicks.
- 1857**
 Hardy establishes a close friendship with Horatio (Horace) Moule. Moule becomes Hardy's intellectual mentor and encourages his study of Latin and Greek.
- 1860**
 Hardy completes his articles as an architect and is employed by Hicks as an assistant.
- 1862**
 Hardy moves to London. Through a letter of introduction provided by Hicks he finds employment with the architect Arthur Blomfield.
 Hardy is elected to the Architectural Association.
- 1863**
 Submits two prize-winning entries for architectural competitions.
- 1865**
 Hardy's first publication, 'How I Built Myself a House', appears in *Chambers's Journal*.
- 1866**
 Hardy begins to submit poetry to magazines.

 CHRONOLOGY

- 1867** Returns to Dorset. Works for Hicks on church restoration. Begins writing his first, unpublished novel *The Poor Man and the Lady*.
- 1868** Submits completed MS of *The Poor Man and the Lady* to Alexander Macmillan. Novel is rejected by Macmillan, who suggests that Hardy submit it to Chapman and Hall.
- 1869** Chapman agrees to publish the novel if Hardy will provide £20 as a guarantee against losses. Hardy agrees. Hardy meets with Chapman's reader, George Meredith, who had recommended against acceptance. Meredith convinces Hardy to withdraw the MS and advises him to write a story with 'more plot'. Hardy submits MS to Smith, Elder; novel is rejected. Hardy employed by Weymouth architect G. R. Crickmay to complete church restoration work left unfinished with the death of Hicks. Hardy submits MS of *The Poor Man and the Lady* to Tinsley Brothers. Tinsley offers to publish in return for a guarantee against losses; Hardy refuses the offer. Begins writing his first novel to be published, *Desperate Remedies*.
- 1870**
 7 March Meets his future wife, Emma Lavinia Gifford, at St Juliot, Cornwall, when he travels there to work on restoration of local church. Macmillan rejects *Desperate Remedies*. Tinsley agrees to publish *Desperate Remedies* if Hardy is willing to provide £75 in advance of printing. Hardy accepts the offer.
- 1871** *Desperate Remedies* published anonymously in three volumes.
- 1872** *Under the Greenwood Tree* published anonymously in two volumes by Tinsley Brothers. Hardy sells Tinsley the copyright of the novel for £30.

 CHRONOLOGY

Hardy moves from Weymouth to London to work in the architectural office of T. Roger Smith. After positive reviews of *Under the Greenwood Tree*, Tinsley offers Hardy £200 for a serial to appear in the September issue of *Tinsleys' Magazine*. Leslie Stephen requests a serial for the *Cornhill Magazine*. Hardy's first proposal to marry Emma Gifford is rejected by her father.

- 1872–1873** *A Pair of Blue Eyes* serialized anonymously in *Tinsleys' Magazine*. Published in three volumes by Tinsley Brothers (1873). The volume edition is the first of Hardy's novels to bear his name as author.
- 1873**
 21 September Horace Moule commits suicide in his rooms at Cambridge.
- 1874** *Far from the Madding Crowd* serialized anonymously in the *Cornhill Magazine*. Published in two volumes, over Hardy's name, by Smith, Elder that same year.
- 17 September Hardy marries Emma Gifford.
- 1875** The Hardys move to Swanage, Dorset.
- 1875–1876** *The Hand of Ethelberta* serialized in the *Cornhill Magazine*. Published in two volumes by Smith, Elder (1876). The Hardys move to Yeovil, Somerset, and then to Sturminster Newton, Dorset. Hardy begins writing *The Return of the Native*.
- 1878** The Hardys move to the London suburb of Tooting. *The Return of the Native* serialized in *Belgravia*. Published in three volumes by Smith, Elder. *An Indiscretion in the Life of an Heiress*, a revised and abbreviated version of *The Poor Man and the Lady*, published in the *New Quarterly Magazine*. Hardy begins historical research in the British Museum for *The Trumpet-Major*.
- 1880** *The Trumpet-Major* serialized in *Good Words*. Published in three volumes by Smith, Elder, with cloth binding designed by Hardy.

 CHRONOLOGY

- Hardy becomes seriously ill and is forced into several months of total inactivity. He dictates the major portion of the serial version of *A Laodicean* to Emma Hardy from his bed.
- 1880–1881** *A Laodicean* serialized in the European Edition of *Harper's New Monthly Magazine*. Published in three volumes by Sampson Low (1881).
- 1881** The Hardys return to Dorset and set up their household at Wimborne Minster.
- 1882** *Two on a Tower* serialized in the *Atlantic Monthly*. Published in three volumes by Sampson Low.
- 1883** 'The Dorsetshire Labourer' published in *Longman's Magazine*.
 The Hardys move from Wimborne to Dorchester. They take up temporary accommodation while their new house is being built on the outskirts of the town. Hardy begins writing *The Mayor of Casterbridge*.
- 1884** Hardy is made a Justice of the Peace.
- 1885** The Hardys move into Max Gate, the house designed by Hardy and built by his brother Henry. Hardy will live there for the rest of his life.
- 1886** *The Mayor of Casterbridge* serialized in *The Graphic*. Published in three volumes by Smith, Elder.
- 1886–1887** *The Woodlanders* serialized in *Macmillan's Magazine*. Published in three volumes by Macmillan and Company (1887).
- 1888** *Wessex Tales*, Hardy's first collection of stories, is published in two volumes by Macmillan.
 'The Profitable Reading of Fiction' published in *The Forum* (New York).
- 1890** Hardy's set of six stories under the title *A Group of Noble Dames* published in *The Graphic*.
 'Candour in English Fiction' published in *The New Review*.

 CHRONOLOGY

- 1891** *Tess of the d'Urbervilles* serialized in *The Graphic*. Published in three volumes by Osgood, McIlvaine.
A Group of Noble Dames published in a single volume by Osgood, McIlvaine. The volume includes some earlier stories as well as those originally published in *The Graphic*. 'The Science of Fiction' published in *The New Review*.
- 1892**
 20 July Hardy's father dies.
The Pursuit of the Well-Beloved serialized in *The Illustrated London News*.
- 1892–1893** *Our Exploits at West Poley*, Hardy's only children's story (written 1883), serialized in the Boston periodical *The Household*.
- 1894** Hardy's third collection of stories, *Life's Little Ironies*, published by Osgood, McIlvaine.
- 1894–1895** *Jude the Obscure* serialized in *Harper's New Monthly Magazine*. Published in a single volume by Osgood, McIlvaine (1895).
- 1895** Osgood, McIlvaine begins publishing the first collected edition of Hardy's works, the 'Wessex Novels' edition, which includes the first edition of *Jude the Obscure*.
- 1897** *The Well-Beloved* published by Osgood, McIlvaine as a single volume in the 'Wessex Novels' edition.
- 1898** Hardy's first collection of verse, *Wessex Poems*, containing his own illustrations, published by Harper and Brothers.
- 1901** *Poems of the Past and the Present* published by Harper and Brothers.
- 1902** Hardy comes to an agreement with Macmillan, who will act as his publishers for the rest of his life.
- 1904** Part First of *The Dynasts* published.
 3 April Hardy's mother dies.
- 1905** Hardy meets Florence Emily Dugdale, his future second wife.

 CHRONOLOGY

- Hardy receives an honorary degree from the University of Aberdeen.
- 1906** Part Second of *The Dynasts* published.
- 1908** Part Third of *The Dynasts* published.
- 1909** *Time's Laughingstocks and Other Verses* published.
- 1910** Hardy is awarded the Order of Merit, having refused a knighthood.
 Hardy receives the Freedom of the Borough of Dorchester.
- 1912** Macmillan begins publishing the second collection of Hardy's works, both novels and poetry, the Wessex Edition. Hardy receives the Gold Medal of the Royal Society of Literature.
- 27 November Emma Hardy dies.
- 1913** *A Changed Man and Other Tales*, Hardy's last collection of stories, published.
 Hardy receives an honorary degree from Cambridge University, and is made an Honorary Fellow of Magdalene College.
- 1914**
- 10 February Hardy marries Florence Dugdale.
Satires of Circumstance, Lyrics and Reveries, with Miscellaneous Pieces published.
- 1915** Hardy's chosen heir, Frank William George, is killed at Gallipoli.
 Hardy's sister Mary dies.
- 1916** *Selected Poems of Thomas Hardy* published.
- 1917** *Moments of Vision and Miscellaneous Verses* published.
 Hardy begins sorting his papers, destroying many of them in bonfires in the backyard of Max Gate.
- 1919** Macmillan begins publication of a de luxe edition of Hardy's works, the Mellstock Edition.
- 1920** On his eightieth birthday Hardy receives messages of congratulations from George V and the prime minister,

 CHRONOLOGY

- David Lloyd George. He is visited at Max Gate by a deputation from the Incorporated Society of Authors.
- 1922** *Late Lyrics and Earlier, with Many Other Verses* published. Hardy receives honorary degrees from the University of St Andrews and Oxford University.
- 1923** *The Famous Tragedy of the Queen of Cornwall* published. The Prince of Wales visits Max Gate.
- 1924** Hardy's adaptation of *Tess of the d'Urbervilles* performed in Dorchester.
- 1925** *Human Shows, Far Phantasies, Songs, and Trifles* published. Dramatized version of *Tess of the d'Urbervilles* performed in London.
- 1928**
 January 11 Thomas Hardy dies. His heart is removed and buried in Stinsford churchyard. His body is cremated and the ashes buried in Poet's Corner, Westminster Abbey. *Winter Words in Various Moods and Metres* published posthumously. The first volume of Hardy's autobiography, *The Early Life of Thomas Hardy, 1840–1891*, is published (on his instruction) by Macmillan over Florence Hardy's name. Hardy's brother Henry dies.
- 1930** The second volume of the autobiography, *The Later Years of Thomas Hardy, 1892–1928*, published over Florence Hardy's name.
- 1937** Florence Hardy dies.
- 1940** Kate Hardy, Hardy's last surviving sibling, dies.

ABBREVIATIONS

Hardy's Fiction

RN	<i>The Return of the Native</i>
MS	Final MS reading as sent to <i>Belgravia</i> typesetters
MS1, 2, 3 etc.	The inferred sequence of revision at any given location within the manuscript
B	1878 <i>Belgravia</i> British serial edition
Ha	1878 <i>Harper's New Monthly Magazine</i> US serial edition
78	1878 Smith, Elder, & Co. first British edition
Ht	1878 Henry Holt and Company first US edition
Tau	1879 Bernhard Tauchnitz 'Collection of British Authors' European edition
80	1880 C. Kegan Paul & Co. first British one-volume edition
95	1895 Osgood, McIlvaine and Co. 'Wessex Novels' collected edition (vol. vi)
C	1896 Macmillan and Company Colonial Library edition
U	1902 Macmillan and Company Uniform Edition
P	1906 Macmillan and Company Pocket Edition
12	1912 Macmillan and Company collected Wessex Edition (vol. iv)
20	1920 reprint of 12 in one volume
M	1920 Macmillan and Company de luxe Mellstock Edition (volumes VII and VIII)

Locations

BL	British Library
DCM	Dorset County Museum

Abbreviations and Symbols used in Recording Variants

^	Not present in MS1, MS2 etc.
< ... >	Cancelled unfinished words or uncontinued sentences in MS

LIST OF ABBREVIATIONS

...	Overwritten correction or revision
\ ... /	Interlineal insertion
< \ ... / >	Insertion cancelled
< ... <i>inst.</i> >	Cancelled by TH and immediately corrected or revised in-line
< ... <i>n.c.</i> >	Phrase or sentence in MS not continued
< ... <i>n.f.</i> >	Word not finished in MS
<i>ff. not cont.</i>	A cancellation at the top or bottom of an MS page is discontinuous with what precedes or follows it because leaves have been replaced or reordered
< ... <i>copy err.</i> >	Cancelled (or occasionally overlooked) TH copying error or misspelling
<i>corr. in pencil by comp.</i>	Copying error corrected by a compositor or printer's reader
< <i>illeg. ...</i> >	Illegible text beneath MS cancellation
< <i>illeg. erased beneath</i> >	Original reading irretrievable because it has been erased and written over
< <i>illeg. pencil beneath</i> >	Illegible because it has been written in pencil and inked over
<i>pencil beneath</i>	Draft in pencil, confirmed or altered over the top in ink
< <i>illeg. pasted over</i> >	Original reading irretrievable because a piece of paper has been pasted over part of a page of ms.
<i>pasted fragment</i>	Text written on a fragment of paper pasted to the top or bottom of a trimmed leaf
MSv	Added MS text placed on verso of previous leaf and keyed to insertion point across the opening
[<i>fo. no.</i>] v	Cancelled early reading on verso of a reused leaf elsewhere in MS
... [<i>as in ...</i>] ...	Ellipsis showing where a span of text is substantively identical to the same span recorded for the previous siglum, or identical to the same span in the copy text (78)
< <i>trs. to / from page.line</i> >	Location of transposed text in MS