

On the recovery of an ancient text: Principles of editing

The diaries of Lady Anne Barnard

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Abstract

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The unrevised and handwritten Cape diaries of Lady Anne Barnard for the years 1799 and 1800 have recently been transcribed and are now in the process of being edited. Since they are very long, and would be expensive to publish in their entirety, the question has arisen for their editors what principles of selection and emphasis should be followed in the editorial process. The diaries are private documents, intended to be read by no one but the author herself, and they are frequently non-standard in punctuation, spelling and even at times in syntax. The editors therefore face other issues, concerning their right to correct or standardise the text, which as it stands, is an illustration of the practice of a highly intelligent and experienced woman with almost no formal education – a woman who in many respects is representative of her time and class. The different kinds of interest present within the text – Cape and European history, the history of women, of slaves and of colonialism, as well as of the indigenous peoples of the Cape hinterland, may well represent alternative focuses between which the editors, in an abbreviated text, must choose, since the final decision concerning publication is likely to be an economic one. Finally the editors' recommendations are likely to be based on the degree of interest possessed by the text in its component parts -- are all its subjects equally interesting to the envisaged reader, the amateur of history of the present day?

1. Texts of the past deserve wider readership

A general recognition has taken place in the past two decades that many of the texts of the past, often seen even by their authors as ephemeral, or of only family interest, deserve the wider readership which comes with publication. Frequently such texts contain matter of historical or literary interest, and have lain unpublished either by chance, or because the original acceptance of the author or

her heirs that the work could not be published continued to prevent publication. In South Africa, where the question of who may speak and who may be listened to has been hard fought, the work of recovering texts has special urgency: as the suppression of literary and historical voices which were judged to be outside of the power holders' group was general for so long a period (and I am not thinking only of the apartheid era as the period of suppression of texts), so the task now of discovering and disseminating such texts is an obligation on those who work in literary and historical studies.

Individuals who write in the belief that their work will never reach publication are unlikely to feel themselves bound by the constraints of length, style and matter applied by publishers to their authors, and they may well have escaped exposure to the process of standardisation which we call formal education. Their eyes may be on no audience but themselves, for whom explanation of their matter will always be unnecessary. However desirable it may be to preserve the authenticity of such a text, the present-day editor, especially if required to transform a text handwritten in the past into one publishable today, may find him- or herself faced with hard decisions.

2. Problems facing the editors of ancient, unedited texts

It is in the belief that the Barnard diaries for the years 1799 and 1800, written at the Cape of Good Hope and surviving in private ownership¹, constitute a text which is of great value, but which nevertheless presents a large selection of the problems which may face the editors of ancient, handwritten and previously unedited texts, that I offer this account of the questions with which its editors are confronted. The diaries, handwritten by Lady Anne Barnard and unrevised, though bound in the 1930s into two large volumes, cover a large range of subject matter, since they were written by a woman of wide interests, with access to many areas of life and kinds of information. Because Lady Anne, writing for herself, makes no concessions to the ignorance of others and because the diaries are almost two hundred years old, annotation of some kind is indispensably necessary. The scale of the manuscripts as well as their range renders them difficult for a single editor to annotate. They amount together to 330,000 words, and it has therefore been decided that two people, the one with historical and the other with literary interests, shall undertake the task of preparing them for publication.

The task which faces the editors is the conversion of these two large manuscripts into a printed, publishable text, readable by late twentieth century people. It may

1 These diaries are in the private collection of the Earl of Crawford.

be argued, therefore, that the first task is to envisage a readership, and that all other decisions depend on this. I should perhaps take account first of the possibility that despite their length and the need for annotation, they will be published without abridgement. It has been suggested that they should be regarded as an important historical source and printed, regardless of expense, in their entirety. Accounts of the Cape written during the first British occupation are in fairly short supply: there is the Macartney document (unpublished: 1798 -), a compilation of the accounts of civil servants designed to inform British decision-making in London, and annotated by Macartney himself; Barrow's *Travels* (1802-1806) are also well known, as is Somerville's account of his journey northwards to buy cattle for the Cape in a period of drought (E. and F. Bradlow eds., 1979), though this is hardly an account of life at the Cape.

3. The text as historical source and autobiographical work

There is no doubt that as an historical source the diaries have a large claim on us: they constitute the most detailed and extensive contemporary account of life in Cape Town itself and its immediate environs. Lady Anne writes of her encounters with a post-European people, the Cape Dutch, with their slaves, with the Hottentots employed by the Dutch and the Bushmen who visited the Cape on occasion, of the British military garrison and the civil servants, of her family and social life and her own and her husband's opinions.

Yet though the informational content of the diaries is important, it is also true that they can and should be enjoyed in another way: the encounter with an individual in the midst of a fascinating life is something which a lay reader can enjoy and benefit from. The text, in fact, deserves to be treated not only as an historical source, but also as a valuable autobiographical work. If it is published without abbreviation, even with minimal annotation and introduction, it will certainly constitute a book of well over seven hundred pages. Would the price of such a volume of work prevent its reaching the reader with amateur historical and literary interests, the common reader who might enjoy acquaintance with a distinguished eighteenth century diarist?

4. Should the manuscript be reduced in length?

If it is decided that the manuscript of the diary must be significantly reduced in length for publication – it is, as I have mentioned, as it stands in manuscript, 330,000 words long – and that the limits set must allow for an introduction and sufficient annotation to make the text comprehensible to the non-expert reader, then decisions will have to be made and principles evolved concerning the final length in total of the volume that will eventually be published, and, related to that final page-count, further decisions about length of introduction and amount and

length of notes. Two other decisions are likely to follow these: the first concerning the ways in which the original manuscripts can be abridged, and the other concerning the ways in which unrevised, handwritten texts, with all the approximations, idiosyncrasies and inconsistencies characteristic of such texts, will be modified as they are prepared for print.

5. Distinguishing major plot-lines?

The leading characteristic of unrevised diaries is that they are not teleologically driven – they are at times episodic, at other times miscellanies; the order in which subjects are dealt with is to an extent fortuitous, and these subjects are not shaped in terms of a foreseen end. The revised diaries of travellers may well have something of the quest form, or the ‘here-and-back again’, which implies an end desired or foreseen. But in a true diary, which records daily occurrences at or near the time when they occur, the author-narrator does not know the plot, and is not working towards any climax or ending.

One of the possibilities for the editors of the Barnard diaries is to choose to modify this ‘non-teleological’ principle: that is to say they may choose to distinguish within the diary a major plot or plots, as in a complex nineteenth century novel, and use them to decide what must be retained and what excised. The uncomfortable elements in a decision to proceed in this way are the facts that to do so is to tamper with authorial practice, to an extent which destroys the integrity of the work as a diary, and that the editors may, by sacrificing subject matter which they themselves have not seen as plot-related, omit what might be of interest or value to other readers.

5.1 History of colonial expansion and government

Let me offer an example of such a potential plot-line: it is possible for the reader at a distance of two hundred years to see that a major element within most of Lady Anne’s Cape writings is the struggle between the military and civil authorities at the Cape for control of government. The story is of interest in the history of colonial expansion and government, complicated as it is in this case by the fact that the British Minister for War, Henry Dundas, the fountainhead of civil preferment in the colony, was at the same time the uncle of the head of the military at the Cape, General Francis Dundas, whom he seems to have wished to advance. The diary records the period when General Dundas was Acting Governor, in the interim between Macartney’s and Yonge’s governorship, and General Dundas’s anger at the news of Yonge’s appointment. Lady Anne also writes about, but does not interpret, General Dundas’s refusal as Acting Governor to follow the precedents established by Macartney, and his resentment that Andrew Barnard, a civil official, is as Secretary of the Colony his near-equal in

status. A campaign is mounted by the military, when Yonge arrives and takes over the office of governor, to gain influence over him, and to have the Barnards' accommodation in the castle taken from them and given to Dundas, who will then possess a town and a country house. It fails, partly because Yonge becomes resentful of the way in which Dundas tries to encroach on the governor's powers, and partly because Lady Anne, in a well-calculated series of parties and balls, convinces the governor that it is worth his while to keep the Barnards in the castle to relieve him of some of his social obligations.

Lady Anne gradually becomes aware that Dundas and his satellites (the word is hers) resent Barnard and herself as representative of a different kind of power in the colony, but her focus is not on analysis of his motives but on day-to-day resistance to their attacks, as in a diary it is likely to be. And only when the struggle over the house in the castle is at its height does it become, briefly, the single subject of her diary entries. At all other times she moves between the town and the country, collects plants, orders her house and garden, entertains, visits her friends. Only in the *Sea Journal* which she wrote on her way home in 1802² (and which does not form part of the manuscript under discussion) does she reflect on and understand as a whole the behaviour of the military during the five years she has spent at the Cape – and the *Sea Journal*, despite its name, is not a diary, but a long meditation on past events. To edit the 1799 and 1800 diaries so as to centre them on the incidents in this struggle would certainly be a distortion of Lady Anne's texts, and would turn them into something other than diaries.

5.2 Slavery

When writing an article a few years ago about the Barnard diaries (Lenta, 1992) I felt myself compelled, by the space available to me, and the limited claims I could make on the attention of readers with no access to the text which I was discussing, to base my claim that they were interesting largely on a single, though important subject within them, that of slavery. I chose this because it seemed to me to be of indisputable interest to present-day readers, but also because Lady Anne's presentation of slaves within the diary is extensive and very unusual. Though her interest in slavery is obviously related to the controversy in Britain (she makes reference to Wilberforce), she has no determined attitude to slaves on her arrival at the Cape, apart from pity for their condition. She wishes to see and understand, something which few other British residents at the Cape, and fewer Dutch, can allow themselves to do. She watches when the opportunity arises and records, sometimes as a bystander, sometimes as the mistress of a household of

2 The *Sea Journal* of Lady Anne Barnard, handwritten and unrevised, is in the private collection of the Earl of Crawford.

which the slaves are part. She never resolves her observations into a coherent verdict. In short, she refuses a plot-line: there is to be no climactic recognition.

5.3 The history of women

Another recurrent topic with which she deals is related to Andrew Barnard's cousin, Anne Barnard the younger, later Anne Crawford. The younger Anne is about twenty-one when she arrives in Cape Town with the Barnards, who have fairly obviously brought her out to marry her off. She is, as Lady Anne describes her, a beauty: she is also, as she appears in the diaries, lethargic and self-satisfied: when expressing irritation at her refusal to converse at parties, Lady Anne says, "Anne stands like a butter ornament made by a French cook"³. Inevitably the beauty marries a poor, handsome young Colonel, and the young couple live with the Barnards for a year or so, whilst Lady Anne tries to teach Anne Crawford the domestic skills which she herself possesses to a high degree, and which she has adapted to the needs of the Cape. Lady Anne is a Scots woman born in 1750, in the language of the day, a 'notable' woman; Anne Crawford, twenty-six years younger, knows that domestic skills are degrading, and that femininity and refinement are associated with dependence and passivity. When Lady Anne tries to teach her, she is treated, she says, "like some old twaddling housekeeper". The young husband is ambivalent about all this: he would like his wife to make him a comfortable, well-run home on four hundred and fifty pounds a year, but he too feels that it is low for a woman to roll her sleeves up, to enter a kitchen with active purpose. Already the woman who must 'be' and not 'do', in Mrs Gaskell's words (Gaskell, 1975:197) is becoming the upper-middle class ideal, and the skilled housewife, whom Johnson in the late eighteenth century already saw, in the figure of Lady Bustle (Bate & Strauss eds., 1979:273), as somewhat absurd, is going out of fashion in Britain.

The dramatised debate which the relations between the two women constitute is part of a subject area which was neglected in publications of Lady Anne's letters, and to which many parts of the diaries contribute: the history of women. Editors, as much as other sections of society, have in the past tacitly agreed with the belief that the domestic life of women is either uninteresting or should be secret. Now, however, the emphasis in historical studies is changing, and at least one of the editors of the diaries might be tempted to give a greater prominence to this subject than Lady Anne herself would have expected in a published text. Her attitudes as regards the obligations and rights of women were, however, not

3 For obvious reasons, no page numbers can be given for the diary, and though dates are available for entries, the fact that the handwritten MSS are unavailable to the public makes them useless

simple, and she strove to extend for herself the interests and activities which as a woman she could undertake.

6. Do editors have the right to select matter?

The question of whether and to what degree editors have an obligation to represent in the final published work the actual interests of its author occurs at this point. And to what extent have present-day editors a right to select matter on the basis of the fashionable interests of their own day? Would a selection based on late twentieth century interests not be an historical falsification, a retrospective decision about what constituted the life of the late eighteenth century at the Cape? All of the three subject areas which I have discussed, the history of colonial government, of slavery and of women are to a great extent modern interests; is it inevitable that they will be foregrounded in the final selection, since the book which the editors hope to produce will have to take account of a modern readership?

It is clear that Lady Anne regarded her diary, like her life, as multi-purpose: it was a memorandum book for events of public and private interest which she might want to use in the letters which she sent to Britain at irregular intervals, when a suitable ship on its way to Europe touched at the Cape. She defined public interest with a breadth probably only allowable to a woman in the period: the abortive mutiny in the Castle of Good Hope possessed public interest; so did the propensity of British officers to marry the daughters of their Dutch landlords. The diary was also a domestic record, containing guest lists and menus, accounts of the building, decoration and furnishing of the Vineyard, the Barnards' country house, of their servants and of their own lives. It was a confidante, a substitute for the two beloved sisters, Margaret and Elizabeth, whom Lady Anne occasionally addresses within it, and as such the repository of her meditations and self-searching on personal matters. Though her marriage was extremely happy, she feared that the age-difference between her husband and herself would become a barrier between them as she grew older, and at times planned courses of action for her old age, when he might well still be in vigorous middle life. She was not a particularly devout woman in any conventional sense, but occasional illness and separation from her home and family made her wish to come closer to God, and this too she discusses in her diary.

7. The principal subject must remain the author

Any topic-related process of editing must not obscure the fact that the decision to publish the diaries was based on the personal interest of their author, as well as of her historical context. But does this imply that the principal subject of the Barnard diaries in their published form must be allowed to remain, as it is now in

the manuscripts, the author? To recognise that Lady Anne is her own main subject is not to deny that there are areas when her focus is almost completely on subjects outside of herself: her long account of the wreck of the Sceptre, included in the diary but written primarily for Henry Dundas, forms such an area. Even in this account, however, we are not allowed to forget that the perceiving eyes are hers, first watching from the roof of the Castle, later walking along the beach where the dead are still being washed up. Her judgement on the tragedy, that a freak storm wrecked the ship, but that most of the men died because its timbers were rotten and it disintegrated into a deadly surface on the sea through which the swimmers could not make their way, is played down, but it is there, and it is hers.

8. Historical information or literary interest?

But to retain the manuscripts as diaries under the economic constraints on length which I have mentioned may well be to sacrifice, and will probably be to obscure or diminish their importance as historical sources of information on particular, defined topics. Having said that there are two editors working on the Barnard diaries, the one an historian and the other with literary interests, I may appear to have defined the problem. I may as well also admit at this point that the historian is male and the literary scholar female. Will the historian therefore prefer the informational content and have preferences within that for certain topics, let us say, for military history, the lives of the Cape Dutch and slavery? Will the literary scholar wish to retain the diary form, in which topics are juxtaposed or mixed, as well as to preserve the occasional pieces of 'fine writing', the flood in the Castle of Good Hope, for example, or the wreck of the Sceptre? Will the lives of women in the period be more interesting to her than to her colleague? To speculate in this way is to use gender stereotypes in a way unjustified by the actual attitudes of the editors, but to dramatise the idea of competing kinds of interests in the matter within the manuscripts.

The interests which must be served in the editing process are not in fact as simple as I have so far suggested: in the diary, as in every other text, form may be as historically significant as matter, and so may style. It is likely that one of the differences between Lady Anne's life and that of a man of her class and period at the Cape was that her experiences tended to be more varied, from day to day, and within the compass of a single day, than those of a man who attended to defined tasks for which he was paid. The diary therefore becomes a form particularly suited to recording that life.

Into all the texts which she produced, revised and unrevised, Lady Anne wrote her own difficulty in writing, her sense that she was disabled by lack of formal education – she had received only minimal literacy from a poor relation of the

family in childhood, and acquired her other skills informally in adult life. She also knew that the construction of a text for others might be regarded as presumptuous in a woman, whilst the construction of a record for herself could be seen as egotism. At the same time she was determined that others should understand the value of her experience, and that she herself in the future would be able to recapture the atmosphere and events of particular times. Her self-doubt and her confidence are both part of the history of the period.

9. Peculiarities of the style of the original diaries

In her revised texts, the *Cape Journals* (Robinson *ed.*, 1995) – the diaries are unrevised – Lady Anne has taken trouble to correct what in her written language, in the teens and twenties of the nineteenth century when she undertook the revision, was becoming unacceptable, and the problems of irregular spelling and punctuation are few. In the diaries, written long before these revised texts, by a woman alone and generally in haste, divergences from standard usage are evident on the surface of her work: her punctuation consists almost entirely of dashes, and she frequently continues with a sentence over half a page or so, ignoring syntactical breaks. When she begins a new line of manuscript, she makes no other indication of a break in sense if one has occurred. She does not use upper case letters for the beginning of sentences, though she does at times use them to distinguish important words. She seems to be fond of the upper case forms of particular letters – H is an example – and to use them randomly. Her style is rarely conversational, though it is at appropriate moments meditative: she does occasionally quote crucial statements or short exchanges verbatim, but the pressure to compress her matter is too great to allow much dialogue. She often uses long, complex sentences, apparently related to the Latinate syntax of eighteenth century men's prose writing. Her spelling, surprisingly enough, is fairly standard, though she uses abbreviations for common words like 'though' and 'through', and usually leaves out the e in -ed endings, and the l from 'could' and 'should'.

Names, especially Cape Dutch names, present a difficulty for the editors. Lady Anne records the names of large numbers of people, almost all of which she has never seen written. She has a go at names like Vanourtzhoorn and Blauberg, and writes them as she hears them, but by no means always in the same way, even on the same page. Do the editors regularise these names into the forms, as far as they can be found, in which they were used at the end of the eighteenth century? Or do they use notes, expensive as they are in space?

The handwriting in the diaries varies from the casual to the wildly untidy, and except when she includes in the diary an early draft of a letter, it is always that of a busy woman writing for herself. The effect of these characteristics is that the

transcription which will be published cannot claim absolute fidelity to the author's intentions: at times there must be guesses, at times admissions that the text here is illegible. Lady Anne is nevertheless extremely articulate, her vocabulary is enormous, and she is rarely guilty of malapropisms: she possesses the skills of conversation, which she has had plenty of opportunity to acquire. The range of meanings of which she is capable shows her to be sophisticated and critical of herself and others, well-read and perceptive.

10. Should Lady Anne's text be altered to bring it closer to an official male text?

It may be asked why, when preparing a text for the modern, non-expert reader, the editors do not make the simple decision to modernise spelling, chop into standard sentences the sentence-paragraph, regularise in terms of modern practice upper and lower case letters and so on. It is likely that some intervention of this kind will have to be made in order that the text may be easily read. But Lady Anne's actual practice has its own value as an historical phenomenon which I can best explain by comparing it to the style of the letters by men which she occasionally includes in the diaries.

Letters to her from John Barrow, Acheson Maxwell (both civil officials at the Cape) Sir George Yonge, the second governor, and Sir James Strange, a friend in India, are included in the diary. All are far more standardised in spelling and punctuation than is Lady Anne's text, and the handwritings of Barrow and Maxwell are close to the official hand in which they no doubt performed their clerical duties. There are scarcely any deviations from twentieth century usage, other than the degree of formality of the style, especially in the beginnings and endings. All are far more narrowly limited in their vocabulary and also in the meanings which they seek to convey. The reader's impression is always of the language and the ideas being controlled by the writer's knowledge of how he ought to feel and think, and that 'ought' seems to derive from his sense of his class and professional position, as well as from his gender role. No doubt these are some of the results of formal education: the man who has been firmly taught how things should be done, and what, in most circumstances, should be done, has become, relative to the woman whose experience has been regulated by chance and choice, restricted in the ideas which he will express.

The editors must feel hesitation at the idea of transforming Lady Anne's text, with its breadth of subject matter and freedom in the treatment of that subject matter, into something nearer an official male text. The greater degree of standardisation which makes men's letters so much easier to read, to an extent which no one who has not deciphered one of Lady Anne's entries written in bed can sufficiently

appreciate, was achieved at a cost and a gain, and both of those are suggested in the diary.

11. The influence of societal control

No individual, of course, escapes some degree of societal control, and Lady Anne's texts show that she felt the weight of the conventions which controlled the lives of women, and the texts which they produced. The very fact that she published nothing, although writing was a major part of her activities for much – perhaps all – her life shows that she felt herself controlled to an extent by the convention which forbade women of her class to intervene in public life. Yet there is a characteristic phrase used frequently in the diaries which points to the freedom with which she perceived and assessed, and which none of the men who were her correspondents enjoyed: it is "I plainly saw", which she uses when about to offer her own understanding of the thoughts or motives which the individual intends to be read differently. To take an example which survives in a letter to Dundas: when the Barnards arrived at the Cape, the provisional, military administration headed by Sir James Craig was leaving to make way for the new civil government under Macartney: Lady Anne listens to his claims that the Cape is worthless as a possession and diagnoses sour grapes: "I plainly saw by Genl Craig, that he had been disappointed at not remaining there himself" (Robinson, 1973:41). It is difficult to imagine, given the confining sense of his own position and right to judge, and the singleness of purpose characteristic of male letters included in the diary, such a phrase appearing in a man's text.

The letters from men included in the Barnard diary cannot of course be taken as typical of male correspondents in the period: there are not enough of them, and all have some degree of defined purpose – they are not exchanges of friendship in any broad sense. But it is likely that few or no English-speaking men at the Cape could be, in the sense that Lady Anne's diary shows her to be, open to and interested in all that surrounded them. Barrow and Somerville, both of whom left accounts of travels (see Barrow, 1802-1806 and E. and F. Bradlow *eds.*, 1979) knew what they should be looking for, in a way which narrowed their accounts as well as giving them depth. Macartney's account of the Cape records only that which has economic significance.

12. Her letters a mix of interpretation and advocacy

The diaries contain many rueful references to the labour of composing for the Minister of War in London a series of letters which will be at once faithful to the facts, acceptable to his gender prejudices and family interests, and which will serve the interests of the Barnards themselves. It becomes clear, in fact, that these letters (Robinson, 1973) were by no means simple accounts of events, but a

judicious mix of facts, interpretation and advocacy. In these letters, in fact, Lady Anne acknowledges her own position *vis a vis* her correspondents, much in the way that the men who write to her do, though her letters have a far greater range of subject matter. The very description within the diaries of this kind of writing must alert the editors to the need to preserve the greater freedom of attitude and matter of the diaries, where a woman is writing for herself. Similarly, in the revised *Cape Journals* (Robinson, 1995), which are edited, transcribed and illustrated versions of diaries, and which were produced by Lady Anne in her old age, between 1818 and 1824, punctuation and spelling are very close to standardised modern practice, but this standardisation is associated, as Lady Anne admits in her introduction to them, with another kind of editing process, in which all which could offend or disturb her expected readers has been excised.

If the editors can agree that all the elements of diaries, subject- and form-related, must be allowed to survive, then the next question must be whether frequently-repeated elements need have all the space which they occupy in the manuscripts. Although the evidence within the text suggests that she rarely looked back on her earlier entries, what little actual repetition of matter that there is can easily be eliminated and may save a page or two. But is the weather always equally interesting? Are Lady Anne's guest lists important to the modern reader? The difficulty here, of course, is that names of men and women, ships and regiments may well, on particular occasions, be of great interest to an historian. And the weather is often a major actor in the diary: storms and floods are important, and the drought which is discussed in the 1800 diary has important effects. The flood in the Castle of Good Hope is also a major event. But there may be abridgement here, as there may be in the accounts of social activities, without dismissing the subjects themselves as trivia.

13. Trivia or interesting facts?

The verdict 'trivia', however, is a difficult one to pass on any matter within the diary, which is never dull. Even omissions may be interesting: Lady Anne, for example, does not seem to celebrate any kind of feast day: her only comment on 25 Dec. 1799, for example, is that it is her mother's birthday, and that she has drunk her health; no other feasts are ever marked, except St. Patrick's Day, when she records that her Irish husband has gone to a celebratory dinner in town. And events which would now be publically celebrated are very private: Anne Barnard the younger is so anxious that no one shall know that she is to be married, that she will not even order a new dress, and that the wedding takes place with no guests except the Barnards themselves. The contrast between the secrecy of this marriage, and the gigantic drunken revel which Cloete gives to celebrate his daughter's wedding suggests how difficult the association of the British and the

Dutch must have been for both – indeed Lady Anne admits that the Dutch consider the British a shabby lot.

14. The interests of the expert and the common reader

It is likely to be important to the editors that the full text of the transcript be allowed to survive and be accessible to those who have an interest in it. If this can be arranged (and the economic difficulties of two kinds of publication provided for), then the editors are no longer in the position of archeologists, who by deciding to prefer one level of buildings on a site are compelled to destroy or leave unearthed the others. The decision to prefer the interests of a particular modern readership may then be defensible, since the ancient text will remain available to those who want to know exactly how Lady Anne represented her life. Some of the problems of moving a handwritten text into print will remain, and precedents must be sought, and examined, to allow the editors to deal with them in the edition which contains the full text. The other and separate task will be to envisage the lay reader for whom Lady Anne's residence in the Cape has interest, and there again, precedents are available. These simpler tasks depend, however, on economic decisions beyond the control of the editors, and it may well be that they will be forced, despite the difficulties of such a compromise, to cater in one volume for the interests of the expert and of the common reader.

The final decision concerning publication has not, at this stage, been made, but the editors, now both of them thoroughly familiar with the whole large text, themselves wish that it should be published in its entirety. The diary, as they see it, does not have the peaks and troughs of interest which would justify selection and abbreviation, but remains consistently, though differently interesting throughout to the readership which they envisage. Their publishers are supportive, but the immense process of annotation is still underway, and the economic climate in which the decision will be made is not that of the immediate present.

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