

Textual Variants - *The Writing of Guillaume Apollinaire*

The following list records the substantive differences (aside from punctuation) between the Wesleyan UP text of LZ's English text and his corrected typescript, which in almost all cases is confirmed by the printed versions in *The Westminster Magazine*. In most cases these alterations were made to conform more closely with the French version, even though the latter was based on the former, so that we end up with a text that is not the one LZ wrote, nor the one on which the French text was based. Other cases are due to editorial carelessness or misunderstanding.

This is a preliminary accounting and no doubt there are oversights. Nor have the French texts (quotation) included in LZ's text been checked. The typescript adds in accent marks by hand, but is less than meticulous about this, which the Wesleyan text has attempted to correct.

Part I

- 6 line 3: *what troubles you? What is it?* shd be *what have you, what is there?*
- 10 line 2: *kindness* shd be *bonté*.
line 3: delete *or* and *composite*, simply *...the emotive-intelligent*.
note 9, line 4: the date 1929 shd be followed by (?).
note 11, line 4: *in Rome* shd be *—at Rome*.
- 12 line 11: *the other hand. Equivocally turnip-faced,...* shd be *the other hand, equivocally turnip, face,...*
- 14 line 3: *illustrators* shd be *dissinateur's*.
- 16 line 28: *a reflection* shd be *a reflection's*.
line 31: *will not or cannot* shd be *will or can*.
- 18 line 2: *is a choice and a return to this choice* shd be *is, granted necessity, a kind of choice and a turning upon choice*.
line 15: *Guillaume Apollinaire kept a close watch on his followers* shd be *Guillaume came close upon his followers*.
line 20: *The biographer, follows through and comes in...* shd be *Biography, its subsequence, comes in...*
- 20 line 2: *and its farewell in the Parisian zone* shd be *bid farewell to in the Parisian zone*.
line 4: *This scepticism also* shd be *It is also...*
line 6: *encircles* shd be *is circuitous in*.
line 9: *its natureal affinities* shd be *its related charges*.
line 10: *His* shd be *Its*.
- 24 note 37, line 1: shd be *...and not published till 1918*.
- 28 line 18: *de* instead of *du*, *...de pain pétri, de bon pain!*
- 30 line 24: sentence shd begin *At about the time of the composition of L'Enchanteur Pourrissant, Apollinaire quoted Madam de Staël...*
line 31: delete *, he says*, simply *...his preference:...*
note 48, line 1: *This history...* shd be *The history...*
- 36 line 1: paragraph begins *Apollinaire's L'Hérésiarque & Cie...*
line 6: *the past, a past transformed, but...* shd be *the past. Transformed, but...*
line 12: *ressemble...* shd be *resembles...*
line 19: shd be *The gravity or acceleration...*
line 20: *a myth. The surprise...* shd be *by a myth; the surprise...*
line 24: shd be *is why, (the direction of the myth being evident, if implicit,) despite...*
- 38 line 1: *ahead of them* shd be *before*.

- line 2: *and earth, Horatio . . . And the transformations* shd be *and earth etc., and the transformations...*
- 40 line 21: *are present* shd be *is present*.
- 48 line 6: *at* shd be *over*.
line 7: *Chansons de Geste* shd be *Chansons*.
- 50 note 64, line 2: missing segment, shd read *a discussion of Salmon's superiority to Banville, and the importance of Salmon's symbolism to...*
- 52 line 12: *etc.* shd be *etc. etc.*
- 56 line 17: *his history* shd be *his history of*.
- 66 line 16: *boulevardiens* shd be *boulevardiers*.
line 22: "*L'Esprit nouveau*." shd be *L'esprit nouveau* (no italics).
line 23: *times* shd be *time*.
line 24: "*L'Esprit nouveau*." shd be *l'esprit nouveau* (no italics).
line 25: *Couleur du temps* shd be *the couleur du temps* (no italics). [the typescript has *couleur de temps*].
line 33: *is moved by the airs* shd be *moves from the air*.
- 68 line 4: *hallucination: the body...* shd be *hallucination of the body...*
- 70 line 10: *l'Esprit nouveau* shd be *l'esprit nouveau* (no italics).
line 13: *friends* shd be *familiars*.
line 22: *times* shd be *time*.
line 22: *a uniform* shd be *his uniform*.
- 72 line 21: *l'Esprit nouveau* shd be *L'Esprit Nouveau* (no italics).
- 74 line 2: *l'Esprit nouveau* shd be *l'esprit nouveau* (no italics).
line 13: *French, L'Esprit nouveau* shd be *French, the esprit nouveau* (no italics).
line 17: *L'Esprit nouveau* shd be *L'esprit nouveau* (no italics)
line 18: " " "
line 19: *decorative* shd be *decoratif*.
- 84 line 1: the layout of this futurist style manifesto presents challenges to any compositor; however, the Wesleyan text version is particularly ineffective and lacks the typical play of bold and capitalization (the text often uses italics for what should be bolded), as well as any sense of the balance on the page of the original. Although the Wesleyan text evidently follows the typescript (which inevitably is the least effective text), it has ignored a fair number of LZ's handwritten instructions on these details. A piece of a musical score that should appear following *ou ou ou flute crapaud naissance des peuples apremines* (page 88) is lacking. *The Westminster Magazine* version is much better, and in any case, Apollinaire's original is easy enough to find these days.

Part III

- 164 line 3: a line is missing following *approximation...* insert *third removed from the object reconsidered, i.e. it presented the object which...*
- 168 line 2: *Music* is a subtitle, along with *Grammar* and *Rhetoric*, and shd be placed on its own line following *...discourse by mouth* and before *Besides the examples...*
- 172 line 16: shd be (Of *Fantômas*)...
- 182 line 15: what are here printed as four lines are meant to be printed in three curved lines suggestive of a mouth and are handwritten in in the typescript. In *The Westminster Magazine* they are printed as two lines.
- 184 line 26: *products of an inferior speciality set aside* shd be *an inferior speciality removed*.
- 186 line 31: *ethnography* shd be *ethnic*.
- 188 line 28: *spoiled* shd be *decomposing*.

- line 32: *Compare* shd be *Collate* (italicized); delete *what* and *says*.
- 190 line 19: several lines are missing following ...*culture*: 1- *Climate* 2- *Renewed parentage such as marriage and transmigration. There is also the convenience of looking at the mutations of culture in accordance with these successive time divisions: 1- the period of hunting...*
line 32: *novels* shd be *romances*.
- 192 line 5: *And therefore..* shd be *I.e.*; add *overtly* before *involved*.
line 7: *did not to take* shd be *failed to take*.
line 32: the English text has no footnote here since the text is already indicated, although the French text does use a note instead.
- 196 line 12: the English text has not footnote here, although the French text does.
- 206 line 20: the English text lacks the third *And*, although it is in the French text and the following lines are separate from the preceding in Apollinaire's text.
line 24: *These lines* shd be *which*, no new paragraph.
- 210 line 12: the Corbière title shd be "*La Rapsode Foraine et le Pardon De Saint-Anne.*"
line 14: the English text puts the same in-text note number at the ends of the first, third and fifth lines of this quotation.
note 42: shd be chapter 13 rather than 8 (the French text has chapter 12, but this too is in error).
- 214 line 7: English text has *Xianity* for *Christianity*.
- 222 line 19: "*Larron*" shd be *larron* (italicized).
- 236 line 6: shd be ... *as a calligramme seeing a flat tire*.
- 238 line 5: *A day in the life...* shd be *—a journey in the life...*

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