Note on the Present Edition

Principles for the Establishment of the Text

The writing of the “seventy-five folios”\(^1\) was staggered between the first months and the fall of 1908; their creation might date back to the end of 1907. Given that we do not know how Marcel Proust organized these pages, we are presenting them in the order corresponding to the text of *In Search of Lost Time*, which is also the same order in which they were found.

The titles of the “chapters” are not by Proust. They are purely informative and were chosen to provide readers with familiar reference points.

In making the transcription, we have reduced the number of crossings-out to give a standard reading experience. Below, we set out the principles we followed in arranging the text.

A full diplomatic transcription (in French)—faithful on a page-by-page basis to the layout of the writing, with all of Proust’s crossings-out and additions restored—can be downloaded from the gallimard.fr website and compared with the facsimile of the “seventy-five folios” when it becomes available on gallica.fr.

That transcription served as the basis for the standard transcription, as published in the French edition of this book and translated here. Both of them benefited from Bertrand Marchal’s rereading.

The text of the seventy-five folios is followed by a series of documents (“Other Manuscripts by Marcel Proust”) that illuminate both the genesis of the “seventy-five folios” and their place in that of *In Search of Lost Time*. These documents are from the Proust collection in the Bibliothèque nationale de France as well as from the Fallois archives.

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1. We have kept the name “seventy-five folios” under which this manuscript was made known to the public in 1954 by Bernard de Fallois, despite the fact that Proust actually used seventy-six folios.
Proust’s handwritten first drafts contain a large number of changes and additions. In the simplified version presented in this book, additions have been integrated into the text and deleted material left out, except with a note in the case of important passages, which can be consulted in the diplomatic transcription or in the critical notes.

Since Proust wrote very quickly, he would sometimes forget certain words or create inconsistencies between successive versions. Whenever it was necessary for the correct syntax and the intelligibility of the sentence, we have made the required changes (see the textual footnotes). In cases where the manuscript is damaged or incomplete, we have made a conjectural attempt at filling the gap; all such passages are placed inside square brackets.

The place where certain additions were to be inserted was not always clearly indicated by Proust; we have had to make those decisions.

Punctuation in the manuscript is used sparingly and sometimes inconsistently: we have completed it in order to make the text easier to read, except in the dialogue, where this lack of punctuation helps provide the oral style, and except where a change might alter the meaning. The spelling has been corrected where necessary, and the typographical presentation (abbreviations, titles of works) has been standardized. We have followed the author’s paragraphing wherever possible.

This tidying up of the manuscript does not conceal its unfinished quality. Sometimes the story stops suddenly in medias res, even in the middle of a sentence; we have signaled such interruptions with a brief editorial commentary in square brackets. There are continuity errors between certain pages written at different times; we have left the repetitions. When there are several versions of the same passage, they are given in their most probable chronological order, with the oldest version first.

For passages from the definitive text, all quotations from In Search of Lost Time are taken from the Modern Library edition in six volumes, translated by C. K. Scott Moncrieff (except for vol. VI, Time Regained, translated by Andreas Mayor and Terence Kilmartin), revised by Terence Kilmartin and D. J. Enright (New York: Modern Library, 2003). References are given in the form of volume followed by page number; for example, I: 119.
Notes

There are four types of notes:

– marked with letters, the textual footnotes indicate the lections in the manuscript (ms.) when we have had to make minor corrections to the text. We also indicate, wherever they differ, the corresponding lections in Bernard de Fallois’s edition (CSB);
– marked with numbers, the explanatory notes provide brief information that seems to us essential for ease of reading, for example variations in the identity of a character within the same passage;
– footnotes marked with T or TT are the translator’s explanatory notes;
– endnotes, situated after the Commentary, attempt to illuminate the genesis of Proust’s text and/or references, quotations, and allusions within it. In order not to disturb the smooth reading of the “seventy-five folios,” these notes are not marked in the text itself; they are divided by folio and preceded by the extract, or the end of the extract, in question.

Abbreviations and Acronyms

col.  column
f.    folio (unless otherwise marked, a recto page)
ff.   folios
ms.   manuscript
NAF  Nouvelles Acquisitions Françaises (“New French Acquisitions”)—classification code for the Department of Manuscripts, Bibliothèque nationale de France
v     verso
[]    editorial intervention
*     conjectural reading
Note on the Present Edition

/ end of paragraph, or separation between two parts of an alteration, i.e., between the crossed-out part and its substitute

{f. #} folio number

// end of folio

See the Bibliography and Abbreviations for the editions used here. Where a book or an article is mentioned, it is followed by the author’s name and the year of publication.

The transcription of the manuscripts was edited and simplified, except where indicated. The crossed-out passages are marked like this, while additions appear between angle brackets, <like this>. A slanting line (/) separates the two parts of an alteration, i.e., the crossed-out part and its substitute.
The Seventy-Five Folios and
Other Unpublished Manuscripts