



**Trinity College Dublin**  
Coláiste na Tríonóide, Baile Átha Cliath  
The University of Dublin

TOWARD A DIGITAL GENETIC EDITION  
OF JAMES JOYCE'S *FINNEGANS WAKE*  
CHAPTER II.2

A Ph.D. dissertation submitted to Trinity College Dublin in partial fulfilment of the  
requirements for the degree of Doctor in Philosophy

Author: Halila Bayramova

Student number: 16305070

Academic advisor: Prof. Dr. Sam Slote

Department: English

April 2022

## **DECLARATION**

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signed: Halila Bayramova, April 2022

## Toward a Digital Genetic Edition of James Joyce's *Finnegans Wake* Chapter II.2

Halila Bayramova

### ABSTRACT

This thesis is intended as a minor contribution to the broad discussion of digital textual editing briefly addressed in the first section (chapter I). It uses a case study of James Joyce's creative process during the composition of Chapter II.2 of *Finnegans Wake* (chapter II) as a way to explore how computational methods may contribute to the old issue of handling textual matter (chapter III).

The thesis project has one objective but two parts: 1) theoretical: a genetic critical analysis of the chapter-in-progress, an overview of textual and other constituents of Joyce's compositional process and how they can be optimally rendered online; 2) empirical: a prototype of a digital genetic edition of a module of *Finnegans Wake* II.2 "The Letter" representing a "proof of concept" of the concluding work on the thesis.

Central research questions:

What is the place of DGE between the tensions of *critique génétique* and scholarly editing?

How to capture and visualise the textual development/ genesis/ sequentiality of the compositional process within a sustainable TEI XML model?

Considering that my edition aims to represent not only the text of the *Wake* but also the manuscripts and their physical attributes, how to establish the smallest unit that can accommodate multiple functions from representation to collation?

If "every form of reproduction can lie by providing a range of possibilities for interpretation that is different from the one offered by the original" (Tanselle 1989, 33), how to avoid positivism without returning to editorial agnosticism?

This work comprises a digital genetic edition of a selection of twenty manuscript folios forming the genesis of section §6, "The Letter", Chapter II.2. The online resource is hosted and maintained by the dissertation author. The website is password protected and the credentials for access are given in the box below. The XML-TEI transcription, XSLT transformation, RELAX NG schema and TEI ODD documentation files accompany the thesis PDF. The present volume represents the written part of the thesis project, whereas the supplemental documents and the web edition form the other half of the work.

*Due to the Joyce Estate copyrights, the website is not available to general public at the time of publication.*

URL address: <https://fwii2.com/admin/>

Login username: [REDACTED]

Password: [REDACTED]

Note: After logging in, click on View Site and choose Sections 5,6,7 from the page menu bar or proceed to <https://fwii2.com/scribbledehobbles/#section6> and <https://fwii2.com/scribbledehobbles/#integrated>.



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## Acknowledgements

The first thing I ever did with a digital copy of James Joyce's manuscripts was to lose it. As a fresh graduate preparing toward an M.A. thesis, I misplaced a USB driver in my care with a batch of high-resolution images of Joyce's unpublished notebook folios. Despite that, Prof. Geert Lernout (University of Antwerp) still chose to introduce me to the Joyce studies, for which I will be eternally grateful to him. My heartfelt thanks go to the second person who took a chance on me, my PhD advisor, Prof. Sam Slote (Trinity College Dublin), for his boundless patience and magical empathy. I am deeply indebted to the School of English at Trinity College Dublin for their generous four-year studentship and a travel grant to sponsor a research trip to the Zurich James Joyce Foundation. In particular, I am thankful to Dr. Philip Coleman, Dr. Bernice M. Murphy, and Dr. Georgina Nugent-Folan (Ludwig Maximilian University of Munich) for their constant support and open communication. I cherish the moments spent at the Trinity Long Room Hub Arts and Humanities Institute and am sincerely grateful to Prof. Jane Ohlmeyer and the entire team for providing such an opportunity for learning and sharing. A million thanks to the Digital Humanities Centre of Trinity College Dublin, and, especially, to Prof. Jennifer Edmond, Dr. Michelle Doran, and Dr. Vicky Garnett, for allowing me to learn from the best in my position of a postgraduate DH representative in 2018-19. I would like to sincerely thank Prof. Owen Conlan for tolerating my presence in his "Knowledge Engineering" classes. After my transfer panel to the PhD register, the invaluable feedback of my internal examiner, Dr. Mark Sweetnam, helped a lot to steer my project in the right direction. The weekly *Finnegans Wake* Reading Group has turned into my Joyce haven, particularly, during the isolation of the pandemic when it moved online. I still struggle to express my full gratitude for the weekly chance to pick the brains of the most knowledgeable and experienced Joyceans on the globe. I am eternally thankful to Terence Killeen, Ed Mulhall, Vincent Deane, Tim Conley (Brock University), Robbert-Jan Henkes, Erik Bindervoet, and Roland McHugh for their infinite kindness and highly contagious enthusiasm. The Zurich James Joyce Foundation is another haven for anyone interested in learning more about Joyce. The hospitality and generosity of the Foundation and its Friends is unparalleled. I would like to sincerely thank Dr. Fritz Senn and his team, Dr. Frances Ilmberger, Dr. Ruth Frehner, and Dr. Ursula Zeller, whose attention and care went beyond mere call of duty. My warmest thanks to Mia Senn and Beat Müller, Sabrina Alonso, and William S. Brockman for their friendship and encouragement. I am very thankful to the Centre for Manuscript Genetics at the University of Antwerp, where I finalised my M.A. dissertation in 2014, and where I returned in 2018 on the occasion of the 26th International

James Joyce Symposium. I am grateful to everyone on the Digital Genetic Panel: Dr. Ronan Crowley (University of Antwerp), Prof. Dirk Van Hulle (University of Antwerp/Oxford), and Joshua Schäuble (University of Antwerp). I would also like to thank the International James Joyce Foundation for their generous grant that enabled this trip in the first place. I would like to say a big thank you to the Trieste and Dublin James Joyce Summer Schools and their organising committees, who welcomed me many times over the years. I am indebted to Profs. John McCourt (University of Macerata), Anne Fogarty and Luca Crispi (University College Dublin) for their generosity and love for teaching. My deep gratitude goes to the organisers and participants of the 2017 NEH University of Pittsburgh Institute “Build Your Edition”: Prof. David J. Birnbaum (University of Pittsburgh), Ronald Haentjens Dekker (Huygens Institute), Dr. Tara L. Andrews (University of Vienna), Hugh Cayless (Duke University), Leif-Jöran Olsson (University of Gothenburg), Dr. Elisa Beshero-Bondar (Penn State Behrend), Dr. Elli Bleeker (Huygens Institute), Dr. Ming Yeung Cheung (Fu Jen Catholic University), Dr. Andrea Nichols and many others. I cannot stress enough the sheer amount of knowledge and experience I gained at the Institute in Pittsburgh. I owe a debt of gratitude to the administration of the three institutions hosting the originals of “The Letter” fragment of *Finnegans Wake* II.2, who were very kind in helping me with my queries and purchases of high-resolution images of the manuscripts: Zurich James Joyce Foundation, the British Library, and the McFarlin Library of the University of Tulsa.

Lastly, I would like to thank my friends and family. My deepest thanks to Dr. Sarah Cullen (Trinity College Dublin), Dr. Talia Abu (Hebrew University of Jerusalem), Dr. Sara Spanghero (Georg-August-Universität Göttingen), Dr. Iva Dimovska, and Dr. Ankit Verma (Trinity College Dublin) for their friendship, illuminating conversations, and unwavering encouragement. I am beholden to the unfathomable kindness of Drs. Christine and Timothy O’Neill, who made me feel at home away from home. I am eternally grateful to Dr. Kaori Hirashige (University College Dublin) for her indispensable support and encouragement. Many thanks to Futoshi Sakauchi (Waseda University), Togrul Sadiqzade, Seiko Nakano, and Elnara Salayeva, whose encouragement has kept me focused on the end goal. I am eternally grateful to Keiko and Malachy Brophy, who welcomed me to their family in Dublin. A special thank you to the Aliyev family for their love and support. Finally, I want to thank my parents, Tamella and Elchin Bayramovs, and my brother, Tural, for believing in me. I could not have done it without you.

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## List of Abbreviations and Editorial Conventions<sup>1</sup>

References in the text to works by or about James Joyce employ the following abbreviations (adapted from the *JJQ* editorial conventions):

- FW* *Finnegans Wake* (London: Faber and Faber; New York: Viking Press, 1939). References are followed by page and line number.
- FDV* David Hayman, *A First Draft Version of Finnegans Wake* (Austin: University of Texas Press, 1963)
- JJA* *The James Joyce Archive*, ed. Michael Groden et al. (New York: Garland Publishing, 1977-1979). References are followed by volume and page number.
- Letters I / II / III* *Letters of James Joyce*, vol. I, ed. Stuart Gilbert (New York: Viking Press, 1957; reissued with corrections 1966); vols. II and III, ed. Richard Ellmann (New York: Viking Press, 1966).
- SL* *Selected Letters of James Joyce*, ed. Richard Ellmann (New York: Viking Press, 1975).
- U* *Ulysses*, ed. Hans Walter Gabler, et al. (New York; London: Garland Publishing, 1984, 1986). References give episode and line number.

The following is an adaptation of the many good practices in Joyce scholarship, the comprehensive list of which is given in the “Editor’s Manual of Notebook Transcriptions” to *Notebooks at Buffalo* series (2000) and the Introduction to *The James Joyce Archive* (1976-79).

Manuscript coding:

MS is indicated by the folio and page reference preceded by initials of the holding library (e.g. “BL” for British Library, “Buffalo” for the Poetry Collection at the University of SUNY at Buffalo, etc.). This reference is joined by a non-breaking space to the holding library label, thus: BL 47478-303v. Recto and verso pages are indicated with the help of “r” and “v” respectively. The present study has attempted to preserve the original library coding of manuscripts to make their cross-examination and detection as easy as possible. To this end, some folio codes have been updated from the *JJA* versions to correspond with their

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<sup>1</sup> To render many different typographic symbols and Joyce’s sigla correctly, the document employs two additional typeface fonts, along with Times, as a practical standard throughout the work. Typographic symbols for draft and MS coding are rendered with Roman Cyrillic Std typeface (academic use licence) and Joyce’s sigla set uses Ian Gunn’s Wake typeface (open-source).



original counterparts in holding libraries. For example, the Buffalo library catalogue has been recently updated to reflect the corrected dates and missing folios.<sup>2</sup>

#### Draft Coding:

Danis Rose's introductions to Volumes 44 to 63 of the *JJA* contain a full discussion of the draft coding conventions. In the example: "II.4§2.\*0/3A.\*1" the Roman numeral and the Arabic numeral are joined by a point to indicate the book and chapter of *FW* respectively. The number immediately following the section sign or silcrow (§) represents a subsection of the chapter. The section number in turn is immediately joined by a period to another number indicating draft level.

- \* An asterisk prefixed to a draft level indicates that it contains holographic material only.
- / Where two or more sections have developed together, the numbers of subsequent sections are placed after virgules.
- ‘ The apostrophe in draft stage indicates pages with identical textual substratum as the previous draft stage but with different overlay.
- ” The closing quotation mark indicates another overlay to pages with identical textual substratum as the previous draft stage.
- ⊢ The turnstile (or right tack) indicates extradraft material.
- + The plus sign indicates redrafted pages of the same draft stage.
- ‡ The double dagger glyph indicates redrafted pages of a previous draft stage (+).
- ‡ The triple dagger indicates redrafted pages of the previous draft stage (‡).
- Σ Where it is known that two or more sequential draft stages are missing and where it is not possible to determine by critical collation at which level revisions were affected the combined draft stage is given a single code number prefixed with the sigma sign.

#### Notebook units:

The notebooks are named using the system devised by Peter Spielberg in *James Joyce's Manuscripts and Letters at the University of Buffalo* (1962). Since most notebooks do not have their own pagination, the numbering has been introduced by the *JJA*. Each individual page of the transcription is preceded by the notebook name, joined by a dash to the page

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<sup>2</sup> <https://web.archive.org/web/20210317150746/https://library.buffalo.edu/jamesjoyce/catalog/>

designation. The following abbreviations are used for unnumbered pages by the *Buffalo* editors (2001-2006). For example, VI.B.29-fcv or VI.B.13-056.

fcf	front cover recto
fcv	front cover verso
ffr	front flyleaf recto
ffv	front flyleaf verso
bfr	back flyleaf recto
bfv	back flyleaf verso
bcr	back cover recto
bcv	back cover verso

Joyce's sigla:

During the seventeen years of *FW* composition, Joyce developed and employed a set of signs (traditionally called "sigla" in Joyce scholarship) denoting *Wake* characters as well as referring to the parts and sections of the book. The following is a non-exhaustive list of sigla, the key to which is borrowed from Joyce's own explanations in his correspondence, as well as from Crispi and Slote's *How Joyce Wrote FW* (2008).

⌌ ⌍ ⌎ ⌏	HCE, in various manifestations
△	ALP
⌌ ⌍	HCE and ALP
⌐	Shem
∧	Shaun
∕	Shem and Shaun
⌐	Shem, Shaun, and Issy
I ⊥ ⊢ ⊣	Issy (Isolde), in various manifestations
⊥	Tristan
X	Mamalujo (or the Four Masters)
⋄	Snake
P	Patrick
K	Kevin / Kate
○	The Twelve
◌	The Maggie's (Rainbow Girls)
□	The Book

To mitigate the inevitable expiration of most URL links, the author provides archived versions of all presented URL addresses accessible through the Internet Archive (<https://archive.org/>). GitHub repository addresses and the current project's URL ([fwii2.com](http://fwii2.com)) are the only exception to this rule.

Imagination is memory.

—*James Joyce*, Richard Ellmann.

Make it simple.

—A friend.

## CHAPTER I. INTRODUCTION TO DIGITAL TEXTUAL EDITING

### I.1. Introduction

Scholarly editing of established texts and their manuscripts has always had a complex relationship with literary studies, often with blurred lines between them. The nearly half-a-century existence of a new practice in literary studies—namely, *critique génétique*—has exacerbated controversies in these fields bringing forth more questions than answers. Moreover, being inextricably bound to text's medium, textual scholarship is dynamically changing shape with the advent of the digital. In the light of the current changes, what does it mean to digitally edit the genesis of James Joyce's text? My research project will try to tackle this question and many others arising from it, using Joyce's *Finnegans Wake* Chapter II.2 as a case study. The main working thesis of the present research is that the author's compositional style is the chief determinant in the editorial decisions in data modelling and digital representation of their work. Therefore, the overarching priority of this study is not rendering chapter II.2 in a latest fashionable software, but to facilitate a critical discussion where both digital editing and *Finnegans Wake* scholarship can coexist without compromising the scholastic relevance of either.

A digital edition is a social undertaking, involving not only textual but, also, legal, paleographic, administrative and digital knowledge. The first generation of electronic editions have demonstrated how the rigid division of editorial labour between editors and developers led to oversimplification and overgeneralisation of the structure and theoretical implications of the attempted work (Robinson 2005). For this reason, the mutual understanding of the nature and requirements of building technology (i.e. XML, XSLT, HTML, web applications, etc.) and the source material (i.e. manuscripts, text, writing process) is paramount for envisioning and realizing a digital edition. While the special-skills segregation is still much needed for a smooth and efficient editorial work, a deeper understanding of the nature and mechanics of this process is required from all involved parties—"For some questions, humanities-based virtual worlds offer the best tools for the job, but only if the humanist is also the maker" (Johanson 2016, 110).

What Jerome McGann calls a "deformative act"—editing—is ultimately a structural process attempting to normalize, stylize, and systematize something as animate, queer, and chaotic as text. What happens if, instead of text, editorial principles are applied to a creative process? The editorial guidelines (e.g. TEI) and markup languages (e.g. XML), inevitably constricting text to some degree, can be considered essential for the construction of scholarly digital

editions. The same is true in the case of genetic editions as well. “Understanding the poetics and principles of electronic scholarly editing means understanding that the primary goal of this activity is not to dictate what can be seen but rather to open up the ways of seeing,” writes Martha Nell Smith (2004, 315). This quote offers a plausible definition of *critique génétique* if “electronic scholarly editing” is substituted with “genetic criticism.” Likewise, a similar reflection is often reiterated in much of Joyce scholarship. The overlap between Joyce studies, genetic criticism, and digital humanities may lie in the fact that all three traditions have a long first-generation period in each. The generational change does not only imply the passing of time, but also a radical shift in methodologies and main research questions. The recent paradigm shift in each has made the symbiosis of these disciplines almost inevitable.

In his advocacy of digital genetic editions, Edward Vanhoutte refers to Thomas Tanselle: textual geneticists used to inherently resist the scholarly edition since it defies the very nature of *critique génétique* with its teleological subordination and best-text practice (2006). However, recent changes in textual scholarship indicate obsolescence of the traditional perception of genetic editing. Firstly, as Vanhoutte points out, building a genetic *dossier* by collecting, arranging and transcribing manuscripts already requires a certain degree of manipulation (2006). Moreover, the digital has been changing dramatically the nature of scholarly editions, their structure and objectives. The hypertextual nature of the new media has afforded the long-sought rhizomic model of textual connectivity, as opposed to the old-school tree model. As a consequence, geneticists are able to draw attention to links connecting textual nodes, stressing the importance of a process over the product. Such an approach “puts time back in manuscripts” by linking different stages of the writing process in sequential order. Along with manuscripts’ “chronotoposensitivity” (Ferrer 1998, 262), the attention has been drawn to “bibliographic codes” (McGann 2001, 197) and “distinctive features of speech” (Vanhoutte 2006, 177), all of which, in formal terms, are not part of the text. The encoding of these to a certain degree has become possible thanks to a recent major update to the Text Encoding Initiative’s guidelines and the technical enhancement of its underlying markup language (XML).

However, despite these developments, the TEI’s latent predisposition toward generalisation and standardisation cannot be entirely dismissed. Although such a tendency is justified by serious concerns for preservation and interoperability of editions, it may lead to oversimplification and flattening of the uniqueness of an individual literary work. Balancing between these theoretical and empirical tensions informs most of modern digital editorial work at present (Flanders and Jannidis 2015, 236).

By way of trying to address Antoine Compagnon's seminal question: "What are the relationships between genetic criticism and critical editing?" (Lernout 2002b, 63), this chapter 1) reviews the development of digital and genetic editing, 2) defines the digital genetic edition (DGE) on the backdrop of Sahle's four fundamental principles and 3) analyses a current online resource featuring *Finnegans Wake* manuscripts and some theoretical implications of this.

This chapter outlines the theoretical grey area between genetic criticism and textual editing and gives a summary of the rapprochement of the two fields, particularly on the cusp of mass digitalisation of James Joyce's manuscripts. Having always been considered a revolutionary work, the *Wake* continues to demonstrate the same cutting-edge attitude in its critical studies, too. The recent and on-going digital work on Joyce manuscripts reflects the current theoretical tensions and searches for better answers to many complications posed by the *Wake* manuscripts. The chapter discusses in detail the TEI guidelines and its XML encoding model and how it accommodates (and sometimes fails to) genetic researchers and, in particular, the phenomenon called the modern manuscript. The chapter also summarises genetic critics' early attempts at scholarly editing: the difficulties in bridging the gap between the theoretical assumptions of *critique génétique* and heuristic editorial solutions defying them. There is also a discussion of the way the early "hypertextual enthusiasm" has affected Joyce studies and how the emphasis has been shifting to a more sustainable digital practice. Special attention is drawn to the matters of critical awareness, interoperability, and longevity in digital scholarly editing. Using Sahle's discussion of the four fundamental attributes of digital scholarly editions (2016) as a referential scaffolding, the chapter attempts defining digital genetic editions along the theoretical discourse of realism/nominalism in textual scholarship. It closes with a comparative analysis of three similar digital textual resources by deploying the principles outlined by Sahle.

## **I.2. Genetic criticism and philology**

Literary modernism is characterised by a keen interest in writers' private drafts. Florence Callu calls this period the "golden age" of modern manuscripts (qtd. in Van Hulle 2013a, 4). As modernist writers were experimenting with language, exploring newer and better ways of artistic self-expression in an attempt to "transcend the boundaries" of the page, the materiality of writing came under the spotlight. Many paid special attention to their working drafts not only preserving and donating them to public archives, but also turning the compositional process into an integral part of their work (Van Hulle 2004b, 47). Taking this thought a step further in *Modern Manuscripts* (2014), Dirk Van Hulle convincingly argues that modernist

writers exploited the manuscript page to map the workings of a fictional mind by analysing their own artistic relationship with the drafts as an “extension of one’s mind.”

Modern manuscripts, draft manuscripts, or authorial manuscripts are all umbrella terms for any hand-written/typed literary documents of private nature used as a working space and not meant for the public eye, as opposed to monastic medieval manuscripts usually representing finished products for public consumption (Van Hulle 2004b, 8). The term includes original rough drafts (*brouillons*), typescripts, notes, and even galley and page proofs: any textual document involved in the compositional process before the ultimate *bon à tirer* moment. Though writers’ manuscripts gained special reverence and attention particularly during the period of time characterised as literary modernism, the “modern” is symbolic and does not serve as an implication of time or aesthetic programme. As Van Hulle attests, preserved examples of such rough drafts in ancient and medieval history are much rarer only because documents of this kind were considered “foul papers” and often discarded accordingly (2014, 7).

These documents, as a private work space, allow much affordance for authorial creativity and freedom. This way, the resulting product transcends the boundaries of textual. It is a unique phenomenon—most likely being the only period in the history of the written word—when artists left hand-written manuscripts as a trace of their creative process. Typewriters and—later—word processors have successfully substituted pen-and-paper becoming the writer’s immediate choice of medium during the drafting stage. The common practice nowadays consists in overwriting the same draft continuously until the document is ready for publication. This may irreversibly shut down access to the creative process and by extension—the writer’s design. Although there is an ongoing discussion of version control and archival software (for example, Microsoft Office 2016 has such a feature), few writers are yet interested in documenting their own techniques.

The appearance of French genetic criticism in the literary and textual arena chaperoned by the *Institut des Textes et Manuscrits Modernes* (ITEM) has boosted the popularity of modern manuscript studies simultaneously offering a sharp shift to its theoretical implications. If according to the positivist tradition of Greg-Bowers-Tanselle, manuscripts are primarily used as a means of determining the best or “original” text of a given literary work, French geneticists study the process of composition and consider all versions equally important in the writing process. The proponents of this school believe in deep-rooted connection between text, work, its material manifestation (in the form of manuscripts, for example), and other social, cultural, and historical elements that might have affected it. Instead of studying one of

these components in isolation, textual geneticists look at a literary work in motion, i.e. from the moment of its inception to publication and even beyond (for example, its reception history, translations, and adaptations).

Different conjectures in philosophy and literary studies of the second half of the twentieth century played a crucial part in fertilising grounds for the inception of genetic criticism. The more significant of them were the post-structuralist notions of textuality, the status of authorship, and questions of textual materiality and representation (Tanselle 1990, 1995a). The critical dominance in textual and literary studies was given to the ideas of plurality, mobility, and overabundance of referential codes, for example, in the works of such theorists as Jacques Derrida and Ronald Barthes (Burke 1992). But the editors of *Genetic Criticism*, additionally, caution against a simplistic definition of the practice by “privileg[ing] historical development and context in contrast to a conception of a synchronous or timelessly present text” (2004, 5). This new movement in literary and textual criticism, adopting and sharing much of both pledge allegiance to neither.

*Critique génétique* has offered a radical shift in theoretical implications of modern manuscript studies. If the Greg-Bowers-Tanselle tradition used manuscripts primarily as a means of determining the best or “original” text, geneticists study the *process* of composition and consider all versions equally important in the writing process. The proponents of this school believe in a deep-rooted connection between text, work, its material manifestation (in the form of manuscripts, for example), and other social, cultural, and historical elements that might have affected it (*endogenesis*). Instead of studying one of these components in isolation, a literary work is considered in motion, i.e. from the moment of its inception (*exogenesis*) to its publication and beyond (its reception history, translations, and adaptations, which is also known as *epigenesis*).

Since its foundation, in the early 60s, genetic criticism has been actively trying to juxtapose its methodology to that of traditional philology. In particular, it manifests a supreme disengagement from scholarly editing claiming that “critical editions can never render the third dimension of the text (time)” and thus “the non-linear aspect of the manuscript” (Compagnon 1995, 397; qtd. in Lernout 2002b, 63):

The rejection of intention and of teleology explains [the] aversion to editions and to any other strategy that claims to freeze an (avant-)text that is in theory and in practice open, fragmented and fluid. (Lernout 2002b, 73)

The closest the early textual geneticists have come to producing editions was localising, dating, and transcribing all *avant-texte* witnesses that usually resulted in an assemblage of a



*dossier génétique*. But in spite of the overall dissatisfaction with the publication means, the genetic dossier soon changed its de-facto status of a research by-product to a full-fledged edition since it represented a substantial body of research and more often than not aided with further enquiry into the subject. As Geert Lernout explains, “[t]he resistance of genetic criticism to philology or to editions (even when they are genetic) is logically secondary and, as we have seen, mostly polemical” (2002b, 74), because, at the very least, handling a genetic dossier by collecting, arranging and transcribing manuscripts *already* requires a certain degree of manipulation. Considering, however, that no paper-bound edition can adequately represent a genetic dossier, Pierre-Marc de Biasi defines three different categories of genetic editions, each accommodating a certain aspect of genetic research: “transversal”—constructing the composition process of unfinished literary texts, “horizontal”—presenting one stage of the composition, and “vertical”—an attempt to reconstruct the complete textual history of a literary work (Van Hulle 2004b, 29). Not very successfully, such paper-bound genetic editions were still published at the turn of the millennium, while more research was underway pushing for a digital turn in the field.<sup>3</sup>

### **1.3. Digital scholarly editing (DSE)<sup>4</sup>**

Hypertext has often been mentioned as the ultimate game-changer in the history of the web leading to the prodigious (ab)use of the term in literary and textual studies. The terms “hypertext” and “hypermedia” were coined by Theodor H. Nelson, and the concepts they represent lie at the foundation of the World Wide Web creation. For the literary milieu at the wake of post-structuralism, and its American alternative—deconstruction, the idea of a decentralized interconnected and referential textual model seemed understandably alluring.

Hypertext represents a rhizomic model of interconnectivity as opposed to the old-school tree model that dominated the western school of thought for so long (DeRose et al. 1990). Gerard Genette places hypertextuality in the broader poetics of transtextuality in *Palimpsestes*, defining it as “the superimposition of a later text on an earlier one that includes all forms of imitation, pastiche, and parody as well as less obvious superimpositions” (Macksey 1997,

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<sup>3</sup> Some examples of such, Jean-Louis Lebrave’s “L’hypertexte et l’avant-Texte” (1991) and “Hypertextes—Mémoires—Écriture” (1994, trans. 2004), Brockbank 1991, Ferrer 1995, McGann 2001.

<sup>4</sup> Of the various types of editing, this study focuses on scholarly editing of literary texts. Publishers, authors, and editors distinguish between developmental editing, substantive or content editing, and copy-editing. Mark J.H. Fretz breaks down the specifications of the latter in “Speaking of Editing: The Nomenclature of Copy-Editing” (2017, 243-267).

xix). Though hypertext could be defined in a broader sense than described above, it turned into a buzz word in literary textual studies through the 1980-90s and even early 2000s exclusively in the context of the digital medium.<sup>5</sup>

Furthermore, as scholars were embracing the affordances of the computer, “hypertext” inadvertently acquired a few additional connotations. The term has become quite popular among promoters of cyber-literature and “hyperfiction”.<sup>6</sup> In this context, hypertext serves a slightly different purpose, shaping the experience of the reader and making the reading process interactive. More well-known examples of this are Martyn Bedford and Andy Campbell’s 2000 digital novel, *The Virtual Disappearance of Miriam* and Mark Z. Danielewski’s paper-based *House of Leaves* (2000). These examples demonstrate an explicit convergence in the connotation of ergodic literature inasmuch as it is not necessarily bound to the digital and hypertext: rather than having a merely technical function, it serves more as a theoretical model. Moreover, this model was exploited in critical analyses of numerous already-out-there literary works as its “print predecessors,” like David Foster Wallace’s *Infinite Jest* (1996) or Vladimir Nabokov’s *Pale Fire* (1962) (Pressman 2014, 6).

Nonetheless, the use of the term “hypertext” seems to be superfluous. If hypertext is recognised to be a concealed innate attribute of any text and explicit one—of digital text, its use becomes painfully redundant. Or putting it in Nunes’ words: “As a machinic system, any text is always, already a hypertext” (2004, 46). However, the term is so well-rooted into academic discourse that sifting it out will likely take some time.

Hypertext, above all, became popular in academic discussions revolving around editorial practices. The hypertextual or hypertext edition, electronic edition, digital edition are various names for the same concept that has in its initial stage gathered more promotion than research. It seems hypermedia has arrived at a suitable moment in the history of textual studies when

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<sup>5</sup> Among many works discussing the subject are Nelson’s *Literary Machines* (1981); *Hypertext/Hypermedia Handbook*, edited by Emily Berk and Joseph Devlin (1991); “*The Digital Word*” *Text-Based Computing in the Humanities*, edited by George P. Landow and Paul Delany (1993); Landow’s *Hypertext: The Convergence of Contemporary Critical Theory and Technology* (1992); *Hypermedia and Literary Studies*, edited by Landow and Delany (1991); Jay David Bolter’s *Writing Space: The Computer, Hypertext, and the History of Writing* (1991); “The Rationale of HyperText” by McGann (1996). The latter has been reprinted in various revised incarnations (see Van Hulle 2002b).

<sup>6</sup> For example, Espen Aarseth’s *Cybertext: Perspectives on Ergodic Literature* (1997). Also, Aparna Zambare gives a useful breakdown of notable studies on hypertext as a critical theory in “Hypertext Theory and Criticism: An Annotated Bibliography” (2005). A few of the listed works overlap in subject matter with digital textual editing.

paper-bound editions struggled to keep up with the weight of ever-expanding and changing textual material. As summarised by Vanhoutte, the change of media coincided with a paradigm shift in textual theory, characterised by a movement away from “definitive edition”, attention to nonverbal elements, and integrity of discrete versions of text (2006). The codex-based limitations of editing a *dossier génétique* were apparent and urged scholars to seize the affordances of the new medium. According to Hans Walter Gabler, “the editing of manuscripts [...] belongs exclusively in the digital medium, as it can only there be exercised comprehensively” (2010, 52). Gabler by far is not alone in his belief, the same statement repeated by many, among whom the already-mentioned Lebrave (Deppmann et al. 2004), Tanselle (1995a), McGann (2001), Vanhoutte (2006).

It was common practice among digital humanities pioneers to create platform-based electronic editions (Robinson 2005). With the rapid technological aging, the futility of such efforts became apparent soon enough and the emphasis on platform-independent and non-proprietary editions has been a hovering presence in the discussions of digital editions ever since.<sup>7</sup> Once the initial wave of digital enthusiasm had faded away, academics focused on the challenges brought about by the new technology. Along with critical awareness, the early wave of digital editions also introduced a series of technical concerns for adaptability and longevity related to rapid obsolescence of standalone software of CD/DVD-based editions, the sudden disappearance of web-based ones or, software incompatibilities when used with more modern operating systems or browsers.

The Text Encoding Initiative consortium that set a standard for digital editing since the late 80s and early 90s rose to prominence by providing the textual community with a much-needed guidance, when sustainability, durability, and compatibility of digital editions became a big concern. Plainly put, “its chief deliverable is a set of Guidelines which specify encoding methods for machine-readable texts” (TEI 2016). Since then, the TEI has made a huge leap

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<sup>7</sup> Hypertextual editions were not the only victim of the premature media hype in the late 90s-early 00s. The concepts as different as hypertext theory and the e-book have been theorised many years before a suitable medium would allow them to succeed (Rosselli Del Turco 2016, 235). eBooks have followed a similar path of trial and error. An infamous example of this is the Anne Rice vs. fan fiction scandal dubbed by fans as the “SpecWriter Massacre”. It happened around the release of Rice’s novel *Merrick* (2000). The publishers, believing physical books were dying, wanted to publish the novel as an e-book exclusive. Allegedly, Rice, under the impression that any fan fiction could potentially hurt e-book sales, filed a cease and desist against several fan fiction websites (“Believe It or Not! The Choice Is Yours!” 2000). It is unclear whether the publishing house, Alfred A. Knopf, went ahead with the digital edition or not, but a paperback edition of *Merrick* was released the same year. Regardless, this small incident has made Rice known as the author who hates fan fiction.

turning into something significantly bigger than a mere set of guidelines; it has become a community, developing, supporting, teaching, discussing, and, above all, sharing. As Elena Pierazzo (and many others) keep reminding us, it would be hard for a serious editorial project nowadays to ignore the guidelines or their implementation. With many established summer schools, workshops, bootcamps, and institutes around the world, TEI has become an institutional body, not only developing and maintaining a standard for representation of texts in digital form, but also, offering solutions for data storage and analysis. Additionally, its open-access policy seems to foster its popularisation, guarding editorial projects against costly commercial software/licenses and big technically-heavy teams. The TEI's humanitarian approach, from day one, has succeeded in creating a new generation of interdisciplinary scholars and preparing the ground for efficient editorial collaborations.

Despite high expectations, the first-generation of digital editions struggled to support the representation of physical properties of manuscripts. Since the TEI has initially based its normative document model on the printed book, it has been difficult to use it for the encoding of writing in other forms (Barney 2012, 39). The TEI's encoding model (based on eXtensible Markup Language (XML)) has been criticised by textual geneticists for being simplistic and positivist, neglecting the sacred genetic aspects of text: materiality, iconicity, and temporality. As Vanhoutte puts it, "modern manuscripts are complex and unwilling to obey the simple conventional ontologies of text and systems of text-encoding" (2006).<sup>8</sup>

It is indicative of the seriousness of the problem, that the TEI Special Interest Group (SIG) on Manuscripts and Genetic Editing was organised to run from 2008 to 2011, culminating in a new edition of the TEI P5 guidelines. Pierazzo discusses in detail how the updated guidelines accommodate the genetic researchers in her "Of Time and Space: Unpacking the Draft Page" (2014). Breaking down Daniel Ferrer's "chronotoposensitivity" statement into bullet points, the TEI SIG committee has tried to come up with solutions for: 1) an ability to encode the iconographic features of a page, rather than just a text; 2) an ability to encode time, sequentiality or writing stages in documents' transcriptions (Dillen 2016, 174). As a result, versions of the TEI Guidelines since 2011 have attempted to include ways of representing "a system of knowledge in which the relation between states is as important as any state taken

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<sup>8</sup> Another article discussing the incompatibility of the TEI to suit the needs of genetic editors is Pierazzo's "Digital Genetic Editions: The Encoding of Time in Manuscript Transcription" (2009).

alone” (TEI 2016).<sup>9</sup> Since the old TEI schema considered manuscripts a mere “support for the ‘linguistic code,’” new elements (<facsimile>, <sourceDoc>, <surface>, <surfaceGrp>, <zone>) have been added to the TEI tagset to record the physical properties of a document, as well as of the text. The enhanced tagset aids in combining transcriptions with facsimiles in two ways (parallel or embedded) depending on the editorial objective. Pierazzo and Julie André’s prototype of *Marcel Proust Notebook 46* (2012) serves as a proof of concept in demonstrating some of the affordances of the TEI manuscript module. The Proust editors not only superimpose the transcription of various writing blocks directly onto the manuscript, but do so in two ways: first, tracing the composition sequence of the excerpts, and then, reconstructing the ordered sequence according to the final text. This ability to encode sequentiality of writing stages, even within one manuscript page, is a much bigger step towards genetic editorial emancipation than documentary encoding, contends Wout Dillen (2016, 174). As a “central aspect of genetic criticism” (Van Hulle 2004b, 95), time has been a bone of contention for digital genetic editors for quite a while. Referred to differently as the diachronic or historical dimension, according to Hans Zeller, Louis Hay’s “third dimension,” and de Biasi’s “fourth” (Van Hulle 2004b, 20), temporal quality of the writing process—“a movement [...] that can only be approximately inferred from the existing documents” (Deppman et al. 2004, 11)—stubbornly escapes paper-based and early digital genetic editions (Van Hulle 2004b, 20). What it means in practical terms is that scholars need a facility to encode in a sharable, analysable, and visual way the sequence of “revision campaigns” that writers subject their drafts to (Pierazzo 2009, 183).

Defining temporality in genetic editing, Vanhoutte proffers that “the structural unit of a modern manuscript is not the paragraph, nor the page or the chapter, but the temporal unit of writing,” which, he adds, “is often not bound to the chronology of the page” (2007, 12). Such a statement may benefit from a clarification: strictly speaking, the temporal unit of writing may be set on different levels of granularity depending on the author’s compositional style and technique, in which case a structural unit responsible for sequentiality can indeed be a paragraph, or a sentence, or a phrase—on a microgenetic level; and on a macrogenetic—a page or chapter. For example, the editors of the *Beckett Digital Manuscript Project* (2011-) have chosen to examine Samuel Beckett’s revision campaigns on a sentence level since such a

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<sup>9</sup> For changes introduced in 2011, see <https://web.archive.org/web/20210914093502/https://tei-c.org/Vault/TC/tcw21.html>.

treatment of his text is best suited in representing this author's working style.<sup>10</sup> In practical terms, this signifies various things in the genesis of various literary works, sometimes even in the oeuvre of the same author, of whom Joyce is a good example. Despite the undeniable resemblance of Joyce's working styles during the composition of *Ulysses* (1922) and his later work, *Finnegans Wake* (1939), the textual evidence of the latter demonstrates a more sophisticated and almost automated technique, which calls for an individual editorial approach to his works. Thanks to Joyce's idiosyncratic compositional style (which is discussed in greater detail later in the chapter), the level of granularity that may best represent the sequentiality of the *Wake* manuscripts is placed on a word/phrase level. The editors of the on-going *James Joyce Digital Library* (2016-) project seem to agree: "Joyce's case suggests an approach on word or (at most) phrase level" (De Keyser et al. 2017, 112). All of this puts a more positive twist on a much-cited truism:

There has never been a single standard convention for the transcription of manuscript texts, and it is not likely that there ever will be one, given the great variety of textual complications that manuscripts—from all times and places—can present. (Meulen and Tanselle 1999, 201)

Modern manuscripts' chronotoposensitivity by far is not their only distinct feature complicating digital editors' task. Besides the already-mentioned ones, Vanhoutte discerns a few implicit genetic characteristics that have more to do with the ontology of text than with its physical attributes per se. In spite of various work-arounds, encoding of the following posits serious challenges for a digital geneticist: 1. unfinished, or abandoned texts' beginning/end, or their internal composition; 2. scriptorial pauses; 3. non-verbal elements (such as sketches, drawings, doodles or sigla); 4. units defined by thematic, syntactic, stylistic, and other phenomena (2006). Vanhoutte categorizes these into "distinctive features of speech," concluding that the TEI guidelines need to be more vocal about them.

Another problem that covers all TEI XML modules is "non-nesting info", the inability of embedded markup languages to represent overlap arising from complex textual variation. Embedded markup languages such as XML are limited to tree structures, which are inadequate to the task. Much attention has been drawn to this phenomenon over the years, yet very little achieved (Cover 1998, Renear et al. 2002). The topic of overlapping hierarchies, is exhaustively covered by Steven DeRose in his 2004 conference paper. There are a few well-

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<sup>10</sup> It should also be mentioned that, along the micro level of representation, the BDMP editors have encoded the text on a macro level allowing for a visualisation of a writing sequence of individual documents (Dillen 2016).

known ways to circumvent this obstacle, none of which, however, can change the fact that the XML tree paradigm is a closed structured hierarchical data model that does not permit multiple parentage. To give a basic example: if there is a hypothetical revision that comes from two different sources but is simultaneously added and later partially crossed out by Joyce, one way of encoding this change in an XML-conformant fashion is example (2). In this case, according to XML structure, example (1) will not be valid.

```
1. <manuscript><add>addition <del>deletion </add><add>deletion</del>
addition</add></manuscript>
2. <manuscript><add>addition <del>deletion</del></add><add><del> deletion</del>
addition</add></manuscript>
```

As a result, a few alternative encoding models have been attempted, one of which is Alexandria Liminal (LMNL) drawing heavily on XML with one radical difference: it allows overlapping hierarchies. The lack of community support, however, has left the project at its early development stage. Another brand-new model, Text as Graph (TAG), has been suggested by Ronald Haentjens Dekker (2017). It was designed chiefly with the problem of overlapping hierarchies in mind and represents a novel approach to modelling. Dekker notes though that other issues (especially pertaining to the encoding of genetic features) are still under development (Bleeker et al. 2019). Were TAG to gain community's approval and trust, there still would be big technical and conceptual changes to overcome before arriving at a juncture where it could practically substitute XML. As Dekker contemplates, one of the biggest advantages of XML is a large user community with diverse levels of technological expertise, which is why "it is difficult to overcome inertia and move to a technology that might offer a more comprehensive fit with the full range of document structures with which researchers need to interact both intellectually and programmatically" (2017).

At another level of theoretical discourse, the centripetal movement towards globalization and digitalisation in textual scholarship has not escaped critical attention bringing forth a new wave of discontent. Amy E. Earhart and Amanda Gailey, for example, in their respective articles in *Textual Cultures* 7.1, are apprehensive of the monolithic and supreme nature of the TEI scholarship. They are concerned that editors, "chastened by decades of institutional marginalization and worries about technological durability, [...] as well as commitment to interoperability," are faced with a sad perspective of the absence of any practical alternative markup (Gailey 2012, 15-16). Pierazzo—though on a more positive note—is also conscious of this influence: "the Guidelines have succeeded in shaping the way we speak and think about editing across countries and ideological positions" (2014, 6). This critical awareness seems to be a healthy reminder, especially considering that Pierazzo's last comprehensive

critical survey of digital scholarly editing is almost entirely devoted to TEI-oriented scholarship (2015). However, it is worth keeping in mind that the TEI guidelines' sole purpose is to ensure accessibility and longevity of editions, not trying to limit their capabilities. According to Pierazzo, the TEI's "ecumenical" approach does not establish "what a scholar should do, but rather *how* to do it if the scholar considers it relevant to [their] research" (2014, 6, *emphases original*). On the other hand, Tara L. Andrews argues that digital editors cannot have their cake and eat it too. Falling back on Desmond Schmidt's comment of 2011 and armed with a theoretical and practical background of computer scientist, Andrews expresses discontent with editors' "idiosyncratic interpretation [of the TEI guidelines] and insistence upon customization, wherein exception becomes the rule," since, she insists, such practice is a "misunderstanding of the nature of a digital data model that effectively prohibits large-scale interchange or machine analysis across different projects" (2013, 63). It is obvious, though, that the present academic climate is not very favourably inclined to give up on such overarching priorities as flexibility and customization to allow for what Andrews calls "true progress" towards digital editions.

The polemics of standardization vs. customization seems ubiquitous and relevant to almost any editorial project. A practical example of this can be the recent Edition Visualisation Technology 2.0 (EVT, 2016), an open-source tool for publication of TEI XML-conformant digital editions. Created originally for the publication of the *Digital Vercelli Book*, this software has been further developed and fine-tuned to accommodate any editorial project, provided that the preliminary data fed to the application is TEI P5-conformant and strictly follows the encoding specifications set out by the developers. EVT's XSLT stylesheets-architecture is easy to configure and execute, and the creators already cite scholars eager to implement it into their projects (Di Pietro and Rosselli Del Turco 2017, 277).

Despite indisputable benefits, such a project may raise a few questions pertaining to its theoretical implications. And since the chief product of such a scholarship is code, its critical consequences may not be immediately apparent unless the EVT developers choose to provide a clear statement of the theoretical background, which seems to be absent from their beta-version configurations manual. Vincent Neyt argues for the same cause when he writes that "the tools determine the editorial work itself, and new tools such as XML and XSLT need to be properly researched by textual scholars to broaden their vision of what editorial problems are and how they can be tackled in the new medium" (2006, 109).

At the 2017 NEH Institute, Andrews has remarked on how the concept of a black box has turned into an almost "dirty word" among digital humanists, referring to the extent of



scholars' reaction to behind-the-scenes coding. And that is usually the place and nature of coding: behind the scenes. But why exactly is it a bad thing?

Joris van Zundert and Dekker discuss the tacit nature of scholarly assumptions built into code in their “When Is Code Scholarship and When Is It Not?” (2017, see also Bleeker et al. 2017). And as part of their argument they talk about the methodology and coding behind CollateX, a piece of software designed to accommodate textual scholars by collating a range of witnesses regardless of their quantity or hierarchy, displaying all textual departures in a given range of versions of the text. It may seem like a very useful tool (which, indeed, it is), but the developers also make explicit that there is textual awareness behind their code and a critical choice of non-hierarchical witnesses, which for a textual geneticist is a clear pointer to the French textual tradition of *critique génétique*. Thus, the creators of CollateX have made a conscious decision to favour one particular editorial theory over another in development of the software algorithm. Consequently, any output resulting from such an algorithm is bound to be critically charged. This case exemplifies how code is never neutral, but also how abstruse and well-hidden the bias may be unless the engineer makes an unequivocal statement about it. It is not surprising therefore that the black box concept “has been painted black” by digital scholars. However, the implication here is not that bias in code is a negative occurrence, but that it is unavoidable and, therefore, needs to be critically examined and assessed on its own merit, like any other kind of scholarship. “Code is a text that performs,” van Zundert and Dekker write (2017, 126). And as such, its evaluation criteria may largely deviate from traditional standards both in the humanities and sciences. However, it seems absolutely necessary to start a healthy academic discussion of “opening the black box” to critical scrutiny.

#### **I.4. Defining the digital genetic edition (DGE) as a subset of DSE**

The genetic edition or genetic editing might be characterised as a “unicorn” of textual studies due to its extraordinary history and properties. It embodies a contradiction in terms, theorised to a point of utopian stupor, yet every attempt at its substantiation has been disavowed or otherwise heavily criticised.<sup>11</sup> Additionally, its name has been claimed by several editorial projects carrying very little of its theoretical foundations or objectives. In the current body of

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<sup>11</sup> See Lebrave (2004), Grésillon (1994, 195–202). A particularly good (or rather bad) example of this is the genetic edition of *Hérodias* by Gustave Flaubert, edited by Giovanni Bonaccorso et al. (1991) (qtd. in Pierazzo 2015, 79n19).

literature, “genetic” is occasionally synonymous to anything manuscript-related, from primary sources to even biographic investigations.

Impartial treatment of manuscripts and their constituent elements is only possible in theory. In praxis, this usually translates into a hermeneutic problem. Hence, the rise of pseudo-genetic editions which, at best, could be called manuscript-centric with almost always a critical text thrown in “for a good balance”. This practice also tosses around the word “genetic” in digital textual scholarship as a mere alternative for documentary editions.

The genetic edition showcases a textual development, the chief focus of study of which is neither the draft manuscript nor the textual narrative, but a process of composition, the creative development of a literary work (D’Iorio 2010, 49).<sup>12</sup> Thanks to such an ephemeral variable, genetic editions resemble documentary editions, with the addition that the former also try to embed information about the different phases of writing and rewriting of the manuscript (Pierazzo 2015, 78). Moreover, such practices oftentimes spill into the territory of digital archives (Eggert 2017). The Oxford English Dictionary defines *archive* as a “historical record or document so preserved” (2020) where the main focus of attention are material artefacts. However, this may not always be the case in digital archives. Kenneth M. Price lamenting the imperfect labelling practices of electronic editorial undertakings, describes electronic archive as a “purposeful collection of digital surrogates” that “blends features of editing and archiving” (Price 2007, 345).<sup>13</sup> To follow this logic, critical editions centre around a certain version of the completed narrative or text.

But the traditional classification of edition types has been completely overthrown by the electronic editorial scholarship. Since the advent of the digital the lines between various types of editions and archives have been blurred in discussions and praxis of many digital projects (Hill 2006). Virtually boundless space and possibilities for information display make it increasingly problematic to determine what constitutes a digital archive and what—a digital edition, providing there is an understanding that such a distinction is beneficial in any sense. Following this, many have attempted a novel take on definition and taxonomy of digital scholarly editions (DSE), including Tanselle (1995b), Vanhoutte (2003, 2010), Peter Robinson (1996, 2002), Pierazzo (2014b), Patrick Sahle (2016), Gabler (2018), Kenneth Price (2016), Earheart (2012) and many others.

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<sup>12</sup> Cf. *edition (genetic)*, in *A Lexicon of Scholarly Editing*, entry of 13 June, 2019 by Monica Zanardo.

<sup>13</sup> Also qtd. in *A Lexicon of Scholarly Editing*, entry of 27 January, 2015 by Wout Dillen.

According to Mats Dahlström, digital scholarly editions (DSE) may include (but are not limited to) such practices as variorum, critical, synoptic, and genetic editions, digital archives and any number of permutations among these called hybrids (2009).<sup>14</sup> The abundance of data inevitably urges the question of not what one *can* do with a digital edition, but what one *should*. The recent history of premature enthusiasm in building digital editions for the sake of technology per se rather than for the advancement of scholarship makes scholars wary of such praxis. Hence, Vanhoutte's working definition of DSE elides hypertextual properties of an edition: "If the use of hypertext does not add any fundamental advantages to the electronic edition over the codex-based edition, it is better to stick to the book" (2006, 4).

Instead of setting apart various DSE, Dahlström discusses their nature, attributes, and common denominators such as their iconicity, scale of exhaustiveness, and their potency as bibliographic tools (2009). Drawing attention to Ross Atkinson's (1980) theory of iconicity on a rising scale of exhaustiveness of EDT (Enumerative bibliography, Descriptive bibliography, Textual criticism), Dahlström adds his own emendation: "the critical edition simultaneously refers to a work and manifests it, becoming a referent. Bibliographies and reference works cannot reasonably claim this" (31). He drags the argument even further, "the edition is not only an iconic representational device but social and inter-communal device as well" (36).

It goes without saying that DSE possesses a qualitatively and quantitatively richer dataset than any bibliographic reference source. Consequently, the digital genetic edition (DGE) stands at the farther end of the exhaustiveness scale, including most of the following elements: high-resolution facsimiles of extant witnesses (perhaps, even including a writer's library), extensive metadata with cataloguing, physical description, curator and institutional information, diplomatic and/or linear transcription, dating, linking, and sequential ordering of witnesses (chronologically, documentary-wise, or teleologically), and a critical apparatus. The final published text seems to be an optional feature in discussions of many geneticists, since they are keen to endorse the non-hierarchical standard across all versions of the text, including the final text, but its presence sometimes may defeat the purpose. When deciding what to include into a DSE, the editor must ask the most important question: what purpose is served by the digital edition.

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<sup>14</sup> An earlier version of the same discussion appears in "How Reproductive Is a Scholarly Edition?" (2004).

It is also a difficult question due to the ambiguous status of DSE. What is frequently and popularly called a digital genetic edition very often turns out to be more a digital manuscript archive than a genetic edition. In some cases, these two are combined as the BDMP editors admit: “the strict boundary between digital archives and electronic editions is becoming increasingly permeable, resulting in a continuum rather than a dichotomy” (Van Hulle and Nixon 2015). Dillen’s review of digital scholarly editions reinforces this point of view with the examples of several big-scale editorial projects: BDMP, *FaustEdition*, *NietzcheSource*, and others (2019). Dillen theorises that the current critical pendulum of digital editing seems to dwindle, resting on *hybrid* scholarly editions that appear to encompass the best of both worlds: the print and the digital.

Another attempt to define and characterise the nature of digital editions is Sahle’s four fundamental attributes of DSE: representational, critical, documentary, historic (2016, 19-40). The starting point for Sahle is a laconic working definition: “[a] scholarly edition is the critical representation of historic documents” (23), which he sets to analyse word by word. The first property of DSE, *representation*, involves “the recoding of a document or an abstract work and its transformation in the same or another kind of media” (23). Using a broader and more technical definition, representation involves a range of processes (or editorial stages): imaging, transcription, and visualisation. The rhetoric around these usually focuses on the dichotomy of digitisation/digitalisation or simply put—medium translation.

### **I.5. Medium translation, the noise, and Sahle’s first attribute of DSE**

“[G]iven the fact that language is an intangible medium, a work can only be stored by converting it to another form,” writes Van Hulle (2004b, 27). And most digital textual editorialship involves translation of medium one way or another. Ergo, this process has received an adequate theoretical coverage by textual critics and practitioners. The varying methodological approaches of many editorial projects, including the *Beckett Digital Manuscript Project*, *Rossetti Digital Archive* (2000-2007), *Mark Twain Project Online* (2007-), *Jane Austen Manuscript Archive* (2009-2012), etc., only serve to emphasise that there is no straightforward answer to this question.

Medium translation of modern manuscripts is a difficult process because of the complex and ambiguous nature of the writers’ drafts. As a more versatile and liberal medium thanks to their higher degree of “iconicity”, modern manuscripts stand an inch closer to the visual arts than many other forms of the codex. And as such, their digitalisation proves significantly

more intricate since the modern manuscripts “destabilize the notion of ‘text’ and shake the exclusive hold of the textual model” (Deppman, Ferrer and Groden 2004, 11).

At the same time, the relentless speed of technological aging may give Van Hulle’s “intangible medium” comment a completely new meaning since even born-digital manuscripts begin to require more attention from geneticists than originally foreseen. Thus, an increasingly greater number of scholars raise the alarm of permanent loss of terabytes of born-digital manuscripts due to the inexorable process of technological obsolescence. For example, Matthew G. Kirschenbaum and Doug Reside describe how mere serendipity allowed the digital migration and preservation of the contents of Jonathan Larson’s floppy diskette legacy (2013, 257-273). Such practices are known in the field as retrocomputing—a set of hands-on practices devoted to preserving, engaging, and extending the historical legacy of outdated and outmoded computer systems for purposes of documentation and recovery, education, experimentation, critical and artistic expression (Kirschenbaum 2016, 185).

Additionally, the difference in the digitisation versus digitalisation dichotomy should be explicitly addressed and formulated (Rosselli Del Turco 2016, 231).<sup>15</sup> Digitisation may account for imaging, scanning, photographing, in other words, creating a digital binary avatar of an analogue item. For example, high resolution facsimiles of manuscripts can be considered a product of digitisation. Google Books can be considered a product of digitisation, too. Though it is a difficult and time-consuming process on its own, it qualitatively differs from digitalisation. The latter, besides representing an analogue entity in the digital, creates a capacity to engage with the data in the digital medium, manipulating it by transforming, querying, editing, analysing, and migrating. It is still a digital representation but of a different order. Arguably, almost all modern editorial projects engage in both of these processes. Among all stages of editorial process, however, a modern editor most likely does not partake only in digitisation. This is usually performed by institutional bodies such as libraries or universities and involves a number of specialists in digital imaging, archiving and preservation (Hardeberg 1999, 1).

While dealing with media translation, it is common to come across the old “*tradurre e tradire*” formula. Van Hulle invokes this sentiment, too, by pointing out the link between Beckett’s self-translations as an existential equivalent of the *book-is-a-multiple-books* idea (2007b, 146). Not necessarily dismissing translational efforts, this suggests a different

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<sup>15</sup> Also, cf. Karlsson and Malm (2004).

perception of a digital version of a printed text. As Robinson famously puts it, “[t]o transcribe a manuscript is to select, to amalgamate, to divide, to ignore, to highlight, to edit” (1993, 10). This inevitably results in one of the indispensable characteristics of the editing process: the so-called transmissional noise. The higher the degree of iconicity—the greater is the noise. In Dahlström’s words, “textual criticism is a historical solution for coming to terms with such noise” (2009, 32). Transmissional noise may account for everything lost in the process of medium translation. For this reason and many others, representing digital facsimiles alongside their transcription—whenever possible—is considered to be the best practice. As an aside, one might also argue that facsimile digitisation is yet another corruption, and “the process of imaging is a process of interpretation” (Vanhoutte 2006, 167), however covert or insignificant it may seem. An individual approach to every writer’s creative process (and by extension—manuscripts) seems to be the only viable solution at the moment. However, transmissional noise—hence, a certain degree of interpretation—is unavoidable, firing up a never-ending discussion and a search for better ways.

Neyt writes that “[the] direct implication of using descriptive markup, and perhaps the true innovation of electronic editing, is the radical separation between transcription and representation” (2006, 108). Despite the slight confusion of tongues (by “representation,” Neyt means “visualisation”), this observation is relevant to the present discussion. These two processes (of transcription and visualisation) more often than not are associated with XML and XSLT technologies in textual editorial annals. Just like with TEI XML schema, visualisation can be (and usually is) quite idiosyncratic; and if the transcription—however customised—is retained within the TEI regulations, the visualisation, on the other hand, is left entirely to editor’s devices. This urges Neyt to call for full-exposure policy during the development and publication of an edition, where readers are not only “fully aware that the system used reflects an editorial interpretation” but also, preferably, are given a tool to experiment building their own visualisation (108). Similarly, this thought is echoed by Robinson’s proposition to editors to “challenge readers to make new texts for themselves as they read, by finding new ways of presenting material” in order for both parties to “become better readers” (2009, 41). The compelling result of this endeavour, according to Robinson, may be a precaution against editorial “realism” that leads to “arrogant and out-of-touch” editions, when, with the same success, “anti-realism” leads to “editions which are reductionist and etiolated” (48). After all, “the verbal and non-verbal signs that display themselves across the manuscript page can never be fully contextualized and therefore can never be interpreted univocally” (Ferrer 1998). Even in cases of strong consensus practitioners in the humanities

tend to understand that consensus is a societal function rather than an evidence of objective reality (Flanders and Jannidis 2015, 234).

### **I.6. Critical vs. non-critical editions: Sahle's second attribute for DSE**

The realism/anti-realism dichotomy in editorial discussions is not a new contention and has emigrated to the digital environment together with scholarly editing. In theoretic discussions, it most certainly has no shortage of nomenclature with such reincarnations as realism/nominalism, idealism/materialism, and maximalist/minimalist editorial approaches. According to Robinson, one could represent these extremities as the “Scylla and Charybdis” of editing (2009, 47). And the metaphor cannot be more fitting considering that falling under any of these categories can, indeed, be a downfall for an editorial project. Yet, ironically, keeping the middle ground in editorial praxis proves to be difficult, further reinforcing the aptness of Robinson's comparison.

Van Hulle observes how “[t]he realistic editorial concern for a quotable text will always conflict with the nominalist thesis that there is no text in the variants” (2004b, 39). In other words, the theoretical discussions fluctuate between the idea of an ideal text that can be critically reconstructed from the material evidence (a.k.a. realism, idealism, minimalism), and, on the other hand, the rejection of hierarchy or intention in the extant manuscript versions of the text (a.k.a. nominalism, materialism, maximalism).

Sahle's second fundamental attribute of DSE is allocated to the term “critical”. Sensitive to the tensions between “the one text and the many texts” (Van Hulle 2004b, 47), Sahle employs the term “critical” in the widest possible sense, maintaining that “criticism must stand for all processes that engage in a critical or reflective way—that is, on the basis of a scholarly agenda—with the material in question and help in ‘opening it up’” (2016, 24).

But the persisting division of editorial approaches can also be observed in the insistence upon calling some editions non-critical.<sup>16</sup> The tradition of christening scholarly editions critical/non-critical depending on where they fall on the realism/nominalism scale has always been controversial and the advent of the new media that can potentially allow full access to the author's workshop has made some scholars question the role of the editor. There is a downright agnostic misconception among some that without a critical text (i.e. copy-text), “the emphasis shifts from intervention and interpretation to full information display”

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<sup>16</sup> See, for instance, Espen S. Ore's “Monkey Business—or What is an Edition?” (2004).

(Sutherland 2009, 18). Katheryn Sutherland, for instance, highlights the persisting importance of a stable text (assuming, for the sake of the argument, texts can be “stable”):

Most reading and scholarly purposes require a stable text. [...] stable print texts have always provoked variance in interpretation, while it is even possible that shifting between multiple electronic versions within a complexly linked archive will freeze our selective capacities as readers, redirecting them towards a wilderness of locally variable and meaningfully inert features. (2009, 22-23)

Whereas Sutherland goes so far as to suggest an apocalyptic scenario of “silencing critical dialogue and the shared life of [the] discipline” (23), Vanhoutte is more optimistic about the future of DSE, though he, too, believes that “the presentation of the digital archive does not discharge the editor from a responsibility to serve the text and support its function in society” (2009, 109). To reinforce his point, Vanhoutte describes a working model of the digital edition of *De trein der traagheid* (2008), the essential function of which is “fulfil[ing] the user’s need for a reliable textual basis through the inclusion of a critically established reading text” along with nineteen other versions of the text (110). Moreover, the user can independently generate any number of orientation texts in combination with any number of witnesses. According to Vanhoutte, such a model “considers the electronic edition as a maximal edition that logically contains a minimal edition” (110). This comes very close to Neyt’s and Robinson’s perception of DSE as a textual ecosystem of relative connections where subjectivity and awareness of the unstable nature of text is the driving force behind its data modelling and visualisation (2006, 2009).

Van Hulle makes a similar argument, quoting Tanselle’s conviction that the critical and genetic editions do not have to be mutually exclusive. He also cites Gabler’s edition of *Ulysses* (1984) as an attempt to move away from editorial realism by presenting all draft versions along with Gabler’s critical text (2004b, 46). Not surprisingly, therefore, this edition received conflicting reviews either as a staunchly genetic or traditionally critical edition. Gabler’s sympathy, if not adherence, to genetic criticism seems also to harbour many negative reviews (the most controversial among them being John Kidd’s scathing attack in *The New York Review of Books* of 1988).<sup>17</sup> As Lernout argues, “the very fact that Gabler’s edition has been attacked both on the ground of adhering and on that of failing to adhere to the Anglo-

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<sup>17</sup> The editorial history of *Ulysses* has been covered by a number of scholars: Lernout’s “Anglo-American Textual Criticism and the Case of Hans Walter Gabler’s Edition of *Ulysses*” (originally published in French in *Genesis* 1996), Slotte’s “*Ulysses* in the Plural: The Variable Editions of Joyce’s Novel” (2004b), Crowley and Schäuble’s “Modernism on the Punch Tape: Editing the 1984 *Ulysses*” (2020).



American [editorial] tradition” demonstrates an attempt to reconcile editorial practices that are starkly at odds (1996).

The editorial history of *Ulysses* is unique in continuing to reflect theoretical shifts in the field of textual scholarship to this day. Ronan Crowley and Joshua Schäuble’s current remapping of Gabler’s critical and synoptic edition of *Ulysses* in the digital realm may well be considered an on-going part of that history.<sup>18</sup>

From another perspective, an attempt to reconcile various editorial approaches may create an environment where the genetic evidence serves as a guarantor of excellent scholarship, sanctioning the editor’s choices, and by extension, granting reader’s (passive or active) involvement in this process. Another example of this might be a project-in-progress of a new critical *emended* edition of *Finnegans Wake* by Finn Fordham, Robbert-Jan Henkes, and Erik Bindervoet. It is indicative of the current drift in textual studies, that the editors of *The Emended “Finnegans Wake”* put strong emphasis on community involvement, explanatory notes for every single emendation (and when emendation is withheld), reader-friendly text with almost no diacritical signs or archival codes (Fordham et al. 2015).

### **I.7. Transcription and textual collation. Sahle’s third attribute of DSE**

The notion of “document”, as a third attribute for DSE in Sahle’s terms, covers all possible aspects of the object of editorial intervention: text, material witness, work, original sources, variant readings; “[e]ven if an edition is built upon an abstract notion of text or work, it always starts with material documents” (2016, 25). Thus, how “document” is defined and operated by DSE becomes one of the important aspects of an editorial project.

Robinson famously writes, “the one constant fact about texts is their inconstancy” (1996, 99). Recent developments in digital textual studies no doubt reinforce this point, prompting scholars, like Sahle, to come up with a broader and simpler definitions and categorisations that may, hopefully, stand the test of time simultaneously aiding scholastic inquiry into editorial matters. Despite the theoretical breadth, however, “[c]hanges in editorial theory are the result of editorial practice not literary criticism,” observes Lernout (1996). In other words, editing is more empirical than some scholars want to admit.

Of course, not all contemporary textual scholarship is concerned with the production of a DSE, but it would be difficult, if not impossible, to deny the extent to which the

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<sup>18</sup> This edition-in-progress was launched at the 26<sup>th</sup> International James Joyce Symposium in June 2018: <https://web.archive.org/web/20210211034227/http://ulysses.online/index.html>.

specific medial changes of new technologies have contributed to changing epistemologies in the wider field of textual scholarship[...]. (Doran 2021, 215-16)

Likewise, Sahle acknowledges that his own conclusions are the result of a continuous work on a catalogue of scholarly digital editions in “an attempt to supply some empirical data for the ongoing methodological debate” (2016, 38). This leads to a notable gap between theory and practice, where textual scholarship comes secondary, playing catch-up with constantly evolving editorial praxis. This point is most relevant when genetic criticism’s theoretical ultimatums get confronted with the pragmatic nature of digital editing. The clash between ideals and praxis creates “yes, but...” effect, where, if previously, the chief thwarter has been the codex, now it seems to be digital limitations. For instance, the BDMP editors agree with de Biasi’s view that there are no versions in the absence of an “inversion,” but for practical reasons a variant needs an *invariant* for the process of textual collation (Dekker et al. 2015). To acknowledge this dissonance, the edition explicitly indicates which variant text serves as a “temporary invariant” in the comparison process. This system is also known as the “relative calibration” of text versions. Another acquiescence of the BDMP is allocating a “base-text” quality to the *bon à tirer* version of the text, which serves as an anchor for the numbering of sentences, thus, supporting the basic need of the system for relative calibration. Nevertheless, the editors insist that the BDMP retains its non-hierarchical nature “in the sense that each variant text can be compared to any other text and that no text is singled out as being more important or ‘definitive’ than the other versions” (Van Hulle and Nixon 2015). Thus, medium undeniably plays an imperative role in the message, even if it gets concealed, or detected and thwarted. The point is not what we do about it—scholars may choose various course of action, one not less correct than another—but that it must be addressed in the most unambiguous way possible.

Many current digital genetic editions display a similarity in that they resemble an archive, following what would be known to textuists as the documentary orientation (which is also sometimes reflected in their titles and URLs). The Beckett Manuscript Project explicitly addresses this dichotomy:

As a consequence of [technological] developments in scholarly editing, the strict boundary between digital archives and electronic editions is becoming increasingly permeable, resulting in a continuum rather than a dichotomy. (BDMP Editorial 2015).

It seems archival representation is increasingly more prevalent in current digital textual practices. It is quite understandable that, as a multifaceted endeavour, editions may want to represent all possible sides of a work including its material sources. Although many draw

attention to the fact that an objective edition is an expired oxymoron, document-oriented editions seem to be favoured a notch higher on the basis of their “authenticity” and comprehensiveness. Pierazzo says documentary editions are a form of publishing or/and editing, not an editorial theory (2015, 82). Yet, the documentary representation of sources can convey the editorial intention behind it, in which case it does contribute to theory of editing. Dillen sees this through the lens of archival versus editorial “impulses” after Paul Eggert, as driving forces behind certain aspects of DSE (2019, 267-68). Alternatively, it is possible—much talked about but less common in practice—to orient DSE genetically, which is different from the two mentioned “impulses”. Editorial endeavours mindful of genetics of a literary work may aim to retell the story of a textual composition with material evidence as key witnesses privy to this event. However, it is rather difficult and arguable not advisable to pursue each “impulse” in isolation. Instead, as is often the case with big projects, DSE boasts a conglomeration of textual models, visualisation variants, collation tools, elaborate search engines, and other database APIs capable of various project-based queries. For example, the Faust Edition has two discrete transcriptions (genetic and critical), BDMP displays manuscripts both ways—according to the sources and according to the genesis of the text. All of this is also curated and monitored with additional analytical resources, including archiving, user-account management, version-control, and other bibliographical / statistical analysis tools.

And though there are several considerations raised by these tools, the most common, perhaps, being the fact that these should be regarded as just that—tools, which may or may not aid in the study of DSE, they, nonetheless, stir an edition in other directions enhancing its categorisation (Neyt 2006, 107). The names of many established and well-recognised editorial practices seem to be loosely-used and refer to different aspects of an edition. For example, a critical edition may be conceived under the umbrella of genetic editing, have a faithful representation of primary sources (in which case it would incorporate some form of documentary representation of witnesses) and simultaneously feature a critically-edited version of the text.<sup>19</sup> This confusion of tongues leads to permutation of goals and means. The contiguity of different forms of editing appears to be not a condition but an inevitable axiom for modern editing practices. At present, the “hybrid” in editing usually translates to a

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<sup>19</sup> For example, see the Shelley-Godwin Archive: <https://web.archive.org/web/20201009195345/http://shelleygodwinarchive.org/> or Walden: A Fluid-Text Edition. Digital Thoreau: <https://web.archive.org/web/20201017182237/http://digitalthoreau.org/fluid-text-toc/>.

combination of dissemination mediums (print and digital), but perhaps Dillen’s hybrid editions could embrace the fusion of editorial approaches too.

From the point of view of textual representation, synoptic edition is the closest attempt at visualising a genetic process. But such a textual representation, compact, though, it may be, seems both redundant and insufficient at the same time; after all, the old precept of DGE is to value every unique version above the cumulative sum or collation of any given number of witnesses. Yet digital editions are enthusiastically practicing combining the genetic agenda with collation techniques, mostly via visualisation. So much so that Andrews and van Zundert suggest the variant graph could serve as an interface for DSE, replacing the traditional critical apparatus of a printed edition (2014). This idea was implemented in the form of a graph database for the edition of *Chronicle of Matthew of Edessa* (Safaryan et al. 2016).

The following focuses primarily on automated collation since the practice of manual collation of variant readings is traditionally associated with critical editions and, thus, falls outside the scope of the present thesis. The DGE of “Night Lessons” treats collation of witnesses as an auxiliary feature of a genetic edition that could enhance the reader’s experience. But it is not necessary for the representative purposes of a single chapter section. And despite the absence of practical application, automated collation is important to consider for the present project since the theoretical considerations of its potential implementation (or absence of thereof) have influenced the architecture of the edition.

Automated collation has historically been associated with transcription because of how much it depends on an accurate transcription for its success (Nury 2018, 67). Variant readings are usually encoded manually by editors (e.g., see JJDA). As difficult as manual labour may sound, automatic collation provides its own set of problems. Hypothetically speaking, textual difference could be represented on any level of granularity, and in relation to textual data, it may be on a character, word, sentence, paragraph, or chapter level. Since textual sources are generally a compilation of semantic units, the textual collation occurs on a word level during a tokenisation process when words (as separate tokens) are identified by white space. Many working on collation modelling (Dekker et al. 2015, Nury 2019, Bleeker et al. 2019, Spadini 2019, Roeder 2020) commented on caveats in this process but it is still widely considered a fairly good approach at present. Big projects in the field, such as Juxta<sup>20</sup>, CollateX<sup>21</sup>,

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<sup>20</sup> <https://web.archive.org/web/20201017181508/http://www.juxtasoftware.org/>.

<sup>21</sup> <https://web.archive.org/web/20211006235729/https://collatex.net/>.

GraphViz<sup>22</sup>, Versioning Machine<sup>23</sup>, and some others, incorporate tokenisation with a similar mechanism into their text-analysis pipeline. Certain machine-born failures are considered inevitable, which is why bespoke tweaks and adjustments to the system are a common practice. For example, Andrews’ StemmaWeb<sup>24</sup> offers an interactive editing of the textual collation that allows for manual overwriting of the automatic collation instances when the algorithm produces subpar results (Andrews 2016, 528-29). But, admittedly, the best way to combat less than perfect textual comparison is to ensure that the input data strictly adheres to the requirements of the tool, in other words text needs to be *normalised* (Nury 2019, 84). As an example of a more traditional approach, the Versioning Machine software supports display of XML texts strictly encoded according to the TEI P5 guidelines, specifically, the “critical apparatus tagset”, encoding all witnesses in one XML file. According to the developers, the critical apparatus tagset offers the most efficient and thorough methodology for inscribing variants in a structured, machine-readable format, even though choosing this method can be more complicated in terms of markup (“Versioning Machine 5.0 Documentation” 2003). This understandably involves a highly controlled transcription environment that can hardly allow for open-ended interpretation or non-normative editing practices. On the other hand, there is an increasing demand in critical discussions for more polyvocal transcriptions and comprehensive encoding. Dillen proposes, as an example, to “supply well-argued but

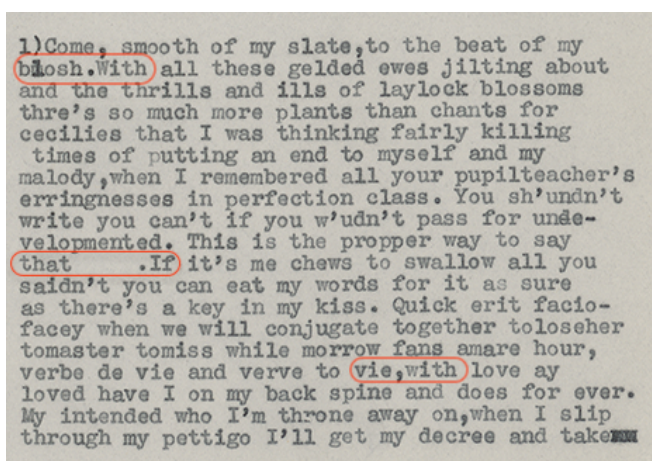


Figure 1. A fragment of MS Zurich 1-07-1.

still debatable edited interpretations of [...] documents, that are still open to emendation” instead of “locking the transcription down” (2019, 275).

Whereas it is a noble aspiration to keep editions open for revision and comment, it is still not entirely unreasonable to limit contributions to experts via processes of peer-reviewing.<sup>25</sup>

<sup>22</sup> <https://web.archive.org/web/20211106034546/https://graphviz.org/>.

<sup>23</sup> <https://web.archive.org/web/20201017181959/http://v-machine.org/>.

<sup>24</sup> <https://web.archive.org/web/20210308122644/https://stemmaweb.net/>.

<sup>25</sup> Setting a transparent and accountable routine to this end is another challenge. The BDMP policy at present involves the TEI XML standard of responsibility declaration: e.g., <add hand="#JJ" @resp="#HB">insertion in Joyce’s hand, transcribed by HB</add>. The JJDA declares a similar

To tokenise text means to turn it into a structure where each word is an atomic member and the heuristics of this procedure are quite tricky. Computationally, this involves a pipeline of calls that are memory-costly and error-prone. In stripping markup from a TEI-encoded text, there is no guarantee of consistent results for TEI files that use any form of variant encoding, including abbreviation, expansion, and spelling normalization (Schmidt 2014, §37). For example, in the integrated typescript of sections 6 and 7 (II.2§6.4/ II.2§7.3), there are occasional instances of typos (along some rare intentional ones) such as double spaces, blanks, or, the opposite, *no* space between punctuation marks and words, not to mention that the overall orthography of the variants is erratic (see Figure 1). This causes problems for collation if transcriptions are to follow the page faithfully (which, in DGE, they usually do). The text needs to be normalised for this purpose by manually adding white space where it is due and removing it from other places. As a consequence, some large chunks of text are combined into single tokens with no difference between normalised forms. Orthographic variations are hard to spot too and therefore difficult to compare (see Figure 2).

Non-textual elements as well as layers of revisional campaigns on manuscripts complicate

W1	it's the surplice money,			buys the bed	with	the	clothes.
W2	it's the surplice money,	oh	my young friend and ah me sweet creature, what	buys the bed	while wits borrows	the	clothes.
W3	it's the surplice money,	oh	my young friend and ah me sweet creature, what	buys the bed	while wits borrows	the	clothes.
W4	it's the surplice money,	of	my young friend and ah me sweet creature, what	buys the bed	while wits borrows		clothes.
W5	it's the surplice money,	oh	my young friend and ah me sweet creature, what	buys the bed	while wits borrows	the	clothes.

Figure 2. CollateX's alignment table output.

this process even more. The BDMP project offers one way of dealing with the issue. Because the main focus of BDMP is the text in progress, every care is given to reducing the non-textual elements to a position where they will not be a hindrance to the textual collation process. This requires a specific encoding model that keeps the focus on the flow of the text simultaneously compartmentalising any other “interruption”, such as a non-textual element, by enveloping it in a tag that can be “ignored” by the collation software. This process also includes consolidating manuscript pages with extradraft textual material, e.g., “facing leaf”

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theoretical predisposition, which is yet to be realised in their edition (JJDA: Updates and further acknowledgements 2018).



textual revisions. In such cases, the extradraft elements need to be identified and targeted separately to seamlessly fit into the collation process.



[p. 11v]

[0053] (He lays it on table, closes box three and puts it back with the others. He bends over spool. [0054] ~~Box three~~ Box three, spool five. ([0059] He puts spool on machine, [0061] peers at ledger. Reading from ledger entry at foot of page.) [0062] Mother at rest ... [0064] The black ball ... ([0065] He raises his head. [0066] Puzzled.) [0067] The black ball?? ([0068] He peers again at ledger) [0069] ... The dark nurse [0069|001] ... broods ... [0070] (He raises his head, broods, peers again at ledger) [0071] Improvement of bowel condition ... [0073] Memorable ... what? [0074] (He peers closer) [0075] Equinox. Memorable equinox. ([0076] He raises his head, stares ~~xx~~ front. [0077] Puzzled.) [0078] Memorable equinox? ([0079] Pause. [0080] He shrugs his shoulders, peers again at ledger.) [0081] Farewell ... to - (he turns the page) - love.

Figure 3. A partial screen capture of [www.beckettarchive.org](http://www.beckettarchive.org), Krapp's Last Tape / La Dernière Bande, MS-UoR-1227-7-7-1 p.11v.

The next steps after tokenisation and normalisation are alignment, analysis, and visualisation of the results. The alignment process identifies which segments of tokens match or differ between the variants. Elisa Nury observes that without normalisation and effective removal of all idiosyncratic properties of a manuscript, segmentation and alignment process is either likely to be flawed or the orthographic difference ignored by the software altogether, as demonstrated in Figure 2 (2019, 85).

In BDMP, an automatic collation with a visualisation in the form of a variant table is added as a supplementary tool, which employs the standalone software developed by the Interedition project's team—CollateX. It uses no diacritical signs, but is based on unique identifiers assigned to sentences, which are mostly required for the system algorithm and not meant to be tracked by readers (Dekker et al. 2015, 8). From the example in Figure 3 (an early draft of Beckett's *Krapp's Last Tape*), it is possible to deduce the manner in which collation fragments have been allocated: the absence of segment identifiers between 0054 and 0059, as well as the subsection of 0069|001, indicate that the census was performed on the cumulative sum of all versions of the text. This way, even abandoned fragments (textual dead ends) participate in the collation process. The segments are not necessarily sentence long; their boundaries are rather arbitrary, one possible explanation for which could be the need to provide high fidelity visual experience since collation results first and foremost involve a visualisation experience. Long strings of linear text is difficult to make appealing in a collation table. Applied to the *Wake* text, this means breaking down majority of Joyce's sentences, that tend to run from two lines up to a page or two.

For all the reasons described above, the test project of "The Letter" does not implement collation engine in the project; 1). Its replication for the Joyce drafts will not add anything

innovative to the project and the BDMP website (to name just one) sufficiently demonstrates its full potential; 2). the potential implementation of collation tools necessitates an uncomfortable compromise that takes away from the qualities of DGE; 3) and lastly, automatic collation of variant text can be a useful but not essential tool, similar to other supplementary software in DSE, such as version control, search engine, citation tool, image manipulator, etc.

### **1.8. Sahle's fourth DSE attribute. *Finnegans Wake* as a critical edition**

According to Sahle, the last constituent quality of DSE is its historic dimension, by which scholarly editions “bridge a distance in time, a historical difference” (2016, 26). Editions reflect the change in thinking patterns, historical, social, political, philosophical changes, and reflect the volatile global trends (Shillingsburg 2006, 161). An interesting comment that came out of Bruce Arnold's overly enthusiastic review of a new *Wake* edition was that it “felt modern” both referring to the text and the design (2010). In the following, I will try to cover some aspects of DGE that in their essence reflect the historical dimension of editing. In doing so, my focus will be on the *Wake* text and its editorial history.

Although my project does not consider the text of *Finnegans Wake* in a framework of the critical editing of Greg-Bower's tradition, the question of textual editing solely for the purpose of establishing a critical (revised, updated, or best) text must be addressed as it is tightly interwoven with the history and scholarship of *Wake* manuscripts. One of the stronger impulses driving Joyce's manuscript research has always been in pursuit of establishing the “definitive” or authorial text. Therefore, it is hardly fair to ignore this question even in the context of the French genetic tradition of editing.

While editing *Finnegans Wake* manuscripts, it is impossible *not* to notice the magnitude of textual corruption or textual variation, depending on how one looks at the matter. Slote remarked during a workshop seminar in Zurich, how error has a value judgement whereas variant—textual mutation—is more neutral and does not impart a critical opinion (2019). Whereas that is a fair point, the academic conversation around this topic unequivocally and unabashedly revolves around the precept of error. Many are quick to draw attention to the problematic nature of the concept from an editorial point of view.

Joyce was vocal about the printers' errors both in *Ulysses* and the *Wake*, though in the case of the latter the textual complexity and time were not on his side. Throughout the compositional years of *Work in Progress*, Joyce was mostly working with non-native speakers (typists, amanuenses, printers and typesetters) on a complex text with no less complex writing history. Unfortunately, Joyce also did not live long after the book's publication in 1939 to have a



chance to substantially revise the Faber edition, with a small exception of 16 errata sheets—“Corrections of Misprints in *Finnegans Wake*”, first published by the Viking Press in 1945<sup>26</sup>—that do not even scratch the surface of the potential emendatory work required to restore the text if not “precisely as Joyce wrote it” (Rose and O’Hanlon 2012, ix), at least, to clean up several thousand of accidentals and typographical mistakes. Unsurprisingly, the way the two publishers of the *Wake* (Faber and Viking) handled the last errata list has introduced a little textual havoc into different editions and imprints of the book over the years since its publication (Slote 2018, 405). For all these reasons, any research on the *Wake* material inevitably branches into the burning question of the critical edition and the importance of an update. Another strong incentive in addressing the problem of *Wake* editions is the fact that the only digital edition of *Finnegans Wake* manuscripts (2018) is structurally and textually based upon Rose and O’Hanlon’s 2010/2012 edition with “the quasi-messianic rhetoric of purpose that seems to come naturally” to them (Conley 2017, 419) ([www.jjda.ie](http://www.jjda.ie)).

Joyce’s association with and exploitation of error in his works has been widely discussed, especially in the context of editorial ventures over his last two works. As an example, Crowley and Creasy (2011) discuss the treatment of error in the “Wandering Rocks” episode of *Ulysses* and the challenges of editing intentional errors.<sup>27</sup> The motif of erring carries onto the *Work in Progress*. One of the most contentious points finding its way into almost every editorial discussion of Joyce’s oeuvre has to do with Joyce’s occasional penchant for passive authorisation or implicit acceptance of an obvious error and its integration into a subsequent draft. It is important to note in this regard experts estimate that these instances were too scarce and far between to jeopardise the potential editorial success of the whole text. Van Hulle says, “Joyce’s tolerance with regard to transmissional modifications should not be exaggerated and does not apply to any typing error” (2004, 112). A single-digit number of instances among the potential 9,000 (by Rose and O’Hanlon’s estimation) is statistically negligible, and hardly worth the space allotted to its argument in almost every critical discussion of a *Wake* edition. From a heuristic standpoint, it is a lost cause also due to its utter unverifiability as a workable concept.

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<sup>26</sup> Also, see Fordham, “The Corrections to *Finnegans Wake*: For ‘reading’ read ‘readings’” (2002) for an analysis of Joyce’s errata.

<sup>27</sup> For a more detailed discussion of the subject see “Correcting Joyce: Trial and Error in the Composition of *Ulysses*” (Slote 2016).

Passive authorization, it needs pointing out, is a notion that crops up almost only in debates on the editing of Joyce's texts. I have rarely encountered it anywhere else in editorial theory. The reason for this should be apparent: it has no function in textual scholarship. Authorization is either active and present or it is absent. If it is absent, it leaves no trace. That which has left no trace cannot be introduced as evidence of anything. Admittedly, one can imagine that an author silently accepts alterations in his text—but how do we know? If we do know, authorization is not really passive. If we do not, we have not even got a way of ascertaining where it might occur and where not. (Van Mierlo 2012)

Issues with the *Wake* text are well-known and well-documented. Some of the many accounts include Fred H. Higginson (1956), Clive Hart (1960), Dalton (1966), Slote (2001, 2018), Fordham (2002), Henkes and Bindervoet (2004), Rose and O'Hanlon (2012[2010], Preface and Afterword), Wim Van Mierlo (2012), Killeen (2013), Fordham et al. (2015), Conley (2003, 2011, 2017), Rose et al. (2020). Much of the referenced literature does not only identify the gap in *Finnegans Wake* scholarship but also meticulously explains the reasons behind it, the gist of which is “that Joyce wrote many different things, and sometimes these things are contradictory, so that an editor committed to producing a ‘reading text’ has to choose” (Killeen 2013, 12-3).

Walton Litz wrote that “the understanding of a passage in *Finnegans Wake* is virtually a re-enactment of the process of composition” (1961, 103). Henkes and Bindervoet took Litz's advice quite literally and went through the archive during their seven-year work on a Dutch translation of *Finnegans Wake* (2002). Subsequently, their research led to the publication of a new *Wake* edition by Oxford University Press (2012). The singularity of this edition is in its appendix of 2,235 instances of a possible “oversight, and unintentional error which, once restored, will be beneficial to the structure of the sentence” (2012, xlviii). The editors back up their choices by referencing the *JJA* pages. But they are also careful to highlight the randomness and incompleteness of their research:

This *Syllabus Errorum* is only the tip of the iceberg: our investigations were random and not exhaustive, but circumscribed by our ad hoc practical queries. An emended edition was not our aim; there is more to be found. (xlviii)

An emended edition was Rose and O'Hanlon's aim though. In 2010, Houyhnhnm Press, in 2012, Penguin Classics, and in 2017, Folio Society published a “restored” edition of the *Wake* in which they incorporate circa 9,000 emendations (2012, ix). This edition and its digital counterpart will be discussed in more detail in the next section.

In the context of editing *Finnegans Wake*, it may be necessary to clarify the notion of the general reader and the “reading text”, since this is how both the editors and reviewers refer to

the Oxford and Penguin editions.<sup>28</sup> The use of a “clear-reading text” to highlight its difference from critical scholarly editions has generated the concept of the general reader in some jacket blurbs and editorials. Designating an edition (or parts of it) for the general reader or—the opposite of it, to the specialist audience—discriminates between modes of reading: a distinction that does not hold true in real life (Conley 2017, 417). The *Wake* reading experience is notoriously impartial to the level of “readerly preparedness”; in fact, in some sense, it even impairs it—some scholars allude to inexperience as an ideal quality when beginning to read the *Wake* (Rose and O’Hanlon 2012, x). Frequently, the “clear-reading text” stands for a critical text minus a critical apparatus, diacritical signs, and variant readings. Since editorial introductions and critical literature around the *Wake* editions use both terms (reading text and critical text) interchangeably, the difference is necessary to point out. The need and scholarly appetite for a solid critical edition of *Finnegans Wake* is undeniable, with the underlying sentiment that the more the merrier, even if editing the *Wake*, “perhaps a necessity and an inevitability”, may “never exactly resolve matters once and for all” (Slote 2018, 406). The Penguin and Oxford editions of the *Wake* are a good start. But the Joyce community almost unanimously agrees that scholarship may benefit from a more thorough editorial methodology, more academic voices, and editorial accountability (Fordham et al. 2015). Prior to or, perhaps, alongside that, a genetic edition may serve as an indispensable companion to such an endeavour, not necessarily as an inevitable guarantor of rigorous scholarship (the way Rose and O’Hanlon advertised their elusive hypertext for years) but as an editorial achievement in its own right. In fact, the experience and critical lore of the two previous editions of *Ulysses* and *Finnegans Wake* (and their digital genetic counterparts) only serve to strengthen my argument that a DGE cannot be conceived with the overarching theme of a critical edition in mind. In such a scenario, exemplified by these editions, an effect named Conway’s law comes into force.

In computer programming, Conway’s law is a shorthand to saying that organizations’ design systems mirror their communication structure. According to Melvin Conway, who introduced the idea, “[a]ny organization that designs a system (defined broadly) will produce a design whose structure is a copy of the organization’s communication structure” (1968, 31). Programming paradigms have their limitations in what can be achieved. For example, TEI XML tree does not allow non-hierarchical relationship between its nodes. And a digital

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<sup>28</sup> Conley discusses the “common” versus “ideal/model” reader of the *Wake* at considerable length in “Performance Anxieties: On Failing to Read *Finnegans Wake*” (2003).

edition that bases its architecture upon a stemmata may inevitably serve the objectives of a critical edition than a genetic one. Although there was an eight year gap between Rose and O’Hanlon’s *Finnegans Wake* edition of a reading text and the JJDA website, one of the few known facts about the hypertext edition was that “[t]he stemmata provide an overall architectural structure for the hypertext” (2012). Interestingly, the importance of this single line is underlined by its suspension in a lonely paragraph, which perhaps is a sign of editors’ awareness of their organisational bias.

One of recent achievements in digital scholarly editing is the explicit assessment of code, critical thinking, and cultural denominators in DSE praxis. For instance, Bethany Nowviskie argues that the digital humanities is exceptionally perceptive of gender bias in stark contrast to some traditional disciplines where gender imbalance is still a big issue (2012). Likewise, Conley notices the gender disparity in the genetic editorial scene:

[...] why is Joyce textual scholarship (still) such a boys’ club? From the players and brawlers in the “Joyce Wars” about editing *Ulysses* of the 1980s to the nine names that comprise the editors and editorial board of the “*Finnegans Wake*” *Notebooks* series, one looks in vain for women’s voices in these technical, sometimes heated, debates. Welcome exceptions, such as Ingeborg Landuyt, only confirm the rule [...]. (2017, 423n6)

This difference not only manifests itself in the local demographics of scholars, but their scholarship is also subject to critical scrutiny. Recent publications in the field argue for

## NOTEBOOKS



Figure 4. A partial screenshot of [www.beckettarchive.org/notebooks.jsp](http://www.beckettarchive.org/notebooks.jsp).

critical assessment of the code behind scholarly software, contending that “code through its mathematical and algorithmic origins does not acquire some inherent objective and neutral correctness” (van Zundert and Dekker 2017, i124). Instead, the construction of code depends on the assumptions of its builders, be they explicitly or implicitly subjective. Borrowing Tara McPherson’s argument in “Why Are the Digital Humanities So White?” (2012), I want to

emphasise that bias in code is not necessarily intentional with editors consciously encoding gender, sex, race, and other, less offensive, forms of prejudice into digital systems, but that these systems should not be exempt from critical evaluation. On the contrary, the more covert the assumptions are, the closer academics should look.

As a stellar example, BDMP features “Notebooks” module, which presents a documentary or archive-oriented view of a portion of the available resources, when the “Edition” modules of Beckett’s separate works represent genetic, work-oriented, or composition-oriented view of the relevant sections of the same notebooks (see Figures 4 and 5): same material—different

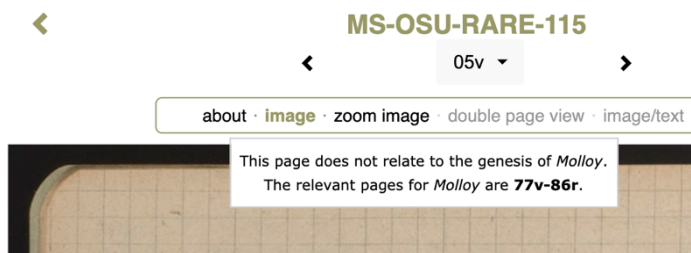


Figure 5. A partial screenshot of [www.beckettarchive.org/molloy/MS-OSU-RARE-115/05v](http://www.beckettarchive.org/molloy/MS-OSU-RARE-115/05v).

representation modes. To say that the second option is a “work-oriented genetic edition” (Dillen 2019, 266) is essentially tautology, but this kind of redundant qualifiers are still in common use because of a wide-range of applications of the term “genetic” in current academic literature. Such

an organisational bias is easy to detect because the BDMP editors intentionally made it so. Genetic and critical editing are becoming increasingly permeable concepts and at times are even used interchangeably. Digital Thoreau editors named their edition “a fluid-text edition”

despite the nod toward the European genetic tradition, in order to have a room to manoeuvre between variegated editorial approaches.

Whereas Clapper chose to describe his edition of *Walden* as a “genetic” text, invoking the European editorial tradition based on the (appropriately Thoreauvian) principle that a text’s being is to be found in its becoming, we have chosen to call our edition a “fluid text” in order to reference the particular affordances for representing and narrativizing a text’s development outlined by John Bryant in *The Fluid Text: A Theory of Revision and Editing for Book and Screen* [...] (Schacht 2014, Introduction)

The avoidance to label digital editions with the usual constellation of theoretical positions, such as the ‘best-text’ method, social edition, historical edition, genetic edition, etc., speaks of the desire to keep editions as open-ended as possible (Pierazzo 2015, 82).

Similarly, Van Hulle employs Darwin’s dysteleology (an evolutionary process that lacks any preordained direction) to explain manuscript genesis: “it does not ‘go’ anywhere in particular; it simply goes on” (Van Hulle 2013a, 13). This textual/genetic nihilism does not align well with the nature of the digital environment. “The evidence does not exist but is constructed” (Van Mierlo 1998, 171) and even the parts of a DGE that supposedly lead to any number of paths, do so precisely because the editor arranged them in a certain way. Van Mierlo defies Hayman’s derogatory contention about philology being a “spadework” activity preparatory to criticism proper. This old argument needs to be resuscitated in the context of digital philology. Genetic dysteleology and impartiality in manuscript research does not work in digital environment where every tag element and function ought to be predesigned. If something is unpredictable it will not function, and functionality is key in DSE. As one of the best DSE projects to date, BDMP minimises textual bias by being transparent about all components of the modules and all editorial steps. However, it would be ignorant not to regard such a statement in relative terms. The bias is always present, but better hidden, as it is not impeding the main objective of the edition. Critical thinking and reconciliation of pros and cons in DSE are the highest aspirations of the modern scholarship so far.

### **I.9. Comparative analysis of the JJDA**

A comparative analysis of the James Joyce Digital Archive against the background of two well-received digital scholarly editions, based on Sahle’s four fundamental principles of DSE, may help in the assessment of this editorial endeavour (see Table 1). As mentioned in the foregoing, the *Finnegans Wake* volume of the JJDA is directly related to the subject matter of the current thesis. The second DSE, BDMP, has been chosen on account of its strong adherence to *critique génétique* and abidance by the TEI XML guidelines. Another DSE for

comparison, the Faust Edition, has been selected for its unique editorial solution of employing two different branches of TEI P5 standards in their transcriptions substantiated by the infamous theoretical split between the documentary and critical approach in editing. From a quantitative point of view, all three projects are commensurate in size, scope and the origin of sources (born-analogue work). All three represent popular writers and their core oeuvre, with a massive database of primary sources and materials hosted by a number of international holding libraries around the globe. Despite the absence of statistical information on a database size or metrics of server load, these projects could easily be categorised as larger than average archives/editions. This method of comparative analysis may be more advantageous at this stage specifically because there are no clear-cut requirements for DSE in current literature and a comparison may bring in a better perspective on what is achievable and/or desirable in a DSE. This, of course, is a fair comparison *only* if the specificities and multifactorial nature of individual artists and their work have been taken into consideration. Further, there is no edition typology section within this table for a reason. The triplet easily falls into the category of hybrid editions as outlined by Dillen (2019) and all three have both digital and print counterparts. The categories for assessment have been drawn from the Criteria for Reviewing Scholarly Digital Editions, version 1.1, of *RIDE* (2014)<sup>29</sup> and mapped along the four attributes outlined by Sahle (2016) (representational, critical, documentary, and historic) with an addition of the “nominal” category for bibliographic details such as the full title, URLs, editors, publication date and place, funding body, and encoding schema.<sup>30</sup> The table holds succinct entries for a quick overview, whereas this section focuses more on the JJDA resource. The other editions are referred to only when necessary and a full breakdown of their features is given in Table 1.

### Overview

The JJDA is a fulfilment of an eight-year old promise first articulated on the pages of *Revised Finnegans Wake*: “The full analysis will be made available to scholars and to the interested public in the form of an electronic hypertext as soon as circumstances permit” (2012, ix). Rose and O’Hanlon’s web archive brings together genetic research with an editorial aim to “restore” the text of *Finnegans Wake*, where notebook studies meet manuscript transcriptions,

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<sup>29</sup> *RIDE*, a review journal for digital editions and resources, published by the IDE: <https://web.archive.org/web/20211113094402/https://ride.i-d-e.de/reviewers/catalogue-criteria-for-reviewing-digital-editions-and-resources/>.

<sup>30</sup> Considering that the early version of the *RIDE* criteria was *also* composed by Sahle (though reviewed and complemented by many other scholars since), a bias is clear in that a single scholar is responsible for shaping the theoretical infrastructure of a whole field of research.

and the revised text bears connections to source material. Considering the gargantuan accumulation of knowledge and the sheer amount of information gathered together in one place, it is, indeed, a force to be reckoned with in terms of academic thoroughness and data coverage. In the interests of transparency, it should be noted that the online dissemination of the JJDA effectively divulges at least four of Rose and O’Hanlon’s academic publications, not to mention, previously unpublished material, the larger bulk of which is the transcriptions of over 800 manuscript pages of genetic development of the *Wake* (not counting notebooks, letters, and primary sources). The first and main subsection of the JJDA, *Finnegans Wake* Episodes, holds a synoptic edition of the *Wake*, transcriptions of drafts relevant to the genesis of the episodes, the first edition of 1939, and a new edition, *The Restored Wake* (2010) by the editors. The critical text of *Finn’s Hotel* (2013) is the second publication by the editors (in print), another one being the refashioned text of *Understanding Finnegans Wake* (1979) for Chicken’s Guide subsection. Although not stated on the website, another apparent print source promulgated throughout the project is Rose’s *The Textual Diaries of James Joyce* (1995). Altogether, the JJDA project shares a lifetime of academic achievement of at least two scholars while generously providing unfettered open-access to all (see Figure 6).

Up to date, reviewers’ verdict of the 2010/2012 edition has diverged into heuristic, philosophical, and theoretical categories: the scholarship is thorough albeit with too much editorial liberty and it is not a critical edition in a formal sense (Conley 2011, 2017; Van Mierlo 2012; Killeen 2013). The JJDA editors claim that the inceptive drive to publish the *avant-texte* was to deliver on their promise of justifying/ clarifying the editorial decisions in their 2010 edition of *Finnegans Wake*. The promise—fulfilled in 2018—promotes the online archive to a rank of critical apparatus for the 2010/2012 text. This event was eagerly anticipated as nearly every academic review of the paper edition draws attention to the void at its centre: the “absence of the normal apparatus that would accompany any scholarly, critical edition” (Killeen 2013, 2).

The process of the editing remains concealed. Readers are repeatedly told of how much hard and honourable work has gone into the restoration, but the work itself is kept out of view and thus away from judgment. (Conley 2017, 418)

It should be noted that the incorporation of a critical apparatus did not save Gabler’s 1984 edition from harsh, and at times, undue criticism (Lernout 1996). The reason why the *Ulysses* edition is relevant in this context is because both Rose and O’Hanlon’s editions claim to follow the same methodology as Gabler’s project: “[the electronic hypertext] is a natural extension of the procedures that led to the Critical and Synoptic Edition of *Ulysses* published



in 1984” (2012, 515). The fact that the 1984 project seems so tightly woven into the JJDA in the context of *Finnegans Wake*—not to mention the *Ulysses* counterpart—and mentioned by the editors in all their discussions (on the website, in the 2020 *JJQ* announcement and in the editorials to the 2010 edition) is noteworthy and allows a comparison and clarification in areas where the JJDA fails to provide necessary information.

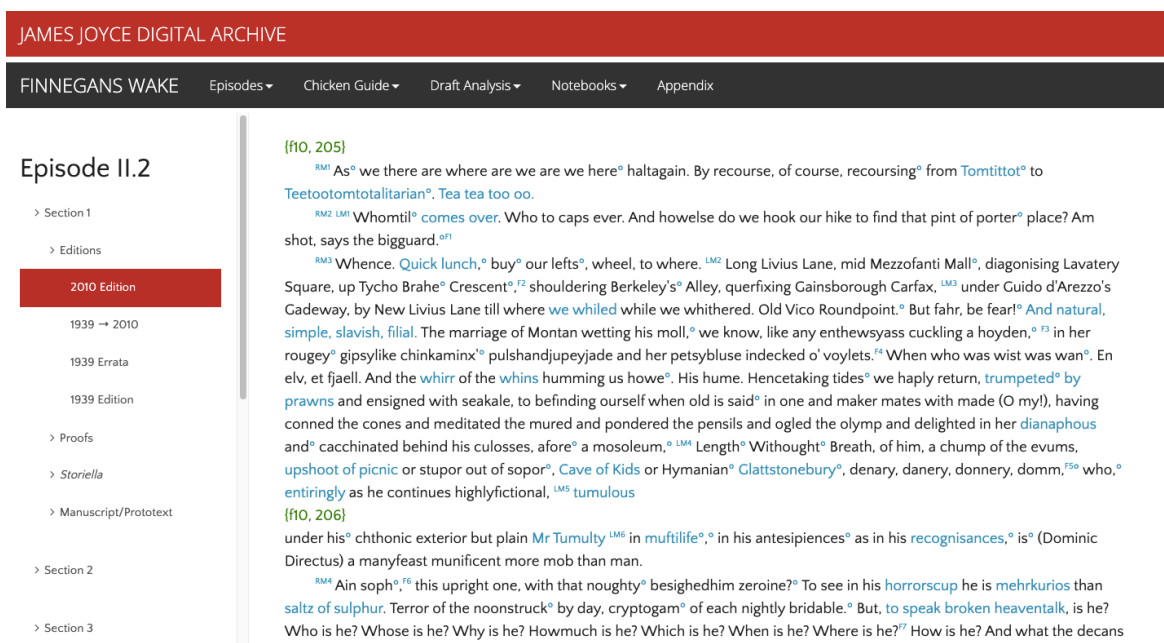


Figure 6. Screen capture of the JJDA chapter II.2.

## Transcriptions

Rose and O’Hanlon’s project is a big-scale editorial enterprise with an alternative schema to the TEI. The only known fact about this special mark-up is that it is encoded in ASCII (and UTF-8 later on).

Basically, we developed an abstract “program” (a kind of Turing machine) to read, character by character, a long, linear representation of the text (the “isotext”) written in straight ASCII form, which we coded with a defined set of symbols that the “machine” would interpret as instructions. (Rose et al. 2020, 158-159)<sup>31</sup>

It should be noted that ASCII specification defines only one parameter of the encoding, namely, a character encoding standard. The TEI standard, for instance, could virtually employ

<sup>31</sup> The editors’ language and intentions are occasionally dubious. A banal example of this is when the editors claim in the opening paragraph of their announcement in the *JJQ* that the JJDA was “[l]aunched out of the blue in June 2018” (2020, 158). The line is ambiguous: was the website published without the editors’ prior knowledge or consent since they seem so surprised by their own première. The problem seems to be the use of persuasive/ editorial/ journalistic writing style instead of expository/ scientific/ academic. Some reviewers have drawn attention to this too (see Killeen 2003, Conley 2017).

any character encoding, but the default (when nothing is specified) is UTF-8.<sup>32</sup> The editors mention to have started their encoding work in the 1970s, well before any well-supported encoding framework was available in academic literature (Rose et al. 2020, 158). The reason to continue with their standard in later years is not clearly articulated by the editors. However, a different encoding standard does not discredit JJDA team’s scholarship; every technology has its shortcomings one way or another. Criticism may apply to their work *only* when solutions for specific challenges fall short of what is representative of best practise or what could have been better achieved using different standards.

As explained by Rose et al., the transcriptions are the result of a software tool that generates an individual draft page from “a long, linear representation of the text [...] written in straight ASCII form [...] coded with a defined set of symbols that the ‘machine’ would interpret as instructions” (2020, 159). The “program” and “machine” likely stand for a software that processes the ASCII text and transforms it into a caller’s desired format. The former is a manually collated and then encoded text; the process that reinforces the primacy of text over a document. Most notably, the instances of textual “overspill”, textual dead-ends, are absent from the transcriptions (with the significant exception of *Finn’s Hotel*). The editors’ tacit message is manifold despite being heavily obscured by their attempt to make the technical jargon more palatable for the readers.

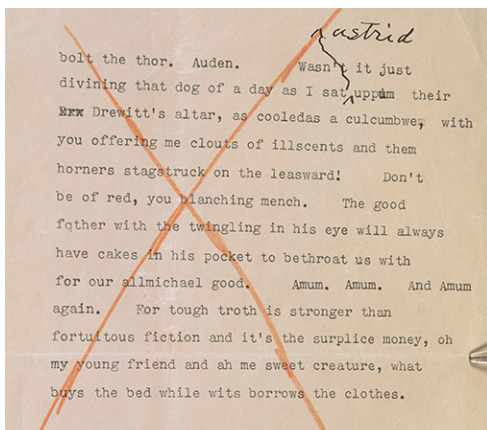
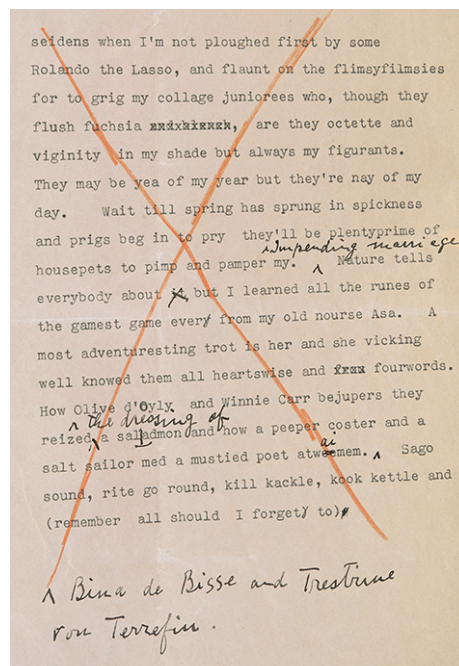
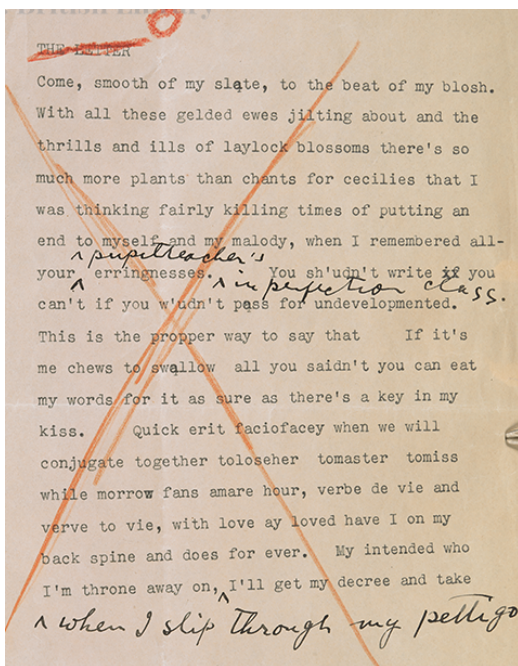
The editors’ theoretical, hence, methodological stance on the text does not vary significantly between its encoding and visualisation. In both cases, the attention is on text rather than a manuscript. The linear representation of the text does not include diacritical symbols or any other extra information relating to the manuscripts or Joyce’s writing. The only exceptions to this are directly related to the JJDA data-model structure: draft levels coded in alphanumeric characters (as a matrix, not revision campaigns), and notebook entries (i.e. revisional additions copied from the Buffalo notebooks—notons). Both of these make up the “bread and butter” of the edition since they represent the key elements in two main algorithms on the server side. The first one, mentioned already, is responsible for fetching a relevant draft level and transforming it into a visually appealing HTML page. The second one uses notebook units to generate dialogue windows with the relevant infographic for a given insertion in the

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<sup>32</sup> For a more in-depth account of this, see section vi. “Languages and Character Sets” of *P5: Guidelines for Electronic Text Encoding and Interchange* (<https://web.archive.org/web/20210209050352/https://tei-c.org/release/doc/tei-p5-doc/en/html/index.html>). A more succinct version of this is also given by Hugh A. Cayless, <https://web.archive.org/web/20190628062440/http://philomousos.com/characterencoding.html>.

text. According to the editors, there are 75,000 of these in total in the *Wake* module. So far, the editors describe what information they choose to include but not why.

Interestingly, the editors include diacritical markers selectively; some metamarks make their way into the JJDA's linear transcriptions when others do not. Comparing a sample transcription of II.2§6.3 to source documents MS BL 47478-309r, -310r, and -311r, it is easy to notice several discrepancies (see Figure 7). The green capital diacritical mark, "BLANK", stands only for a gap that closes a sentence with no punctuation mark. There is no such demarcation for other similar instances with the spacing after a full stop varying between two to six character gaps.



es<sup>13</sup> in perfection class<sup>3</sup>. You sh'u'dn't write you ca'n't if you w'u'dn't his is the propper way to say that BLANK. If it's me chews to swallow brds for it as sure as there's a key in my kiss. Quick erit faciofacey

Figure 7. Snippet of BL 47478-309r, -310r, -311r and a partial screenshot of <https://web.archive.org/web/20210210170430/http://www.jjda.ie/main/JJDA/F/flex/le/led3.htm>.

## Page outline

The classic 628-page/36-line format has been updated as well. The layout change may be upsetting to some because of what Conley calls “sentimental chauvinism that results from an attachment to a favourite reading copy with its standardized and familiar pagination and lineation” (2017, 419). The conservatism in format has more practical reasoning considering that, at the very least, most of manuscript research leans on the original format for referencing. Even if a new reference tool were devised from this point onwards, there would still be 85 years of scholarship underpinned by the Faber outline. Van Mierlo notes that preserving the traditional outline may be impossible considering that new emendations — potential as well as existing ones—occasionally include a line or two of text (2012). While it is a good point, the issue may not be entirely unsurmountable. The format could easily be preserved in a digital edition and even amenable in print with the help of workarounds such as alpha-numerical additions: e.g., *FW* 281.13a-b.

## Isotext

According to Rose and O’Hanlon, isotext<sup>33</sup> is a “grand synthesis of all the ‘pre-texts’ of *Finnegans Wake*,” a “diacritic display” that permits a reader to “visually deconstruct a ‘synoptic’ text into the sequence of drafts that lead to the final reading text” (2012, 518). In other words, it is a manual collation of manuscript drafts, from which discrete manuscript stages can be extracted. Evidently, the project has started with a synoptic edition in mind. In stark contrast to it, stand other editions—predominantly, TEI-based—that have a reverse architecture: separate encoded versions of the text are usually collated to show the textual differences. Majority of such editions do not have an API to collate them into a single synoptic or iso-text since such editions lean toward documentary or genetic representation.

For instance, as seen on the snapshot from the site (Figure 8), an emendation has been made (indicated by “ \* \* ” and “ ] e ”) in favour of an earlier variant found on draft level 0 (i.e. the first draft or §6.\*0). The crossed-out variant is replaced with a critical emendation revealing the original change only in a hover-over footnote. The change from “friction” to “fiction” happens in a lost witness, representing the second draft or a fair copy. The next draft level, the first typescript, MS BL 47478-308r, displays the already transformed “fiction” as a typed base

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<sup>33</sup> “This expression is based on the fact that there is an isomorphic (one-to-one) relationship between the ‘isotext’ and its constituent draft stages. Gabler’s essentially equivalent term ‘synoptic text’ indicates that all the constituent draft stages are displayed simultaneously” (Rose and O’Hanlon 2012, 515n1).

layer text. According to the JJDA “foot-note”, this corresponds to “mx 2”. Thus, there is no extant manuscript to bear witness to this replacement. But a few general suppositions could still be made. “Fiction” goes through nine iterations (including 2 missing manuscript stages) until it reaches its *bon à tirer* point. There is a strong evidence in the surviving manuscripts to suggest that Joyce typed up the second and third drafts himself as opposed to relying on the help of his amanuensis. This, coupled with a relatively small size of this particular part of Chapter II.2 seems to substantially weaken the typo argument, attributed to author’s inattentiveness. There is additionally, Tanselle’s argument (1989, 32) of whether the editors utilise the *JJA* reproductions instead of the original manuscripts to determine the variant reading and secondly, how and whether they explain their emendation. As the answer to both is missing or inconclusive there is nothing further to say on the matter.

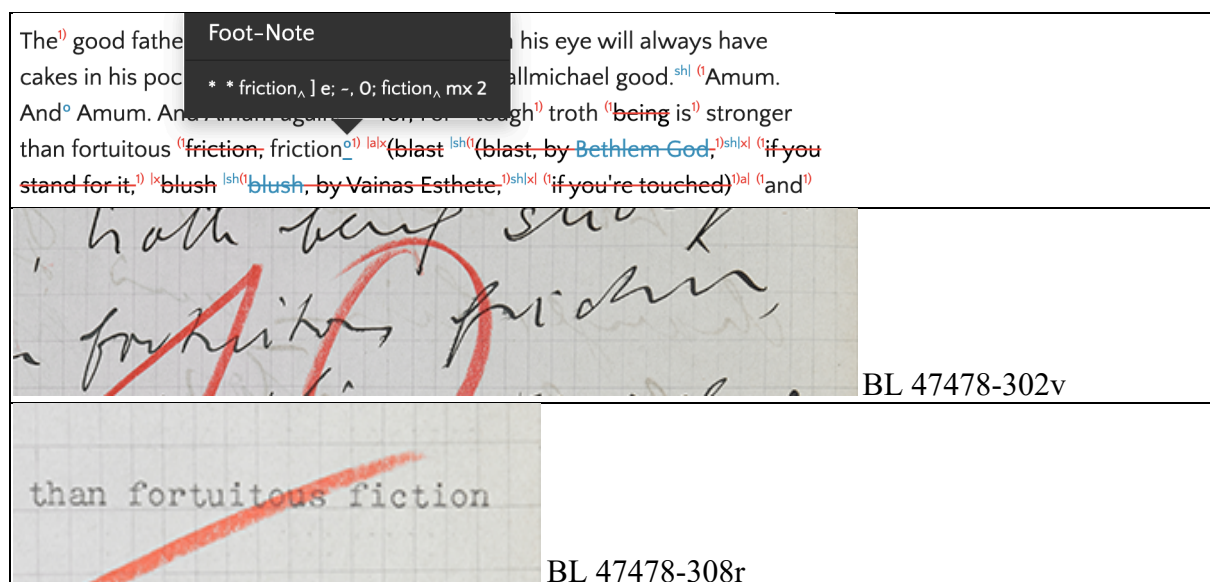


Figure 8. Variant readings and fragments of MS BL 47478-302v and BL 47478-308r.

According to this example, the JJDA diacritical sign “mx 2” registers the *JJA* draft level §6.2 or the first typescript of section 6. In the absence of any guidelines, it is still necessary to compare more instances of such footnotes to establish the consistency of this deduction.

An interesting example for comparison can be found in the same section (see Figure 9): the JJDA footnote registers an orthographic emendation of the fused “allyours” without revealing the replacement in the isotext with a usual strikethrough. As a side note, this reveals another valuable but unmentioned parameter of the isotext: not all manuscript revisions are treated equally. There is an apparent classification of variants according to some scheme (for instance, distinguishing substantives from accidentals, and orthographic variants from lexical variants). “Allyours” has a short but curious textual journey. Unlike many other typos that appear and disappear over the course of one draft level, its status of a typo is a little



ambiguous as its copy on the second typescript (§6.3, MS BL 47478-309r) displays a visual attempt by the typist to preserve its unusual integrity with hyphenation.

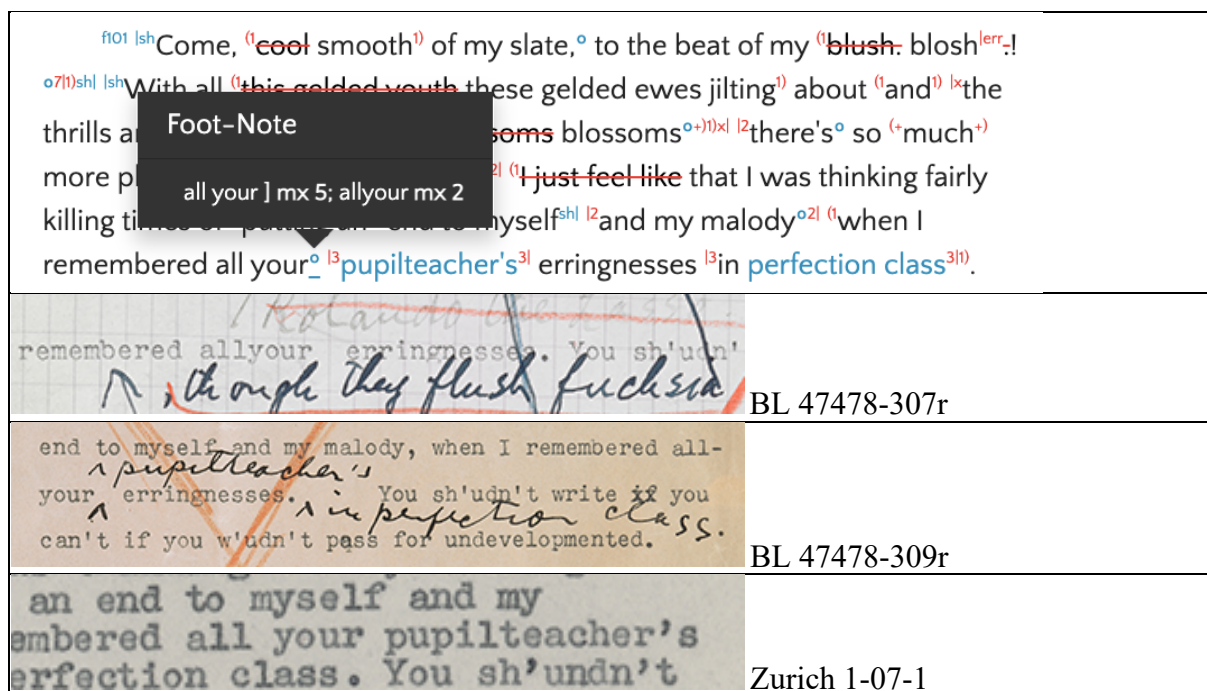


Figure 9. Lemma annotations of variant readings for editorial changes in II.2§6 (from the JJDA) and fragments of MS BL47478-307r, BL 47478-309r, and Zurich 1-07-1.

The JJDA footnote registers the change occurring on “mx 5” that corresponds to *JJA* draft level §6.4/7.3. Consequently, this is how the mx system appears according to JJDA in this specific case:

	§6.*0, holograph draft		mx1	§6.*0, holograph draft
	§6.1, missing draft		mx2	§6.1, missing draft
mx2	§6.2, first TS	→	mx3	§6.2, first TS
...	§6.3, second TS		mx4	§6.3, second TS
mx5	§6.4, third TS		mx5	§6.4, third TS

This establishes that “mx” does not stand for draft level, witnesses, nor variant readings, but as a virtual placeholder for the accumulation of N number of revisions on a draft level. To repeat the previous points in Chapters I and II, it is almost impossible to establish with any credibility the true number of revision campaigns on any given Joyce draft. However, it is possible, on some occasions, with the help of the Buffalo notebooks to recognise and discern some of them, as Crispi has convincingly demonstrated throughout his PhD dissertation (2001). Hence, it could be deduced that the “mx” coding of the JJDA is symbolic and does not employ *critique génétique* foundations to discern between variant readings. On the other

hand, unlike the old school of philology, the JJDA follows Gabler’s suit in examining emendations on a case-by-case basis, without a pre-established copy-text or witness favouritism. Although many have noticed the editors’ consistent preference for earlier drafts, it is hard to prove without a statistical analysis. The only open disadvantage of the current system of employing “mx”es is the lack of guidelines explaining this and, ideally, all other diacritics in the isotext. It takes a trip to Gabler’s 1984 *Ulysses* to find the key to the lemma annotations:

The emendation record [...] repeats the accepted reading as its lemma and sets a closing square bracket. After the bracket it cites the authority—or authorities, separated by comma—for the emendation, sets a semi-colon and quotes the rejected reading or readings up to the point of emendation [...] (1984, 1896)

Moreover, it is difficult to justify the critical emendations in the isotext (as, for example, in the case of Figure 10) when it is advertised as a synoptic edition “displaying all authorial changes”, not editorial ones. Creating a textual variant in the isotext that has never existed in the drafts may be misleading, especially, considering the fact that JJDA also hosts a dedicated critical edition solely for this purpose.

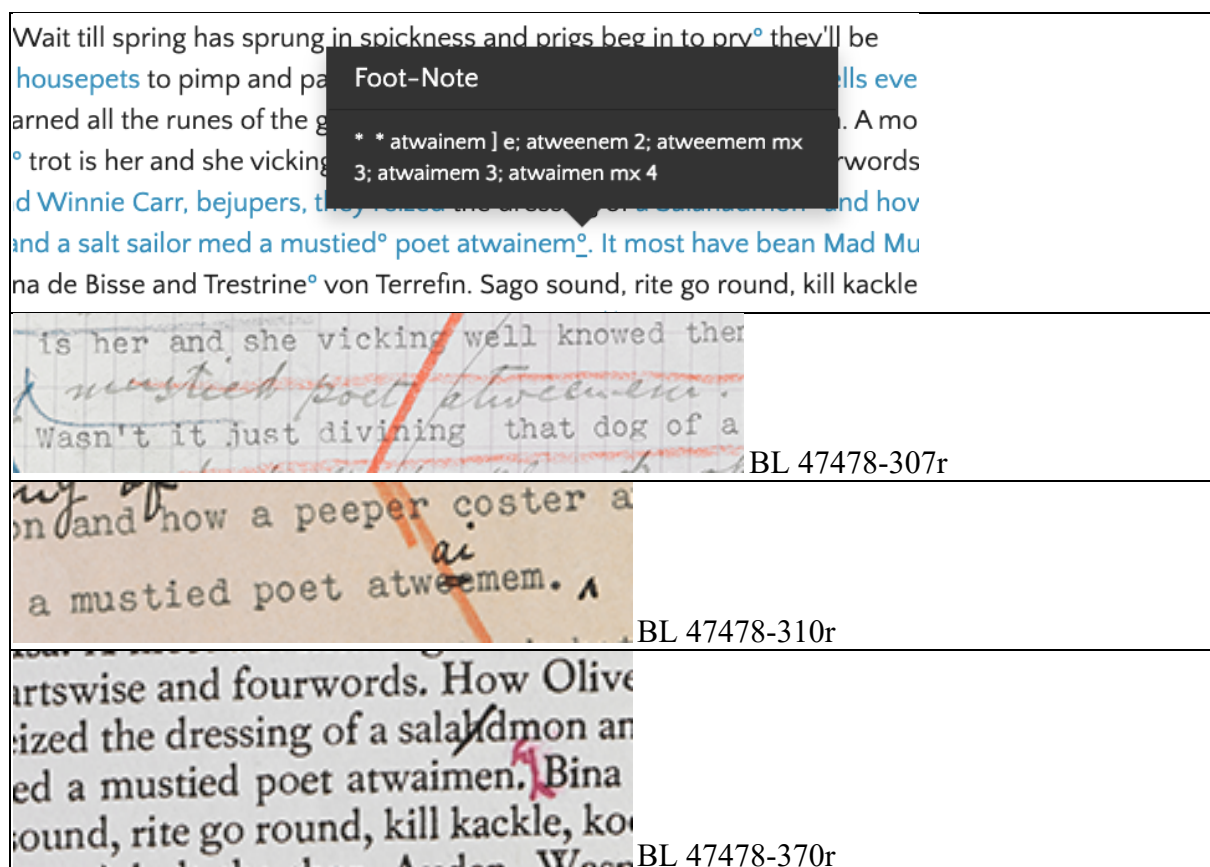


Figure 10. Variant readings and fragments of MS BL 47478-307r, BL 47478-310r, and BL 47478-370r.

## **Editorial rationale**

Having developed this model of compositional process, we devised a methodology to facilitate the coherent analysis and recording of all types of textual events revealed in the manuscript record: additions, replacements, transpositions, scribal, as opposed to authorial inscription, virtual transformations, and so on. The method is logically and mathematically consistent and allows us to generate the extraction from the isotext of all possible constituent subtexts and/or editorial interventions, including, naturally, the final clear-reading text. (Rose and O’Hanlon 2012, 518)

In the above statement, “scribal, as opposed to authorial inscription” holds a lot to unpack. Inasmuch as this extract looks thorough it has quite a few heavy-handed messages, including that a). scribal and authorial inscriptions are easily discernible, b). if not, the decision still needs to be made because the system evidently requires it by design, c). this distinction is employed elsewhere in the design of the edition, otherwise it would not have been painstakingly coded. All these implications are quite worrisome for a number of reasons the chief one being the potential fallacy in determining the agent behind an inscription. Unless one sees the original encoded ASCII text *and* has access to the Key explaining the code, these textual events will stay behind the client-side curtain of the website.

Van Hulle says determining the exact sequence of the writing process and order would imply so much more critical judgement that it seems only possible to present such a study in the form of a critical article. He backs up his argument with Gabler’s quote: “the writing sequences cannot on the whole be exhaustively established” (2001, 103; qtd. in 2004b, 103). Both scholars believe that such an exercise is valid as long as it is verifiable via an elaborate critical analysis backing the claims. This logic seems to be underlying the general disconcert with Rose’s JJDA employment of the “matrix” system, which is based on a formal subdivision of revision campaigns allegedly sanctioned by the author. While some of these could be easily deduced upon a quick glance at the drafts, others are much harder to intuit without elaborate commentary. The ensuing danger of critical fallacy lies not so much in the absence of such commentary at times, but in the belief that such would be sufficient to justify the editorial decision. After all, there are many gaps in the archival records. Even when all material records are intact, the existing evidence simply may not be able to rise to the occasion of providing a conclusive solution in certain scenarios.

## **Printed counterparts**

All three editions under examination in Table 1 have both digital and print counterparts. Every discrete module of a genetic edition within BDMP is accompanied by a written monograph by different editors (Dillen 2019). The same is true about the Faust monographs.



The contents of both printed companions to online resources are available only by purchasing a physical copy of the monographs. Therefore, the driving principle appears to be the indispensability of both digital and print sources, functioning as one whole, not an alternative, or supplement.

Following this logic, the print counterpart for the JJDA is not the 2012 Penguin edition, but the *JJA* volumes holding the *only* absent but vital data from the digital resource. The downside of this is that it is not the editors' intentional decision to pair up these sources, though there is also no evidence to the contrary (except for the tell-tale title). Since Rose and O'Hanlon were responsible for the publication of *Finnegans Wake* volumes of the *JJA*, *technically* both projects are part of the same legacy. On the other hand, the archives have vastly varying legal status in terms of publication bodies, copyrights, and dissemination permissions, which makes them legally incompatible. In either case, the *JJA*, with all its pesky shortcomings, undeniably continues to play a useful role in any meaningful engagement with the JJDA. This is due to the fact that a synoptic view of textual variation, as displayed on the JJDA, does not deliver enough evidence for any mode of editorial engagement: neither genetic nor critical. Without deliberating on the full enclave of genetic principles, it is evident that the textual variants (besides occasional mistranscriptions) do not hold enough information about their nature or history, which makes any genetic agenda hard to follow for this project. Neither does the provided matrix explain the editorial choices in the absence of a traditional stemmata *and* rationale.

The JJDA is controversial *not* because there is something wrong with the edition *per se*, but because of the way the editors went about it. The Greg-Bowers-Tanselle concept works like clockwork because there is a strong feedback loop between the rationale and the critical apparatus. This example is not necessarily the best case scenario but is used for the sake of argument. In the rationale, editors declare a witness as the best copy-text by backing up their claims and outlining contingency strategies for instances when the best text lacked clarity. Following this, every single editorial decision in the text would be consistent and transparent. It may not be the best way to edit a text, but it is scientifically consistent and thus defensible. Rose and O'Hanlon's editorial approach is, thankfully, more modern than the Greg-Bowers tradition. The editors have chosen to follow an individualistic approach working with case by case principle, reviewing every single textual variant on its own merit. However, the lack of consistency and transparency, with or without manuscript sources, invites scrutiny. In terms of editorial rationale, viewing both the JJDA and Gabler's *Ulysses* on a horizontal scale with "copy-text" and *critique génétique* at opposite ends of the axis, it is obvious that both editors

depart from tradition but never quite make it to the other end of the spectrum. According to Lernout, this may explain the controversy behind the *Ulysses* “scandal” (Pierazzo echoes him (2015, 77)). Both employ every tool available in the “editorship box” of both traditions but pledge allegiance to none.

These conclusions are only as good as their underlying assumptions since there is no editorial rationale addressing these issues on the official project page. The editorial announcement in the *JJQ* 2020 issue has a simplified rundown of technical aspects of the project, which, if paired with a sound methodological statement, could acquire a useful position on the main project page. “The Editorial Methodology, A Very Brief Overview” needs to be upgraded to a full rationale with the following elements: scribal vs authorial hand and what is the objective difference besides guess work, what cases call forth an emendation, what umbrella orthographic changes have been applied, what warrants an introduction of extraordinary solutions not present in any variant readings, a comprehensive breakdown of the editorial notations, a comprehensive breakdown of the ASCII encoding, and a possible access to the raw ASCII database.

### **Macro-structure**

The following chart is a conceptual wireframe outlining the existing structure of the JJDA website (only the *Finnegans Wake* volume, excluding the *Ulysses* counterpart) (see Figure 11). The first three units follow the diegetic order of the book with the editors’ addition of a signature piece, *Finn’s Hotel* (2013), to two subsections. This minor supplementation, or rather the manner of it, reminds one of the archive’s ownership, since the conceptualisation and publication of these drafts as an autonomous publication have been considered a controversial decision on Rose’s part (O’Sullivan 2014). According to Killeen, there is insufficient material evidence to argue conclusively whether Joyce had intended *Finn’s Hotel* as a discrete work (Duncan 2013). Currently, scholars unilaterally treat these drafts as textual dead-ends discarded during the composition of *Work in Progress* (O’Sullivan 2014). Their inclusion under the *FW Episodes* subsection of JJDA might be regarded as an implicit statement on Rose’s part that considers *Finn’s Hotel* within and not outside of the *Wake* canon.

Among the rest, the JJDA also has a comprehensive chronological list of quotations from Joyce’s personal correspondence directly alluding to the composition of the *Wake*: there is no full list of sources but it includes at least the three Gilbert-Ellmann volumes of letters, letters from the British Library and the National Library of Ireland (both published and

unpublished). These sources are a big dataset, and they could make a digital edition on their own, with the introduction of complete texts and several useful key operands such as sender, receiver, date, etc. for efficient query operations.<sup>34</sup>

James Joyce Digital Archive, <i>Finnegans Wake</i> Volume (Introductory Page)				
Episodes	Chicken Guide	Draft Analysis	Notebooks	Appendix
I.1	I.1	I.1	Primary Notebooks	Publications
I.2	I.2	I.2	Scribedehobble	Letters
I.3	I.3	I.3	Notesheets	1922-1941 Addresses
I.4	I.4	I.4	Copy Notebooks	Editions
I.5	I.5	I.5	Joyce's Sources	Acknowledgements
I.6	I.6	I.6		
I.7	I.7	I.7		
I.8	I.8	I.8		
II.1	II.1	II.1		
II.2	II.2	II.2		
II.3	II.3	II.3		
II.4	II.4	II.4		
III.1	III.1	III.1		
III.2	III.2	III.2		
III.3A	III.3	III.3		
III.3B	III.4	III.4		
III.4	IV.1	IV.1		
IV.1		Finn's Hotel		
Finn's Hotel				

Figure 11. Wireframe of the JJDA FW subsection.

The spatial and referential contiguity of different modules (such as drafts, notebooks, critical text, biographic data, primary sources and bibliography), including their encoding and storage in the same database, can lead to technical issues in the long run akin to putting all eggs into one basket. This seemingly seamless synergy between parts of the JJDA is not necessarily the best approach to content building, especially within a big-data framework, where compartmentalisation and modulation may be a better approach. Though it may sound counterintuitive to a philologist, having integrity in the digital environment rarely gets rewarded. Modularity and atomisation are unanimously considered vital for digital well-being in the long run because they provide the necessary flexibility for big projects by reducing the workload hence the maintenance costs during an upgrade.

The other units in Figure 11 that constitute a substantial amount of data on their own are subsections of Notebooks (and their types) and Joyce's Sources. Each of these units represents a separate source with their varying taxonomy, data model, and data relations.

<sup>34</sup> <https://web.archive.org/web/20201104185037/http://www.jjda.ie/main/JJDA/F/FF/fbiog/FWlett.htm>

Their entanglement with the *Wake* text, however, does not justify clumping these sources in a list type database as appendices to the edition. Although their present ancillary status may be warranted by the absence of graphic reproductions and/or transcriptions, it may be worthwhile to reconsider the structure of their discrete databases for optimum functionality in the project database (as an example, see Figure 12).

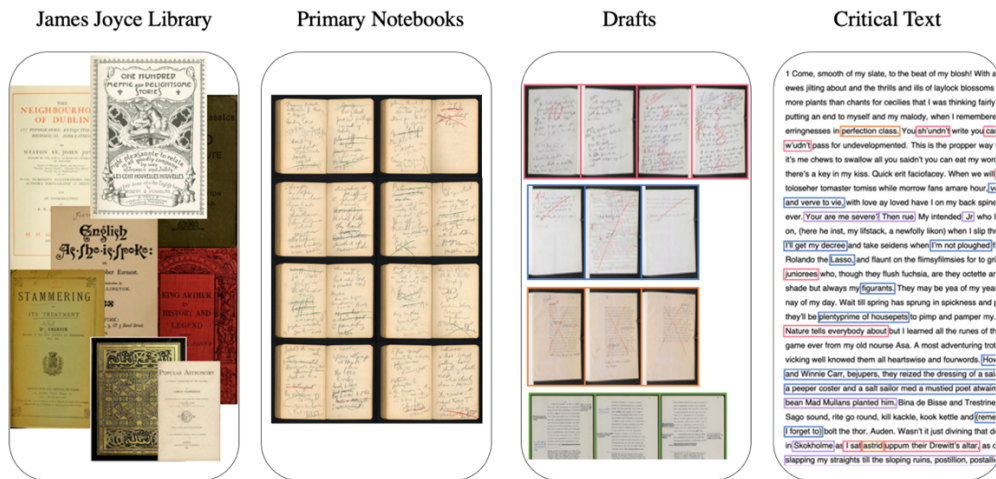


Figure 12. A conceptual division of modules in a DGE of FW.

to) bolt the thor. Auden. <sup>ish</sup>Wasn't it just diving that dog of a **dag** in Skokholme as I **sat astrid uppum their Drewitt's altar**, as cooled as a culcumber<sup>o</sup>, **slapping my straights till the sloping ruins, postillion, postallion**, a **swinge** a **swank**, with you offering me clouts of illscents and them horners stagstruck on the leasward!<sup>shl</sup> Don't be of red, you blanching mench! This **isabella** I'm on knows the ruelles of the rut and she don't fear andy mandy. So sing loud, sweet cheeriot, like **anegreon in heaven!** <sup>ish</sup>The good father<sup>o</sup> with the twingling in his eye will always have cakes in his pocket<sup>o</sup> to bethroat us with for our allmichael good.<sup>shl</sup> Amum. And<sup>o</sup> Amum. And Amum again. <sup>ish</sup>For tough troth is stronger than fortuitous friction<sup>o</sup> <sup>ishshl</sup> <sup>ishshl</sup> and it's the **surplice money**, oh<sup>o</sup> my young friend and ah me sweet creature, what **buys** the bed while wits <sup>ish</sup>borrows<sup>shl</sup> **the<sup>o</sup> clothes.**<sup>shl</sup>

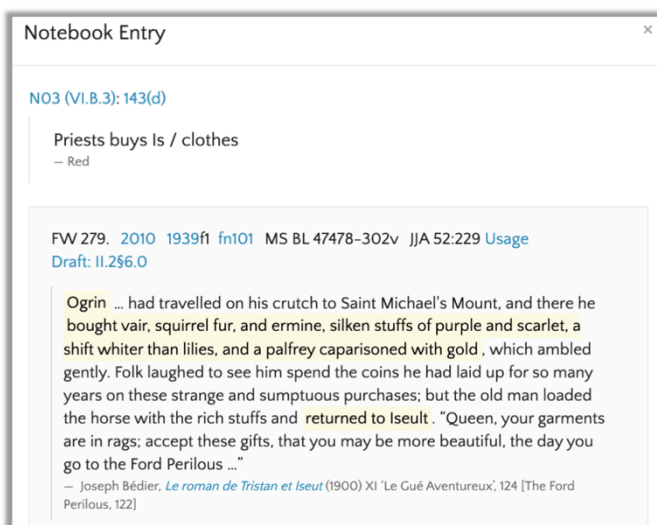


Figure 13. Two screenshots of <http://www.jjda.ie/main/JJDA/F/flex/le/lexle.htm> merged for demonstration purposes.


Though concise and handy, informational dialogue windows abstract an item (e.g., a notebook unit in Figure 13) withholding its contextual information and the complete picture of the textual source. This micro-style of referencing bears resemblance to print-based annotated editions. This is further corroborated by the styling of these reference kernels that adapt editorial conventions of the *JJA* and Brepols editions. A different way of cross-referencing a genetic trail would be allowing the user to access the next stage source directly instead of telling them about it, thus effectively eliminating the intermediary. For example, instead of informing the reader that a revision occurs on a draft level II.2§6.5+, it may prove expedient to see the very draft. By the same logic, an individual notebook addition may call the relevant point-of-entry draft, venturing further onto the original notebook page, and, perhaps, onwards—to a printed source. This virtual imitation of the genetic journey of a textual element through the drafts and primary sources may significantly contribute to a better understanding of an individual compositional event within a bigger network of textual materials. Along a more fluid user experience, this design tweak may also significantly benefit technical functionalities of the database. Namely, removing these intermediary reference points may decrease the maintenance load of a website to some extent.

On the other hand, modulation has its own inevitabilities that may be considered drawbacks, such as (A.) an overlap or repetition of certain strings of data in different discrete modules (e.g., the same page transcription is part of a revision campaign, that simultaneously constitutes a discrete part of a notebook); (B.) focusing on one specific unit at a time whereby disregarding the comprehensive view of an element in a separate context; alienating its material or bibliographic aspects for instance in a synoptic edition.

## **Conclusion**

Now that the hypertext of the *JJA* is published, it is difficult to find its presence as a necessary component in the assessment of the 2012 reading-text edition: any academic, armed with editorial know-how and the 63 volumes of the *JJA*—granted that some manuscripts are not reproduced in the collection— can elucidate the editors' methodology. Many have done just that. And judging by their analyses with a number of specific examples (Van Mierlo 2012, Killeen 2013, Conley 2017), it is not *always* the editors' educated choice that is being criticised but the lack of transparency and consistency around it. As editions often acquire a canonical status in critical and teaching literature, ambiguous input data can produce more confusion. For instance, the *JJQ*'s decision to include *Revised Finnegans Wake* in its list of “preferred editions” (Latham 2018) may have been a little premature.

On a macro level, the JJDA holds a stemmata with linear transcription of draft stages and presents a revised text via a “logically and mathematically consistent” method. If the revised text, after all, is not a manual encoding of variant readings but there is a collation algorithm responsible for the choices, there is still no explanation of the algorithm. The single clue is that the isotext was hand-coded, which suggests that the algorithm is programmed to call (but does not calculate) what the editors encoded into the isotext. In other words, the algorithm does not make any collation decisions, it only shows what has been pre-collated by the editors. This deduction puts the target back on the editors; the hypertext has failed to explain the revised text or ground it as a critical edition proper. It is still editors’ responsibility to produce a rationale if they have any claim to the titles of scholarly or critical.

		<b>SAMUEL BECKETT</b> DIGITAL MANUSCRIPT PROJECT	<b>FAUST EDITION</b>	
NOMINAL	Full title of the project and URL address	The James Joyce Digital Archive: <i>Ulysses &amp; Finnegans Wake</i> . <a href="http://www.jjda.ie/">http://www.jjda.ie/</a>	The Beckett Digital Manuscript Project (series). <a href="https://www.beckettarchive.org">https://www.beckettarchive.org</a>	Johann Wolfgang Goethe: Faust. <i>Historisch-kritische</i> Edition. <a href="http://www.faustedition.net/">http://www.faustedition.net/</a>
	Editors	Danis Rose and John O’Hanlon. Website development and design by Stacey Herbert and James O’Hanlon. Associate Editor ( <i>Ulysses</i> ): Ronan Crowley.	Dirk Van Hulle and Mark Nixon. Technical realisation: Vincent Neyt. Additionally, every module has its own editors.	Anne Bohnenkamp, Silke Henke and Fotis Jannidis with the assistance of Gerrit Brüning, Katrin Henzel, Christoph Leijser, Gregor Middell, Dietmar Pravida, Thorsten Vitt and Moritz Wissenbach.
	Publication date and place	June 2018, Dublin, Ireland (not indicated on the website).	First module ( <i>Stirrings Still / Soubresauts and Comment dire / what is the word</i> : a digital genetic edition): 2011, Brussels, Belgium.	Beta version 0.1: 15.02.2016. Latest version: 1.2 RC 08.07.2019. Frankfurt am Main / Weimar / Würzburg, Germany.
	Funding body		The European Research Council under the European Union’s Seventh Framework Programme (FP7/2007-2013) / ERC grant agreement n° 313609.	Deutschen Forschungsgemeinschaft 2009-2014 Project no.52568504. The Richard and Effi Biedrzyński Foundation.
	Encoding schema	Proprietary	TEI P5	TEI P5
REPRESENTATIONAL	MS imaging standards	To date, no images are present for copyright reasons.	No specific information on imaging practices, beside the mention that “scanning” was under the responsibility of individual holding libraries. However, the colour adjustments and lighting settings of digital images stay consistent.	No information on imaging methodology or technology. All images, however, have similar colour and lighting adjustments strongly suggesting the use of single-source imaging services.
	MS transcription style	Linear transcriptions with minimum information about the source document. Most physical attributes of the manuscripts are absent (see the discussion preceding this table). There are many typos and inaccuracies in transcriptions.	Diplomatic transcripts with access to XML sources.	Separate diplomatic and linear transcriptions with access to XML sources.

D	Data-modelling structure	<i>FW</i> module revolves around genetically-split sections (“as Joyce wrote it”). As a consequence, even the critical text is split into these sections. Without a good knowledge of Joyce’s compositional process, it may prove difficult to navigate to a certain passage in the work. I.e., not everyone knows that the Edgar Quinet paragraph (or p.279) is Section 7 in II.2. This is an expert knowledge, and there is no query tool on the website allowing for such a search. Isotext presents a manual collation.	Primary sources are divided by work, each section transcribed separately; e.g., a notebook can contain three works hence has three associated XML sources. Collation tool present.	XML sources divided by primary material with separate textual transcripts of the same text. Two different XML sources for the same text. Variant apparatus present.
	Bibliographic standards	Faber and Faber 1939 edition, the <i>JJA</i> , and other primary sources are cited throughout. But there are no citational guidelines for the website material.	Has a citational guide.	Has a citational guide, version control system and GitHub archive repository. Additionally, there is a bookmark-generator tool for any part of the website.
	Visual aesthetics of the website	Clear, sharp fonts. No distraction or clutter on pages. Education-appropriate colour theme. However, the diacritical symbols are not well-explained.	Education-appropriate colour scheme. Clear, subtle, and consistent font scheme throughout the website. The diacritical symbols in transcriptions are minimal. The guidelines are given in a separate module.	Education-appropriate colour theme. Clear, subtle, and consistent font scheme throughout the whole website. The diacritical symbols in transcriptions are minimal and self-explanatory. The minimalist aesthetics significantly aids the navigation and focus in a maze of complex data.
	Editorial accountability	Some work is communal, with general mention of individual scholars in the Acknowledgements.	Editors’ initials and several version control checkpoints in raw XML files and on the website.	Editors’ initials; version control tools in TEI transcripts and on the website.
D	Editorial transparency	No access to ASCII files.	Raw XML transcripts, open-source collation tool.	Raw XML transcripts.
	Declaration of intentions	No clear editorial statement.	Editorial principles, methodology, objectives, reached conclusions.	Editorial principals, methodology, objectives, reached conclusions.
D	Archival	Unresolved copyright	Several institutional	Open source.



HISTORIC	material and institutions involved	nuances resulting in partial source suppression.	agreements.	
	Copyrights and dissemination permissions	Open access.	Proprietary schema: subscription based access point.	Open access.
	Representational value and authenticity	Mostly original research. Lack of primary sources is noticeable.	Original research and a single access point for primary manuscript material. With a separate and detailed encoding manual, the BDMP is also considered a pedagogical resource.	Original research and a single access point for primary manuscript material.
	Reliance on print counterparts	Yes, but unintentional.	Yes (monographs).	Yes (monographs).
	Peer-review	The website boasts a long list of academic contributors and advisors, most of whom have joined post production.	A long list of academic contributors.	A long list of academic contributors and advisors.
	Contingency strategy	Not clearly defined on the website.	Not clearly defined on the website, but a patronage by several academic and funding bodies indicates a certain level of long-term investment.	Not clearly defined on the website, but under a university sponsorship.

Table 1. A comparative table of the JJDA, BDMP, and Faust projects according to the criteria based on Sahle's (2016) four fundamental attributes of DSE and RIDE DSE assessment criteria.

## CHAPTER II. *FINNEGANS WAKE* CHAPTER II.2: NIGHT STUDIES

### II.1. Introduction

The main goal of this chapter is to position James Joyce's *Finnegans Wake* (first) and "Night Studies" (secondly) on the modern map of textual studies, with a deeper dive into genetic criticism, critical editing, and current digital scholarly practices in Joyce studies.

A detailed account is given of the editorial history of Joyce's *Finnegans Wake* manuscripts and how his Buffalo notebooks play a central part in the compositional process. The main argument here is that this and some other idiosyncrasies of Joyce's writing technique during the composition of the *Wake* help to determine most of the architecture of digital editions involving *Finnegans Wake*. And, by extension, this suggests how any writer's compositional style impacts editorial decisions in data modelling and digital representation of their work.

The genetic history of *Finnegans Wake* Chapter II.2 has been discussed in Luca Crispi's doctoral thesis "The Mechanics of Creativity" (2001), the key points of which he summarised in *How Joyce Wrote Finnegans Wake* (Crispi and Slote 2007). This study informs the foundational backbone of this chapter serving as a springboard for further analysis. The chapter discusses in detail the compositional history of chapter II.2, which was written piecemeal over seventeen years, amounting to nine distinct parts. There are eight extant notebooks and approximately six hundred draft pages Joyce used in the composition of chapter II.2 alone. Genetically it is known as the most difficult chapter, abandoned and restarted, divided and reassembled. Additionally, some parts were pre-published as separate editions before ending up in the final text of *Finnegans Wake*, heavily revised. In fact, this chapter holds so many transmissional departures that Robbert-Jan Henkes has, at one point, named it "How Joyce Ruined *Finnegans Wake*, Almost" (2018).

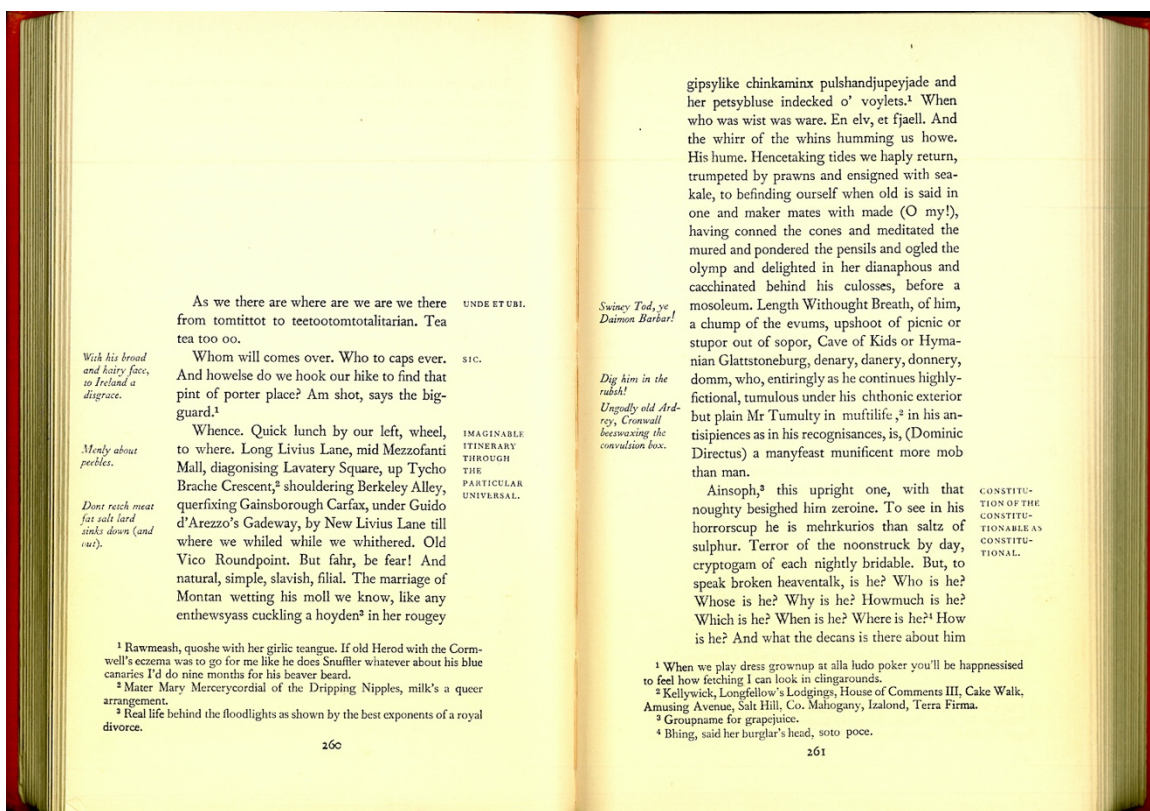
The text of II.2 is designed to resemble a schoolbook format with left/right marginalia, footnotes and a couple of doodles (see Figure 14). This is an explicit artistic statement making the codex part of the narrative technique. Whilst some critics denounce digital editors' subconscious unwillingness to abandon the book format, chapter II.2 creates a special case where this cannot be attempted without a substantial semantic loss. The textual analyses of II.2 discussed in this chapter forms the basis of chapter III, in particular, in elaborating on the data-modelling and database structure of II.2.

"Night Lessons" represents an excellent case study for a digital geneticist thanks to its immensely rich and partially controversial compositional history, supported by an equally ostentatious archive of original and auxiliary sources, and supplemented by a superb quality

scholarship of the first- and second-generation of experts. Without resources of this scale and calibre it would have been impossible to undertake a genetic editorial project as a solitary study. Not all genetic ruminations presented in the current chapter feature in the digital edition of “Night Lessons”. Nor should they. The aim of this chapter is to communicate an editorial viewpoint behind an edition that strives to maintain objectivity and transparency to the best of its capabilities. This comes with an understanding that the objective edition is an optimistic oxymoron, commended to strive for but condemned to fail. In its pursuit to fail again but, hopefully, a little better, it positions form and content in a constant dialog with one another to encourage innovative ways of seeing the work, text, and its genesis.

The fourth section details all the known original manuscripts of “Night Studies” held at different institutions across the world. This list tries to account for all “Night Studies” drafts available to public at the time of writing. Scholars emphasize that the possibility of new manuscript discoveries should not be ruled out entirely, even though they are cognisant of the fact that big surprises are unlikely to occur at this stage of Joyce scholarship.

The final section (II.5) introduces the question of textual hermeneutics, editorial uncertainty, and interpretational bias through a long list of past and present digital projects concerned with *Finnegans Wake* scholarship. This concludes the theoretical part of the thesis with the next chapter (III) opening the discussion about practical aspects of designing a DGE.



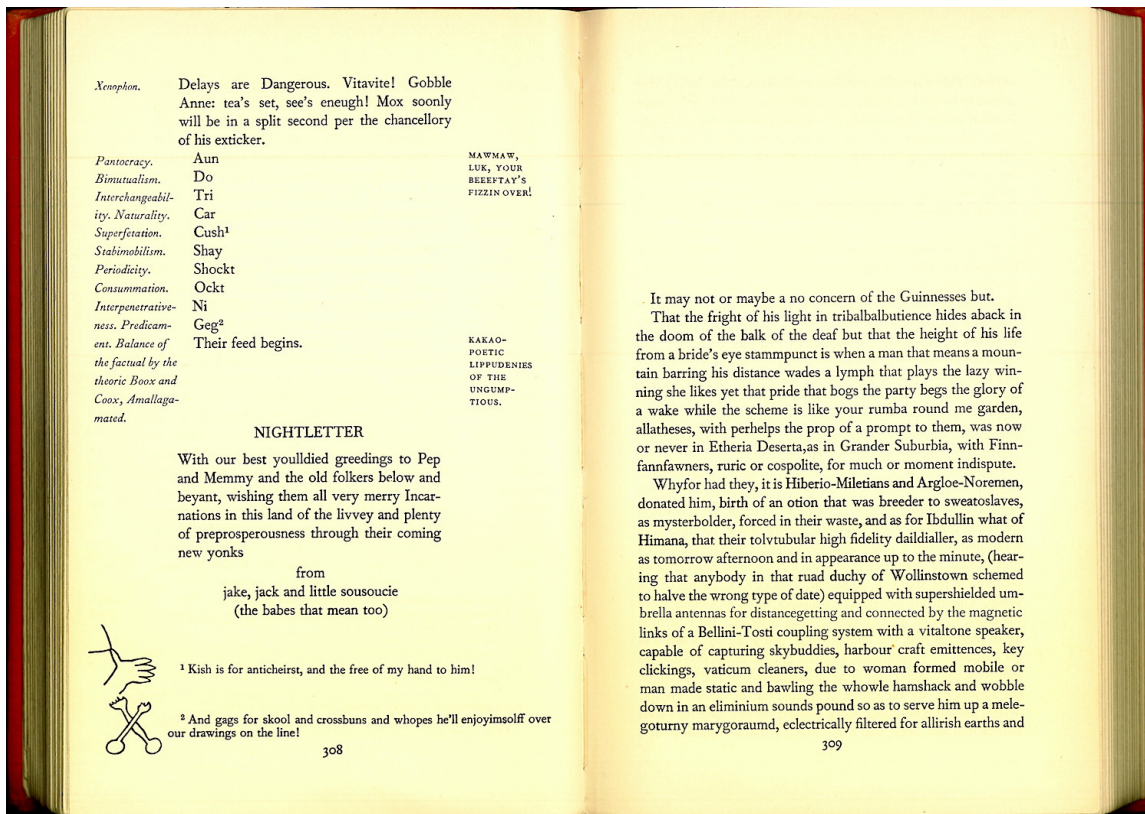


Figure 14. The first and last pages of *Finnegans Wake II.2*.

## II.2. The *Finnegans Wake* manuscripts

It would be an understatement to say that *Finnegans Wake* keeps drawing attention as a revolutionary book, cited by different schools of thought even beyond literary field. Naturally, it is a compliment to the author's genius that the *Wake* text is often displayed as a primary example of the latest popular theory, its proponents rejoicing in Joyce's lucky clairvoyance:

If contemporary literary theorists come to Joyce's *Wake* like wasps to a can of Coke, it might be better to say that they are attracted to the book like particles of light to a black hole. In terms of fatal attraction, *Finnegans Wake* is what quantum mechanics is to theoretical physicists, at least according to Stephen Weinberg: theoretical physicists have to accept that quantum mechanics exists, they have to learn to work with it, but the attempt to understand what it really is may drive them insane. (Lernout 2006, 79)

The simile seems equally apt in the case of textual criticism. According to Van Hulle, "[o]pinions on editing [*Finnegans Wake*] not only reflect an age-old conflict, but also illustrate the changes in the academic climate over the last few decades" (2004b, 22). The discussions around editorial challenges of the *Wake* text continue to follow new developments in textual scholarship. Simply put, Joyce scholarship has a tendency to escape traditional culture as a precursor of alternative or progressive practices (Lernout 2002b, 68).

Joyce cultivated a special attention to his own drafts by gifting them to friends and family long before the final publication of the *Wake* (Lernout 2006, 79-80). Whether for artistic or pecuniary reasons (or both), the fact that Joyce chose to preserve them is an obvious artistic statement (Van Hulle 2004b, 47).<sup>35</sup> The *Wake* manuscripts have hardly ever lacked scholarly attention, owing partly to the enigmatic nature of the book, and partly to “the straightforward fact that they became available to scholars fairly early on” (Lernout 2002b, 68). Why the *Wake* as a book encourages genetic research? The short answer could be that we want to understand the text by way of reverse-engineering.

Two of the most influential critical studies on the *Wake*, *The Art of James Joyce* (Litz 1961) and *The Books at the Wake* (Atherton 1959), appeared a little prior to any critical work on Joyce’s archival material. In fact, the former is often cited as the seminal study into Joyce’s manuscript studies.<sup>36</sup> But, perhaps, the reader’s curiosity is not the only factor inciting genetic probes. The design and nature of the text itself calls for an investigative reading style, even in a non-academic environment.<sup>37</sup> Readers may feel more than justified to search for clues in the drafts and sources, especially, since the writer groomed his first reader, Harriet Shaw Weaver, in a similar fashion:

Miss Beach will send you a book of spirit talks with Oscar Wilde which will explain one page of [a draft]. He does not like *Ulysses*. Mrs Travers Smith, the ‘dear lady’ of the book, is a daughter of the late Professor Dowden of Trinity College, Dublin. (to HSW: 27 January 1925; *Selected Letters* 305)

The virtual Joyce archive encompasses an enormous collection of notebooks, draft sheets, typescripts, and galley proofs, scattered around the world in different countries and institutions. The most comprehensive (but sadly, outdated) catalogue giving a good sense of the size and scope of the collection is Michael Groden’s *James Joyce’s Manuscripts: An Index* (1980) accompanying the *James Joyce Archive* volumes (Groden et al. 1978-79).

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<sup>35</sup> There are a number of discussions about Joyce’s “shopy nature”—to use Lewis’ term—and his candid attempts at self-promotion, be it trade negotiations of his books, pre-publication editions, or manuscripts. See, for example, Goldman 2004 (republished in 2011) and Dettmar and Watt 1996.

<sup>36</sup> Cf. “Introduction to ‘The Art of Joyce’” Baron, Crowley, and Van Hulle in *JJQ* (2019-2020, 19-21).

<sup>37</sup> I will have to ignore the moral side of the argument, whether it is fair of Joyce to expect such an unreasonable level of dedication from his readers.



The *JJA* is a 63-volume facsimile edition of extant (at the time of publication) Joyce manuscripts.<sup>38</sup> The significance of this edition in the advancement of Joyce scholarship of the last forty years cannot be overstated. But, since its publication, almost twice as much material has been uncovered, either in private hands or previously unaccounted for.<sup>39</sup> The inability to update the collection with the later additions has introduced a major flaw to the edition's list of minor ones, like the rudimentary level of facsimile quality, the sheer size of the collection, acquisition price, and a few editorial mistakes (Crispi 2002).

In his introduction to *Probes: Genetic Studies in Joyce* (1995), David Hayman draws a nearly exhaustive list of pre-*JJA* research empirically or theoretically engaged with Joyce manuscripts; among these, his own *A First-Draft Version of Finnegans Wake* (1963) is an important editorial endeavour with a collage of linear transcriptions of the earliest version of the *Wake* text. Aggregated piecemeal by the editor from different drafts, this “proto-*Finnegans Wake*” is a “synthetic” representation of a virtual text that had never existed in such a unity before (Slote 2002). Along with Hayman, there are several more attempts at a census of genetic or editorial publications of Joyce's manuscripts, such as Sam Slote's “The Second Look” and Lernout's “The *Finnegans Wake* Notebooks and Radical Philology” (1995), both summarizing a number of early editorial attempts at representing Joyce's drafts: Higginson's *Anna Livia Plurabelle: The Making of a Chapter* (1960), Thomas Connolly's *Scribbledehobble: The Ur-Workbook for Finnegans Wake* (1961), Robert Scholes and Richard M. Kain's *The Workshop of Daedalus* (1965), and Phillip F. Herring's *Ulysses* material (1972, 1977). Besides purely editorial experimentations, the manuscripts have also attracted critical attention to Joyce's compositional methods, resulting in many theoretical studies, with Hayman's pioneering *Joyce et Mallarme* (1956) and Litz's *The Art of James Joyce* (1961).

The powerful combo of the *JJA* and *How Joyce Wrote Finnegans Wake* (Crispi and Slote 2007) does all the heavy-lifting when it comes to critical research on the *Wake* manuscripts.

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<sup>38</sup> Blank folios, most of which are versos, have not been included in the *JJA* volumes for obvious reasons, but their existence should be acknowledged, nonetheless. Since their presence causes no economic strain on digital publications, as a rule of thumb, best practices recommend their inclusion (e.g. FaustEdition, BDMP, Virginia Woolf Online, etc.).

<sup>39</sup> Some larger manuscript discoveries include: 1500 pages of final *Finnegans Wake* galley proofs in the Paul and Lucie Léon Collection in the McFarlin Library at the University of Tulsa, Oklahoma (1984), approximately 700 manuscript pages of both *Ulysses* and *Finnegans Wake* in the Joyce Papers 2002 collection at the National Library of Ireland, and the Jahnke Bequest Collection of drafts and letters at the Zurich James Joyce Foundation (2005).

With more manuscript research comes a growing realisation of the special nature of the so-called Buffalo notebooks in the compositional mechanics of *Finnegans Wake*. Several periodicals have published extensively on Joyce notebooks: the *Wake Newslitter* (discontinued), *Finnegans Wake Circular* (discontinued), and *Genetic Joyce Studies* (online: 1999-present).

### II.2.1. The method of composition

It may be advantageous for heuristic purposes to start with several generalisations surrounding Joyce's writing habits during the compositional years of the *Wake*. And it should be emphasised that such a rough categorisation serves a narrow purpose—the current analysis—and should not be taken out of the context of the present discussion. At best, assumptions like these spring from generalisations brought forward by researchers' observations. Even if scholars are correct, there are always exceptions to the rules. Moreover, Joyce's pragmatic "writing habit" is a construct that became more defined over time and certainly was not well-established in the early stages of the *Wake* composition:

In other words, in the early stages of writing what became the *Wake*, Joyce did not use a pre-defined template. Instead, and putting it a little simply, he kept writing and writing and writing until he knew what he was writing. Once he had amassed enough material, a sense of direction became apparent, and so the work could continue in a more programmatic style. (Slote 2004, 22)

Joyce's writing practices or writing method evolved significantly during the years of the *Wake* composition. Despite the seemingly chaotic writing, Joyce's method follows a carefully cultivated pattern that is more characteristic of the compositional period of *Finnegans Wake* than any of his earlier works (Slote 2016, 165). Hence, it is important to emphasise that the current discussion revolves around a compound, general idea of Joyce's compositional technique between 1924-1939.

The first observation is that Joyce systematically copied words and phrases into notebooks from any kind of literature he chose or happened to read at the time and later generously distributed those onto the draft pages of *Work in Progress* in successive bouts of revision campaigns: "Joyce in more than 99% of the cases revised by adding to the text, and only very rarely by deletion or by moving existing material" (Lernout 1996). Regarding his writing habits, Joyce writes to George Antheil: "I am quite content to go down to posterity as a scissors and paste man for that seems to me a harsh but not unjust description" (3 January 1931; *Letters* I, 297). Hence, most of the revisional material comes from the working notebooks. Having included a specific note into a draft, Joyce would cross out the used

phrase(s) in the notebook with coloured crayons. As a rule, one crayon colour represents a single editorial round or a revision campaign. Lastly, Joyce used to copy a revised passage to a new sheet before launching on yet another round of editing. In this sense, he is among writers who “think on paper” as opposed to the ones producing much longer narratives in one go:

Siegfried Scheibe (1998) makes a distinction between *Kopfarbeiter* and *Papierarbeiter* – that is, on the one hand writers who invent the whole text in their “head” before they put pen to paper, and on the other hand writers who think on paper, or use their pen to think. (Van Hulle 2013a, 23, original emphasis)

This preserved the traces of Joyce’s cognitive process in the form of an extensive archive that makes him, and consequently—the *Wake*, an excellent case for genetic study.

An apt metaphor for describing Joyce’s writing process may be Van Hulle’s “hourglass effect” (2004a, 133). Drawing inspiration (and terminology) from the text,<sup>40</sup> Van Hulle distinguishes two stages in Joyce’s writing process: decomposition, wherein the writer gathers words and phrases into the notebooks, and recombination, where the notes are disseminated onto drafts. The superimposition of an hourglass shape onto this process allocates decomposition to the upper half of the glass, and recombination to the lower. The notebook units are sifted through Joyce’s selection process to appear often heavily transformed and almost unrecognisable in the final text (as an example, see Table 2).

### **II.2.2. The Buffalo notes**

Such an editorial technique puts notebook units at the heart of the compositional process: the notebooks constitute the “fulcrum of up- and downstream textual navigation” (Slote 1996). The notebook entry as a “basic unit” has become the motto of many textual scholars dealing with the *Wake* genesis (De Keyser 2016, 220). But, “[a]s a notetaker, Joyce is greedy and takes more than he needs” (Slote 2016, 164). As a result, such an indiscriminate “note-snatching” has accumulated a big amount of textual material in the form of many hand-size notebooks.

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<sup>40</sup> “Our wholemole millwheeling vicociclotometer [...], autokinatonetically preprovided with a clappercoupling smeltingworks exprogressive process, [...] receives through a portal vein the dialytically separated elements of precedent decomposition for the verypetpurpose of subsequent recombination [...]” (*FW* 614.27-35).



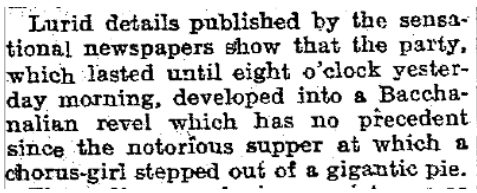
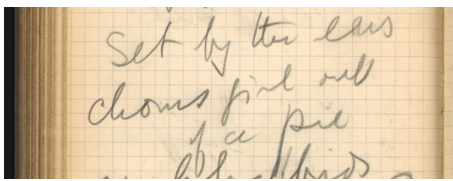
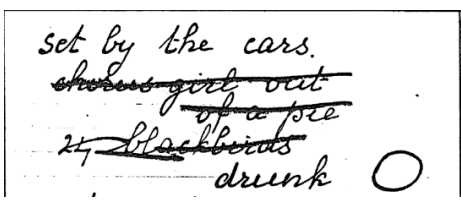
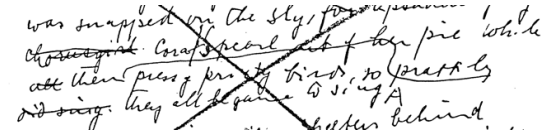
Source	Facsimile	Transcription
<i>The Daily Mail</i> 25 Feb 1926		<i>Daily Mail</i> 25 Feb 1926-9/6: [Girl in bath of champagne. New York Theatre Orgy. Producer's Birthday Party.] [...] Lurid details published by the sensational newspapers show that the party, which lasted until eight o'clock yesterday morning, developed into a Bacchanalian revel which has no precedent since the notorious supper at which a chorus-girl stepped out of a gigantic pie.
Buffalo Notebook VI.B.13		VI.B.13.198 (d) chorus girl out / of a pie
Buffalo Notebook VI.C.13		VI.C.13.005(b) <sup>b</sup> chorus girl out / of a pie
British Library MS 47480-158		MS 47480-158, ScrMT: chorusgirl ^+coratspearl out of her pie   <i>JJA</i> 55:281   1937   II.3§6B.*1   <i>FW</i> 363.04

Table 2. Journey of a Buffalo note into the Wake (from Bayramova 2014).

Rescued by Joyce's amanuensis, Paul Léon, from his Paris flat during the Nazi occupation of the WWII, the sixty-seven notebooks have become part of the University of Buffalo Lockwood Memorial Library's Joyce collection (hence the nickname). In *Textual Diaries* (1995), Rose and O'Hanlon suggest a virtual existence of ten more lost notebooks as gleaned through the analyses of the extant material (D-series notebooks). The first systematic attempt to classify and date the notebooks belongs to Spielberg's *James Joyce's Manuscripts & Letters at the University of Buffalo* (1962), upon which Rose and O'Hanlon's *Diaries* is a significant improvement. Expanding on Rose's cataloguing, Van Hulle builds a chronological survey of Joyce's early compositional nodes by combining the data pertaining to the drafting and notetaking stages (2008, 60-72). Perhaps, one of the important merits of these studies is the tolerance toward the original indexing: despite obvious errors in numbering and dating,

scholars choose to keep the original titles for the sake of conformity, practicality, and ease of referencing, which has set up the trend for following Joyce scholarship.<sup>41</sup>

The existence of textual evidence in the form of Buffalo notebooks illuminates the unusual intertextuality of the *Wake* text and draws attention to the importance of Joyce's source material.

[ ] Joyce's voracious gobbling-up of countless newspapers, periodicals, and books, critics are only now beginning to unravel through study of the *Finnegans Wake* notebooks and by tapping into the vast resource created by mass digitisation. Knowing what Joyce read not only belongs to his biography in both the broadest and minutest or narrowest senses, but it also throws light on the darkness that is *Finnegans Wake* by allowing us to hear which ages are talking and what lies behind their garbled muttering. (Henkes 2016, 211-12)

However, not all sources (ergo notes) enjoy an equal level of importance in the *Wake* text. These literary borrowings are interesting to trace in their own right as many studies have successfully demonstrated the seeming randomness and idiosyncrasy of Joyce's literary interests. Van Hulle, for example, suggests a rough typological distillation of Joyce's reading traces for heuristic and textual reasons (2016a, 237). For instance, notes can be roughly subdivided according to their function in the final text. Thus, there are thematic notes, relating to any of the recurring themes in the *Wake* that usually enjoy a place of prominence in the text and are relatively easy to identify. E.g., geographical landmarks, miscellaneous encyclopaedic typologies of flora and fauna, linguistic observations, numerological symbolism. The original meaning of lexical or stylistic notes is not *completely* lost in the destination text and adds a new dimension to the reading experience. For instance, *Sims Reeves: Fifty Years of Music in England* (Pearce 1924) could hardly be named a literary allusion when the references Joyce favoured were not meant to invoke recognition in the readers of the *Wake*. One of Lernout's findings is "△ smallest foot / outside China" (VI.B.13.218(e)) that resurfaced in the text as "She is my best preserved ^+whole ^+wife in God's^+Evan's+^ eye ^+with the smallest shoenummers outside of Chinatins+^" MS 47484a-52, *JJA* 58:195, Jan 1925-Apr 1926, III§3A.4, *FW* 533.05-06. Joyce lifted this from a footnote elaborating on a performer's feet: "Miss Romer [...] had [...] the smallest foot ever possessed by a European lady" (1924,

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<sup>41</sup> With the small exception of Rose and O'Hanlon, who number the notebooks according to a new dating system, though, simultaneously, continuing to use Spielberg's system. Henkes supports Senn's suggestion of a more descriptive and user-friendly notebook indexing (2016, 201). Whether this can substitute the canonical referencing is yet to be seen. Since 2020, the *JJA* website has started to implement these changes (see Acknowledgements).

45n1). Arguably, readers do not need to fall back on the primary source in order to appreciate the passage. In this case the note is rather generic.

On the other hand, one could argue that knowing who exactly killed the cat in Cairo may enhance readers' comprehension of the following passage: "— I believe in many an old stager. But what seemed sooth to a Greek summed nooth to a giantle. Who kills the cat in Cairo coaxes cocks in Gaul" (*FW* 509.19-20). McHugh comments that in Egypt anyone killing a cat was executed according to Diodorus Siculus (2016 [1980], 509). However, in this case, the Egyptian reverence toward cats is not the salient point; Joyce's passage puts the offender and not the crime under the spotlight. Since both Egypt and Gaul were vassal provinces under the Holy Roman Empire, the Roman connection can be elucidated to be more germane than the veneration of cats. Tracing down the genetic connection helps to illustrate this point. Joyce's primary source for this information was very likely not Siculus's *History* (I.83.8-9), but an entry to Egypt of the *Encyclopaedia Britannica* (8<sup>th</sup> edition, Volume 8, 432), where Siculus is referenced:

Diodorus Siculus relates an anecdote which shows to what an extent the veneration to this animal [the cat] was carried. He tell us, that when he was in Egypt he was an eye-witness of the popular vengeance on a Roman who had accidentally killed a cat. Although the people were most anxious to conciliate the Romans, and were in great fear of them, neither this fear nor the interference of the king, prevented the unintentional culprit losing his life through their rage.

The subsequent editions of the *Encyclopaedia* redact this passage from their Egypt/ Ancient Egypt entries, including the 11<sup>th</sup> edition that Joyce owned and is known to have used many times in the *Wake* composition. The first mention of the Cairo cat occurs on a set of sheets (Sheet 3, page 51, BL 47486a-24, *JJA* 61:141), which, according to the *JJDA*, were likely composed in Switzerland and Paris during the summer-winter of 1933. Although no Buffalo connection has been discovered for this entry yet, Joyce's stay in Zurich may explain his foray into the 8<sup>th</sup> edition of the *Encyclopaedia*, instead of his own 11<sup>th</sup> that was left in his Paris flat. By using this anecdote about the Egyptian cat, Joyce seems to reference the original context only in order to make a different point. Siculus's message seems if not completely irrelevant, at least secondary to the passage in question. Having access to Joyce's workshop in this instance aids the reading comprehension: the Romans are usurpers of both territories— what is sauce for the goose is sauce for the gander. These types of notes are not extremely rare and could be classified into a category of their own.

But more often, words and phrases undergo such a transformation during their journey from a source to the draft that they retain neither their original form nor arguably their original

meaning; the category of notes I prefer to call mutants. Joyce's prolonged exposure to his notebook material resulted in ambiguous discrimination methods in his revisions. Evidently, the incoming and outgoing notes do not always share the same referential intent. According to Ferrer, an author finds himself in the position of an interpreter of his own graphic signs, which evidently does not always produce an accurate historical interpretation. The author is blinded by the retrospective obviousness of the new context to such an extent that he can no longer recognise the original meaning of his own signs (Ferrer 1998). The "Raphaelisms" represent a more pronounced example of this effect. In 1932, Joyce instructed his amanuensis, France Raphael, to transcribe all uncanceled notes from his Buffalo notebooks. This resulted in producing what is now catalogued as C-series notebooks—eighteen notebooks containing transcriptions of unused material from the B-series that Joyce used in the same manner as the B-series.<sup>42</sup> Curiously, Madame Raphael often made mistakes owing to Joyce's terrible handwriting—the process that produced many new words and phrases, or "Raphaelisms". Unrecognisable and completely divorced from their original meaning, these mutants would occasionally attract Joyce's attention, while they could not have done so in their previous form, in the B-series notebooks. Whether Joyce could still recognise some or all of them will probably remain a mystery.

Additionally, the last and least significant notes are paraphernalia scribbled down by Joyce, probably, for the lack of space; these include memos, financial calculations, titles of books, etc. For obvious reasons, notes belonging to the latter category are usually ignored in the drafting process. But they are not completely useless for genetic research as some could point toward biographical details or help in dating the manuscript.

The number of Buffalo notes in the Faber 1939 version of "Night Studies" is currently 1299 (see Appendix 1 for a complete list of notes). Although I tried to identify every single Buffalo unit, there is still a small chance I may have missed a few. There is also a possibility of marginal error based on the fact that a note can pass undetected being unrecognisable after an exceptionally heavy revision. If such an emendation is coupled with a missing point-of-entry draft, its detection becomes highly unlikely. Though such a scenario is rare, it cannot be completely dismissed.

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<sup>42</sup> Spielberg allocated B-series to the notebooks originally compiled by Joyce. A-series is only one: VI.A, or *Scribbledehobble* notebook.

As previously mentioned, starting from the early 60s, *A Wake Newslitter*, and, later, its successor, *A Finnegans Wake Circular*, became a hub for notebook studies, where academics and Joyce enthusiasts published their findings. Until 1995, there were only three attempts at editing any of the notebooks, including Connolly's *Scribbledehobble; The Lost Notebook* (Rose and O'Hanlon 1989); and "*The Index Manuscript*" (Rose 1978). The latter is a self-proclaimed first "true-to-type" edition of a Buffalo notebook because it makes a seminal attempt to trace the genesis of Joyce's notes in both directions: decomposition-wise (back to the sources) and recombination-wise (drafts and the final text) (Rose 1995, 15). In fact, Rose's editing model was the precursor of *The Finnegans Wake Notebooks at Buffalo* editions of six notebooks by Dean, Ferrer, and Lernout (2001-2006). These volumes fall under the "horizontal edition" category according to de Biasi's classification since they depict only one stage in the composition of *Finnegans Wake* (Van Hulle 2004a, 133). Along source-tracking, the editors also trace each individual note to its point-of-entry draft and final appearance in the *Wake* text. By opening a window into Joyce's creative workshop and exposing the textual journey of Joyce's notes in such an explicit manner, the Brepols editions have been a great help in discerning and understanding Joyce's aesthetics and writing methods.

Since the editorial work on the Buffalo manuscripts is a work in progress, many following emendatory articles in *Genetic Joyce Studies* raise the question of updatability and sustainability of these sources. The editors, fully aware of the major shortcoming of the project, mention the work on a digital counterpart of the edition in their *James Joyce Broadsheet* announcement (Dean et al. 2000, 3). While it is up to speculation whether the envisioned digital edition would have included a diplomatic transcription, or high-resolution images of the folios, the project was halted in an indefinite hiatus due to copyright litigations (Lucero 2012, 186n99).<sup>43</sup>

Much of Joyce scholarship employing manuscripts is generically called "genetic" despite the differences in their underlying objectives or methodology. This miscommunication is also prevalent in modern editorial practice stretching beyond Joyce studies. Lernout addresses the matter in "*The Finnegans Wake Notebooks and Radical Philology*" (1995) surveying the

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<sup>43</sup> There are always other reasons for resisting digitisation: "[Thomas] Staley's conservatism extends beyond his literary taste. He does not want to place the Ransom's archives online. He believes, quoting Matthew Arnold, that 'the object as in itself it really is' can never be replaced by a digital reproduction. 'Smell this,' he told me one time when I was in his office, as he picked up a manuscript box from the Edwardian British publisher Cecil Palmer. We inhaled the scent: tobacco, mould, dust. 'See, there's information in the smell, too,' he said." (D. T. Max 2007)

work of Joyce researchers and commenting upon the implications behind their varying methodological approaches. He talks of four schools working with the *Wake* manuscripts at the time: French, American, Irish, and Belgian (see also Senn 2002). Despite the slight shift of geographical markers since then—the picture is much fuzzier now—the underlying argument still holds: every approach is congruent with the established textual theory widely practiced in a particular region. Lernout calls for an explicit acknowledgement of theoretical differences since the failure to do so damages academic discourse (1995, 25).

Since then, academic literature displays more awareness of different discrete traditions, with emphasis on accountability and reconciliation. Among these are the two editorial projects discussed before: Gabler's synoptic and critical edition of *Ulysses*, and the genetic edition of the Buffalo notes. The theoretical and empirical research on both have become a springboard for two different digital projects undertaken by the Centre for Manuscript Genetics at the University of Antwerp. One of them is the already mentioned *Ulysses* edition by Crowley and Schäuble. The digital edition allows users to follow textual variants in the compositional process arriving ultimately to Gabler's critical text. Whereas the scholarship remains faithful to the original editors' principles, there are two immediate benefits of this research, besides the obvious technical enhancements that the TEI XML conformity provides. It seems, in an attempt at digitalisation, this project battles with the two severest critiques of Gabler's text: the cumbersome technical editorial apparatus and the many controversial textual nodes where the editor has made idiosyncratic choices. The functions of the apparatus are transferred to the operability of the underlying encoding in tandem with a number of algorithms for visual and structural representation of the stemmata and dating. Though not revolutionary in principle, such a work cannot be treated lightly in the face of the complexity of the genetic evidence *Ulysses* represents. Whilst the editors of digital *Ulysses* support the original editorial decisions, by visualising textual variants and interplay between them, they seem to let the edition explain (or explain away) the editorial choices of particularly caustic textual nodes. However, as the editorial work is still in progress, premature judgement must be suspended.

The six genetic volumes of *The Finnegans Wake Notebooks at Buffalo* (2001-) may be compared to the tip of an iceberg, where the iceberg stands for the genetic research covering not only Joyce's notebooks but all the textual wealth of the *Wake* during the editorial work on the notebooks. This accumulated wealth of data (including scores of literary, encyclopaedic, academic sources and periodicals) has created an idea of a self-referential digital infrastructure capable of both holding a huge amount of Joyce sources, notebooks and drafts and assorting them according to the writer's compositional technique. This project is currently

undertaken by the Antwerp Manuscript Genetics Centre, too. Referenced by its editors as a relational database rather than an edition, The James Joyce Library primarily focuses on the exogenesis of *Finnegans Wake* and is designed “after Joyce’s own writing habits” incorporating four main stages in Joyce’s composition process: sources, notebooks, manuscripts, and published texts (De Keyser et al. 2017, 110).

Moreover, another digital project that builds on the genetic findings of the Buffalo notebook editions is Mikio Fuse’s *The Finnegans Wake Genetic Research Archive* (2012-). Fuse’s TEI XML-conformant database has given a second life to his stylesheets built and expanded over many years of genetic research. Conscious of the potential usefulness of the dataset, Fuse’s main objective, since the project’s inception, has been sustainability and interoperability of the whole collection (2017).

Along with all the work undertaken at present, Joyce’s revisional notes in the form of Buffalo material still hold a big potential for editing. The possibilities of computationally recording and visualising the convoluted transmigration of notes from notebooks to drafts and through drafts to the published text of *Finnegans Wake* are limitless. And though this is not a novel aspiration by far, the sheer amount of notebook entries and metadata render the task intensive, even with all the digital assistance available at present. Along the notebook contents, metadata need to be properly recorded and interlinked in order to enable any meaningful query of the dataset. Considering Joyce’s accretive revision technique, the architecture of Joyce’s notebook database will likely rely upon what is already known about Joyce’s writing process, many semantic categories of which already feature in the works of many geneticists. As an example, the Brepols editions and the JJDA online resource display such attributes of a Buffalo note as a point of first-entry draft, primary literature where Joyce most likely sourced the notes from, a possible time-frame of revisional changes, references to the first Faber edition and the *JJA*. Even if future resources render such annotations obsolete, they may still help in guiding scholars. As a benign example, it could cause a considerable headache for scholars, if the JJDA editors completely remove Spielberg’s 1962 cataloguing system from their online archive.

One of the reasons I do not attempt to mark down elements in the drafts that have their origins in the Buffalo notebooks has to do with the TEI XML architecture. The TEI transcription model fundamentally has a tree structure and the issue of overlapping hierarchies has muddied the waters of digital editorial discussions for a while now (more on this in Chapter 3). Encoding the Buffalo notes within an already rich set of XML transcription can turn not only difficult but the workarounds designed to accomplish such a task may hinder basic

functionalities of the edition. The Buffalo notes do not have consistent demarcations, they split, fuse, conjoin, or double in most unexpected ways, making it extremely difficult to represent them correctly within a draft. As an example, *FW* 294.19 reads “raucking his favourite turvku in the smukking precincts of lydias” and holds two merged notebook units from VI.B.21: “favourite” (VI.B.21.44(i)) and “raucking his turcck” (VI.B.21.41(a)). The orange colour cancellations imply that the notes were outsourced simultaneously. Registering this relatively simple scenario of nested notes in TEI XML already requires a workaround. The embedded hierarchy in `<note n=“1”>raucking his <note n=“2”>favourite</note> turvku</note>` is not operable because parsing such a text will not render the elements as equals. `<note n=“2”>` will always be the child element to `<note n=“1”>` which makes textual processing down the pipeline unnecessarily complicated.

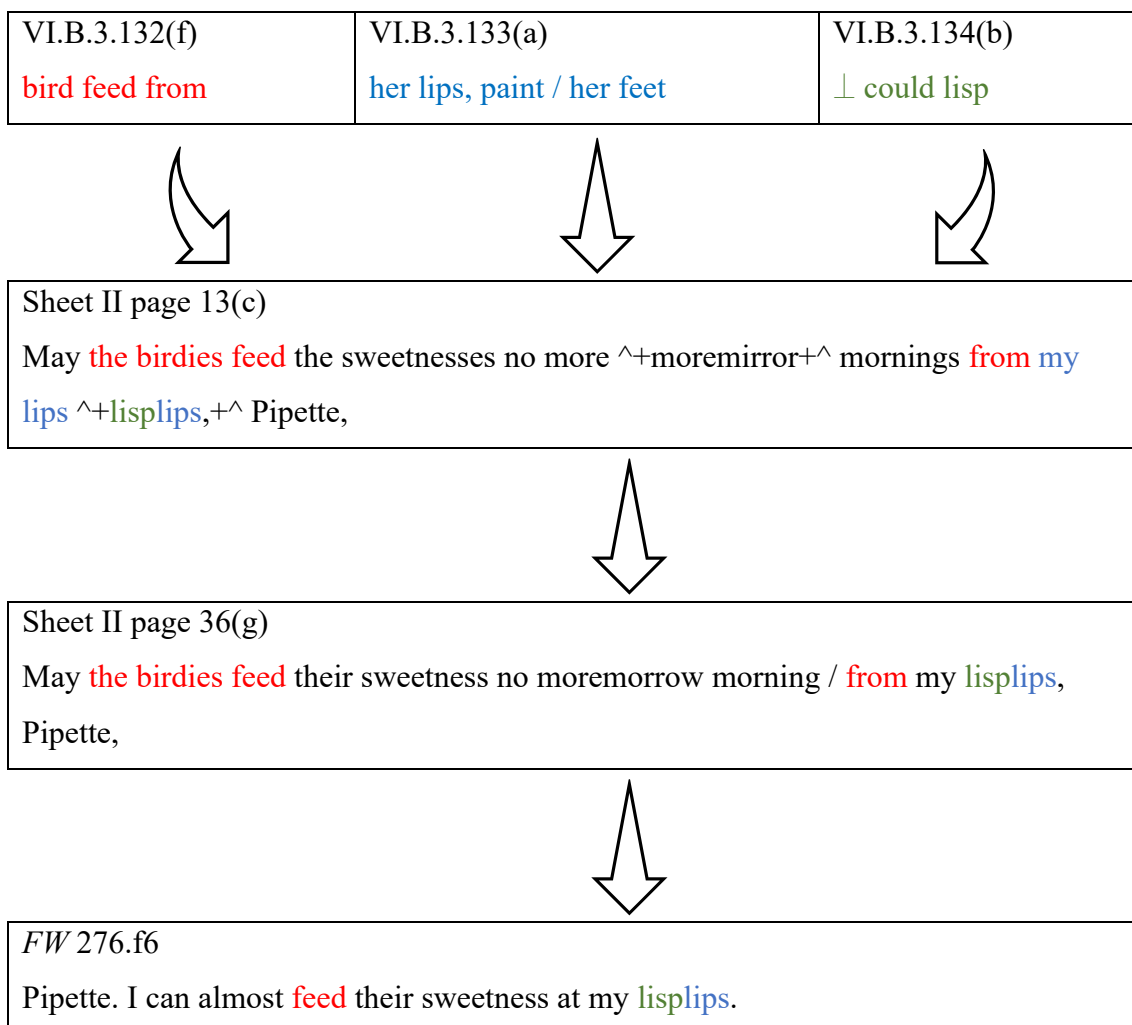


Figure 15. Genetic journey of units VI.B.3.132(f), VI.B.3.133(a), and VI.B.3.134(b).

The same will apply if the notes overlap, converge, or transpose in any other fashion as in the example of *FW* 276.f6: “Pipette. I can almost feed their sweetness at my lisplips.” The footnote on page 276 holds three VI.B.3 notes: “bird feed from” (VI.B.3.132(f)), “her lips,



paint / her feet” (VI.B.3.133(a)), “Is could lisp” (VI.B.3.134(b)) (all struck through with a red crayon). To make things more complicated, the notes were transferred through two inter-draft sheets. Sheet II page 13(c) was typed onto page 36(g) before entry into the draft.

Marking down the Buffalo notes in transcription of every draft level will inevitably engender more ambiguity and oversimplification. Both the synoptic edition of *Ulysses* and the iso-text of *Finnegans Wake* are good examples of such a scenario, as discussed in section I.9. On the extreme end, fitting the complete genesis of *Finnegans Wake* into a single seamless edition will require a highly customised encoding model and the current literature on DSE is quite eloquent on the topic of why this is a bad idea (e.g. see Andrews 2013). When it comes to such rigid but extremely useful encoding models like the TEI, a systemic change, unfortunately, cannot be delivered by a system that requires its own sustenance. This is where the modular approach discussed in section I.9 may become a good alternative.

### **II.3. The chronicles of “Night Studies”**

A horizontal survey<sup>44</sup> of the genetic cornucopia in question reveals nine discrete parts to “Night Lessons”, each composed separately, disassembled, revised or otherwise changed until taking their final place in a unified chapter that is known as *Finnegans Wake* II.2 or the tenth chapter (§1,2,3,9-*Storiella*, §4,5-“Scribbledehobbles”, §6-“The Letter”, §7-“Margaritomancy and Edgar Quinet”, §8-“The Triangle”). Such a classification of sections based on self-contained fragments that would eventually mesh together, first emerged on the pages of the *James Joyce Archive* (vols. 52 and 53) and has proven useful in genetic analyses ever since.<sup>45</sup> This bird’s-eye view, however, could be considered a factual fallacy, if not supplemented by a diachronic (or vertical) account of the development of the chapter. In the context of literary composition of modernist texts, Van Hulle suggests viewing the manuscript genesis in terms of the Darwinian dysteleological notion of evolution: as a process lacking any preordained direction. According to Darwin, evolution eschews design: “it does not ‘go’ anywhere in particular; it simply goes on” (Van Hulle 2013a, 13). This stance agrees with the philosophy

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<sup>44</sup> The horizontal/vertical view of manuscript genesis has been proposed by de Biasi (1996b).

<sup>45</sup> In particular, see Crispi 2001 and 2007, 214–49. Crispi’s detailed genetic analysis of II.2 endorses the practicality of this segregation. Rose and O’Hanlon, co-editors of the *JJA*, also reproduce their original nine-section split in the *JJA* online edition: <https://web.archive.org/web/20200115094615/http://www.jjda.ie/main/JJDA/F/flex/la/lexla.htm>

of genetic criticism, which is predicated on the notion that manuscripts tell a far more compelling story than, perhaps, even their creator.<sup>46</sup>

The textual chronicle of “Night Lessons” is a particularly good example of a case when Joyce could have been following his intuition instead of having a definitive plan or direction.

Discussions of the inception of Book II revolve around several rough, schematic jottings by Joyce in letters and notebooks. The earliest mentions date back to 1926 when Books I and III had already acquired their narrative structures familiar to readers today. The consensus is that Joyce conceived of Book II as a connecting link between the first eight chapters and Shaun’s four watches (Book III.1-4).<sup>47</sup> Though only a line of the preliminary plan was dedicated to “Night Lessons,” it was the first out of Book II to have started that year: “Studies  $\times$ ”.<sup>48</sup>

The history of composition of not only “Night Lessons”, but all of “Work in Progress”, suggests that common incentives employed by many professionals today, such as deadlines and modularity, were not foreign to Joyce either. In fact, the long list of prepublication editions of *Finnegans Wake* may have encouraged Joyce to fast-track his progress, along with any financial benefits these pre-publications incurred.<sup>49</sup> A closer look at the chronology of the two central pieces of II.2 (“The Triangle” and *Storiella*) reveals a more straightforward and swift working process once Joyce decides to pre-publish the excerpts in progress.

Chapter II.2 started its existence as “The Triangle” fragment<sup>50</sup> which Joyce prepared by September 1926 for publication in Wyndham Lewis’ prospective literary review. After Lewis’ silent treatment and his later critique of Joyce in the first issue of the *Enemy* (1927), Joyce

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<sup>46</sup> Cf. Van Hulle 2020, “Sheherazade’s Notebook: Editing Textual Dysteleology and Autographic Modernism”.

<sup>47</sup> Cf. Hayman 1965, 108-109; Rose 1995; Crispi 2007, 215-16; Slote 2007, 181-213; Ferrer 2007, 430.

<sup>48</sup> BL 47482a-2; *JJA* 51:3; transcription: Slote 2007, 182. This siglum is assumed to be an amalgamation of the sigla representing the three children.

<sup>49</sup> Stacey Herbert also mentions how Joyce may have used the limited editions in part to circumvent censorship (2009, 3; qtd. in Van Hulle 2016a, 196).

<sup>50</sup> Joyce referred to it in various ways over the years of the *Wake* composition: the Euclid lesson, geometry lesson, the triangle, “The Muddest Thick”, Mrs Delta, and  $\triangle 2$ . Its traces can be found in notebooks, such as VI.B.12.021: “[...] describes a circle (cuts) /  $\wedge$  bisects a line / [...] does theorem for  $\wedge$  /  $\perp$  holds candle” (*JJA* 31:236; transcription: Rose 1995, 92). Crispi’s transcription slightly differs: “[...] [...] does theory for  $\wedge$  [...]” (2001, 59).

published the rejected piece in *transition 11*, and a year later, as “The Muddest Thick”.<sup>51</sup> Afterwards, “The Triangle” fragment lay dormant for almost eight years. Around 1932, Joyce started writing the “Scribbledehobbles” passage to address the gap between the children’s games (Chapter II.1) and their lessons. This produced several vignettes, one of which, “Till Wranglers,” broke off from the parent text outshining it in size and scope. The resulting product was published, first, in *transition 23*, and, later, as *Storiella*,<sup>52</sup> a deluxe edition.<sup>53</sup> Two fragments, “Edgar Quinet” and “The Letter” (§6, 7), along with “Scribbledehobbles”, were completely excluded from the *Storiella* narrative, despite their contemporaneity with the other vignettes. Nor did they ever find their way into the two iterations of the *Storiella* pre-publications. “Scribbledehobbles” was revamped in November 1937 and reintegrated into II.2, partially as section §5, marginalia, and footnotes. During 1937-8, Joyce pulled all parts together dispersing most of “Scribbledehobbles” across the chapter. *Storiella* was split into two parts to perform as a framing narrative, while “The Triangle” took a central position, and “The Letter” transformed into a long footnote on page 279, preceded by the unchanged “Edgar Quinet” paragraph (see Figure 16).

While this vertical look at the genesis of the chapter chronicles a rather complicated textual development (even by Joyce’s standards), genetic convolution does not necessarily warrant textual complexity. Many consider “Night Lessons” one of the most difficult chapters for Joyce to write *and* most difficult to read.<sup>54</sup> Although there is a difference between textual and genetic complexity, *Finnegans Wake* II.2 seems to have an overlap of both. Some biographical facts contribute to this image. Between 1926 and 1929, when “The Triangle” started to take shape, Joyce was considering relinquishing his work to the poet James

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<sup>51</sup> James Joyce, “Continuation of a Work in Progress”, *transition 11* (February 1928), [FW 282–304] (Slocum and Cahoon 1971), 7–18; James Joyce, *Tales Told of Shem and Shaun: Three Fragments from “Work in Progress”* (Paris: The Black Sun Press, 1929).

<sup>52</sup> *Storiella*—a feminised anthropomorphic personification of story—as its name eloquently suggests, has a strong connection to Joyce’s daughter on many levels, artistic and biographic, that falls outside the scope of this discussion. Some essays detailing the links between Lucia Joyce, *Finnegans Wake*, and chapter II.2 include Crispi 2007, Fordham 2012, Sartor 2018. Carol Loeb Shloss’s biography of Lucia Joyce, *To Dance in the Wake* (2003), albeit controversial in terms of critical judgement and unsubstantiated allegations, also discusses the connection between Lucia and *Work in Progress* at great length.

<sup>53</sup> James Joyce, “Work in Progress: Opening and Closing Pages Part II: Section II”, *transition 23* (July 1935), [FW 260–75; 304–8] (Slocum and Cahoon 1971), 109–29; James Joyce, *Storiella As She Is Syung: A Section of “Work in Progress”* (London: Corvinus Press, 1937).

<sup>54</sup> See, for instance, Rose and O’Hanlon 1982, 144; Rose 1995, 117; Crispi 2007, 214; Hayman 1965, 107-8.

Stephens, seeking Harriet Shaw Weaver’s approval for “Work in Progress,” and orchestrating a collection of essays in defence of his art.<sup>55</sup>

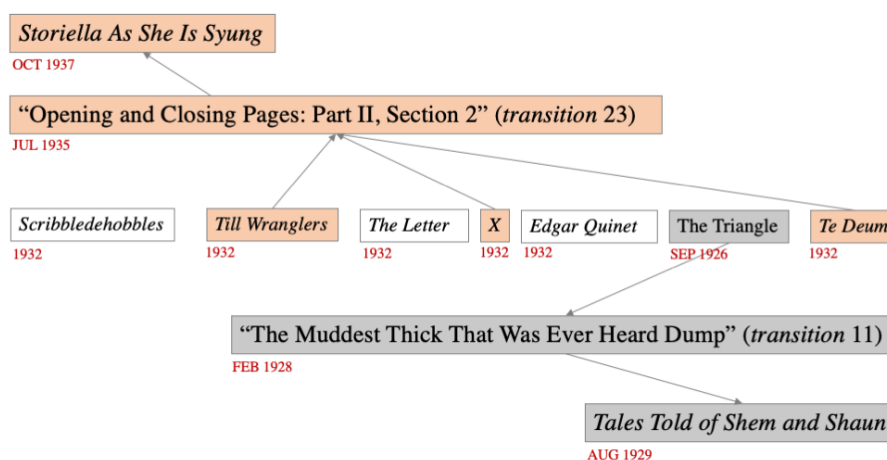


Figure 16. Genesis of FW II.2.

Furthermore, the genetic evidence seems to support the reputation of chapter II.2 as being “the most difficult,” (Rose and O’Hanlon 1982, 144) the instigator of which was, apparently, Joyce himself:

The part of F.W. accepted as easiest to read is section pp. 104 et seq and the most difficult of all [...] pp. 260 et seq—yet the technique here is a reproduction of a schoolboy’s (and schoolgirl’s) old classbook complete with marginalia by the twins, who change sides at half time, footnotes by the girl (who doesn’t), a Euclid diagram, funny drawings etc. It was like that in Ur of the Chaldees too, I daresay. (to FB: late July 1939, *Letters I* 406)

Here, Joyce merely reports on the first readers’ feedback, but, whether the original reaction has proven consistent over the years or has had a direct bearing over the later reception, is difficult to tell. The early drafts of the chapter display a considerable textual sophistication in comparison to the first-draft versions of the earlier chapters because by the time Joyce began on the “Lessons,” he was already well-versed in *Wakeas*.

Moreover, Joyce’s compositional tribulations with “Night Lessons” have stirred a scholastic debate about the interpretation of genetic evidence. As a case in point, Crispi insists that

<sup>55</sup> Van Hulle 2004b, 85-96. This period in Joyce’s life is characterised by friends’ lack of enthusiasm for his work as well as a rather hostile reception of “Work in Progress” by the general press. This eventually prompted the idea for *Our Exagmination Round His Factification for Incamination of Work in Progress* (1929), a promotional compilation of critical essays by allies and defenders of Joyce’s art. For more information on the reception of this edition, see Van Hulle 2016a.

“Scribbledehobbles” should not be considered a creative failure as postulated by critics.<sup>56</sup> Epithets attributed to the genesis of II.2 in critical literature tend to bear aggressive undertones: “how a chapter ate itself,” “butchered,” “culled,” “dismembered,” “cannibalised,” “chopped,” “aborted” (Hayman 1965, 107; Rose 1995, 117; Crispi 2001, 121; 2007, 240; Henkes 2016, 211). Particularly, these descriptions target the “Scribbledehobbles” section of “Night Lessons”. Joyce’s familial and financial circumstances, as well as the absence of an impending publication deadline, are some of the potential reasons behind the slow-burning, lacklustre, and disorienting creative process gleaned from the manuscripts of 1932-1934.<sup>57</sup> The dearth of temporal markers in epistolary and creative documents, which complicates the reconstruction of the sequence of events, appears to be a supplemental proof of Joyce’s desultory work experience during this period.

Despite that, one of the significant discoveries Crispi makes derives from Joyce’s deployment of notebook material. Joyce was still revising a copy of the third typescript of “Scribbledehobbles” (II.2§4.5’) while simultaneously expanding the new *Storiella* fragments that were supposed to replace the former (§1,3,6,9). This implies Joyce did not plan to abandon the fragment but merely withheld it for the time being in favour of another, more suitable unit:

The evidence suggests that at this time Joyce did not precisely know how he would orient the new material around the Scribbledehobbles piece. [...] He was simply generating more and more text, and experience had proven that he would find a way of integrating the material at a later point. (2001, 164-165)

A far more fascinating case, however, is when a critical stance changes *without* any new evidence. Many sources repeat Hayman’s original view that treats “Scribbledehobbles” as a failure of Joyce’s creative powers.<sup>58</sup>

[...] of the 201 words in the first level of the first draft [of Scribbledehobbles], 58 words came from a mere 17 entries in an ordered sequence from the first 12 pages of VI.A. This degree of seemingly automated technique is an unprecedented manner of composition for Joyce in a first draft. (Crispi 2001, 122)

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<sup>56</sup> Cf. Crispi 2001, 120; Crispi 2007, 229-230n49.

<sup>57</sup> Cf. Rose 1995, 119-20.; Crispi 2007, 214-249; Van Hulle 2004b, 77-113.

<sup>58</sup> See, for instance, Rabaté 1991, 101.

Crispi, on the other hand, regards such an ingenious remastering of notes “an exemplary instance of the modernist creative imagination: making art through the juxtaposition of found objects” (Crispi 2001, 129).

Van Hulle offers another interpretation by re-defining “creative imagination” as something that extends beyond the brain and involves interaction with external source texts, with notes and multiple drafts, with publishers and with criticism.

One could also read “Scribbledehobbles” and its development into *Storiella* as a fairly truthful study of creative imagination as part of the workings of the embedded, embodied, enactive, extended/extensive mind. In David Herman’s terms, Joyce is an “*Umwelt* researcher” and in order to examine the *Umwelt* of the children’s (fictional) minds at work, Joyce drew upon his experience with his own *Umwelt*, of which notebooks were an integral part. [ ] on the diegetic level, the writing of the pensums are a simulation of this cognitive model, enacting what Crémieux called the hesitations, the errors, the sketches, the multiple drafts of the mind. (Van Hulle 2016a, 200).

Ellmann cites various accounts of Joyce’s stance on his own creative processes: “[Joyce] often agreed with Vico that ‘Imagination is nothing but the working over of what is remembered,’ and said to Budgen, ‘Imagination is memory’” (1983 [1959], 661n). On the other hand, Jacques Mercanton quotes Joyce, “Why regret my talent? I haven’t any. I write so painfully, so slowly. Chance furnishes me with what I need. I’m like a man who stumbles: my foot strikes something, I look down, and there is exactly what I’m in need of” (1967, 24; qtd. in Ellmann 1983 [1959], 661n). In spite of his alleged reservations, by the early 1930s, Joyce refined his process of “hobbling scribbles”<sup>59</sup> by introducing a new intermediary draft stage between his Buffalo notebooks and drafts of *Work in Progress*. Joyce would occasionally reshuffle his notes by re-sorting notebook material into new notebooks or loose sheets as “an organisational tactic” (Crispi 2001, 116; Van Hulle 2004b, 90). Several passages in “Night Studies” were designed this way, among them “Scribbledehobbles”, “The Letter”, and “Te Deum”. Among the British Library sheets, for example, BL MS 47486a folder consists of notes taken from VI.B.34 and VI.B.21 notebooks harvested at different times and in different order. Interestingly, Crispi’s analysis points out how the notes from B.34 were collected backwards several times (2001, 181). Despite the seemingly arbitrary drafting procedures, the genesis of “Scribbledehobbles” appears to have advanced Joyce’s writing skills by expediting his writing process.

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<sup>59</sup> “Joyce hobbles his scribbles” (Crispi 2001, 246n29).

This demonstrates that sometimes, appraising genetic events could be more a matter of taste than science. Existing genetic evidence paints a certain picture, which may be viewed either as an artistic revelation or a writer's block. Upon a closer inspection, "Night Lessons" does not yield unusual density in terms of thematics, narrative, or intertextuality, much different from the rest of *Finnegans Wake* (Crispi 2007, 214-15). Ultimately, a good explanation for the effect of being the "most difficult" could be the readers' disappointed hopes for "traditional assurances of sense" that the familiar format of the chapter promises at first glance (Whittier-Ferguson 1996, 56).

### II.3.1. The letters

Joyce's epistolary confessions hardly deserve to play a witness to his artistic self-expression. Along with reasons attributed to the common folly of the mind, facts can be misremembered, redacted, re-imagined, or repurposed depending on the author's goal and the identity of the intended recipient. A comparative analysis of "Work in Progress" drafts and Joyce's personal correspondence points to occasional incongruities in Joyce's design of *Finnegans Wake*. For example, letters discussing the composition of "The Triangle" section show some of that ambiguity:

I have done a piece of the studies, □ coaching ∧ how to do Euclid Bk I, 1. I will do a few more pieces, perhaps ⊥ picture-history from the family album and parts of × discussing [...] A Painful Case and the □□-△ household etc. (to HSW: 15 July 1926, *Letters I*, 242)

Although Joyce honours most of his promises in the letters, a smaller percentage of his plans still gets aborted or modified at later stages of composition. It is important in some contexts to make a distinction between what Joyce thought he would do and what he ended up doing. In other words, the correlation between the author's planning and artistic execution is flawed and it is possible to notice some retrospective planning on Joyce's part. It also raises another point of concern: how much of what is non-factual in the letters—hence, not easily verifiable—could be trusted or used to support a genetic edition. Ambivalence is integral to any creative process, and the archival evidence has Joyce occasionally hesitating or changing his mind. Despite that, Joyce's letters have long become a primary glossary for *Finnegans Wake* criticism, so much so that sometimes the information offered in them passes critically unchallenged (Whittier-Ferguson 1996, 70). Although the subjectivity of letter-sources is a fairly conspicuous construct, their direct or supplementary presence and/or indiscriminate citation may carry unwelcome critical implications. This may serve as a strong argument in

favour of separating correspondence from working drafts in a digital database regardless of the size it can accommodate.

On the other hand, some letters carry either manuscript attachments or revisional instructions that find their way into the *après-texte*. One of the earliest drafts of the Quinet section (§7), for instance, comes in the form of a letter of 6 July 1933 from Paul Léon and contains Léon's reproduction of Joyce's reproduction of Léon Metchnikoff's reproduction of a Quinet citation (MS Yale 10.13-1, *JJA* 52:252-53). Inevitably, this business of Chinese whispers engendered a few mistakes in the process, which is how it was possible to identify Joyce's original source.<sup>60</sup> Not only this letter, but the following one from Joyce to Léon is noteworthy too. It shows Joyce double-checking the quotation: "Thanks for the E.Q. piece. Please verify it chez moi et chez lui. Is it 'riantes' or 'fraiches et riantes'?" (Fahy 1992, 10). Although Léon's reply to this letter is lost and the citation still ventures corrupt into print, Joyce's intention to have it as close to the original as possible carries a heavy editorial burden. What makes an epistolary material worthy of representation in a digital edition and which one better be relegated to a separate volume of correspondence? The *JJA* editors evidently deemed the Yale manuscript of the Quinet section an organic part of the genetic dossier to include it in their edition, but what about the letter expressing the author's wish to have the citation faithful to the original?

### II.3.2. The schoolbook format

Although Joyce always paid attention to the layout of a page, in "Night Lessons" he advanced this further, bestowing narrative privileges upon the format of the chapter (Ferrer 1998). This step has effectively raised the stakes at editing this episode since any change to the page design will inevitably cause a hermeneutic ripple effect. In this case, the bibliographic code plays a more prominent role.

*Storiella* is the first section of II.2 to adapt a schoolbook format. In a letter of December 18, 1934, Joyce claims to have gotten the idea of the "technique" for the "Opening & Closing Pages" from one of Professor Fritz Fleiner's lectures Joyce attended in late November of that year.

We have been here in Z'ch 3 months. [...] I am trying to write something for the next number of *transition*. You can imagine how easy it is [...] We saw the Fleiners a few times [...] I told him I got the idea of the technique of the newest fragment from one of his lectures I was at. (to FB, *Letters III*, 333)

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<sup>60</sup> For more on this, see Landuyt and Lernout 1995, 99–138.



It is impossible to tell with certainty if by “technique” Joyce meant the schoolbook format of the episode (later on, of the whole chapter), or what aspect of Fleiner’s lecture on constitutional history (Budgen 1972, 26) had inspired the association.<sup>61</sup> But, notably, in an earlier letter to his son, Joyce refers to the event as “going to school”:

Sorriderai se ti dico che siamo stati, mama ed io, ‘a scuola’ come diceva il sig Tramontana. Vale a dire all’Università, ma si, è proprio nei banchi degli studenti nel bel mezzo della classe. Una volta per sentire un teologo ed un’altra per sentire il prof. Fleiner parlare dello stato tedesco. È il rettore.<sup>62</sup>

Fleiner’s lecture as a source of inspiration is not entirely implausible considering that the chronology of the extant drafts reflect this textual development. Crispi draws a persuasive argument about the potential place and time of Joyce’s decision to incorporate marginalia, contesting Hayman’s previous inference on chronological grounds (2001, 201). Hayman suggests that the wide left margins, along with the double-spaced lines in typescripts §1.4/2.2/3.4/6.3/9.3 may be incipient signs of the author’s preparations for a new design. This arrangement, however, could just as well be attributed to Joyce’s plan to heavily revise the drafts and, certainly, would not be the first instance of Joyce’s use of wide left margins for revision purposes (Ferrer 1998, 249–67). Or perhaps, Hayman had the cause and effect muddled up; it is not entirely preposterous to imagine that the physical aspects of the draft page in front of Joyce may have propelled him toward the picture of an old textbook with doodles and gloss in the margins (Crispi 2001, 201). According to John Whittier-Ferguson, the functionality of the marginalia also mirrors Joyce’s compositional process concealed elsewhere in *Finnegans Wake*, since the marginal glosses allowed Joyce to use a significant amount of draft material in a more suitable form (1996, 70). Rose echoes this vision: “to me it makes it look more like one of [Joyce’s] revised typescripts” (1995, 120). Not only the chapter takes shape of its own subject matter, but it also appears conscious of its textual development.

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<sup>61</sup> Ellmann’s annotation points to *The Mime of Mick, Nick and the Maggies* (II.1) as “the newest fragment,” although this accords uneasily with the fact that II.1 was already textually well-established by February 1933 (e.g., Rose 1995, 117; and Slotte 2007, 187-8). On the other hand, Joyce does allude to the similarities between II.1 and II.2: “[...] the technique here is a reproduction of a schoolboy’s (and schoolgirl’s) old classbook [...] It was like that in Ur of the Chaldees too, I daresay” (to FB: end Jul 1939, *Letters I*, 406). Still, it is more likely that Ellmann misattributed the section (*Letters III*, 333n1).

<sup>62</sup> [You will smile if I say that mother and I went to “school” as Mr. Tramontana used to say. That is, to the University, in fact, and on the students’ benches in the middle of the classroom. Once to listen to a theologian and again to hear Prof. Fleiner speak of the German state. He is the rector.] (Ellmann’s translation, to GJ, November 21, 1934, *Letters III*, 329-331).

Before his long trip to Zurich in 1934, Joyce prepared a continuous string of typescripts of sections §1, 2, 3, 9, and 6, in no particular order. Crispi argues that drafts §1.4/2.2/3.4/6.3/ 9.3 should be considered the first integrated draft level of *Storiella* and made *before* the Zurich trip because: A). the TSS display matching physical attributes, including the typist's original pagination style (top-left), the indent level of the paragraphs, and the double-spaced lines. B). there are *currente calamo* changes in all the drafts indicating the writer's supervision, dictation, or direct involvement in the typing process. C). Joyce did not have a ready access to a typewriter or a typist's services in Zurich while he enjoyed both in Paris. D). all the drafts have revisions from notebook B.36, including "The Letter" that was put aside after this stage (Crispi 2001, 201; 2007, 234). To introduce a slight modification to this theory, §6.3 drafts have a separate pagination, indicating an independent existence, despite being processed as part of a whole in Joyce's editorial pipeline. There is no link between section §6.3 and the other narratives that can warrant the designation of "the first integrated draft" of *Storiella*. This, however, does not take away from Crispi's postulation about the brief convergence of "The Letter" fragment with the *Storiella* narrative before being abandoned for a much later use.

This creates a rare instance in the genetic development of II.2, when the drafts of seemingly unconnected textual fragments are most likely revised together. Further revision campaigns on the pages of typescript §1.4/2.2/3.4/9.3 capture eloquently the moment in the compositional history when: the four *Storiella* vignettes acquire their final sequence (seen via manual reorganisation of manuscript pagination); and the distinctive schoolbook format is applied to the text for the first time. All these rapid changes of abandoning several fragments (§4,6,7), uniting the others (1,2,3,9), designing a completely new format, and further revising the resulting piece could be explained by a new incentive in the form of another publication in *transition*. But material contiguity does not facilitate a narrative continuity in this case. To use a sandwich metaphor, the first two "layers" of §6.3 drafts—the base layer and the notebook B.36 revisions—are identical to §1.4/2.2/3.4/9.3 typescript (see Figure 17). However, the later revisions on the pages of §6.3 are reminiscent of the top layer of §4.5' drafts,<sup>63</sup> suggesting that both "The Letter" and "Scribbledehobbles" material was reintegrated into the main narrative approximately simultaneously, presumably in 1937. Such a genetic kernel is difficult to emphasize in an edition or archival record. Each building block of my edition

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<sup>63</sup> Crispi has established that Joyce revised §4.5' with lexical material from notebook B.21, which was additionally used to draft a new—"The Letter" (§6)—fragment.

represents one or a set of witnesses that carry a single or more revision campaigns performed by Joyce over a unit of text deemed self-sufficient and self-contained. This effectively blurs the vertical/horizontal directions of genetic analysis by superimposing another parameter over both. The revision campaigns are too ephemeral and subjective to base an edition around, and yet, the material artefacts are too restrictive and narrow. Yet, the amalgamation of both produces a relatively effective scaffolding for building a genetic narrative around, despite the rare idiosyncratic “hiccups” as described above.

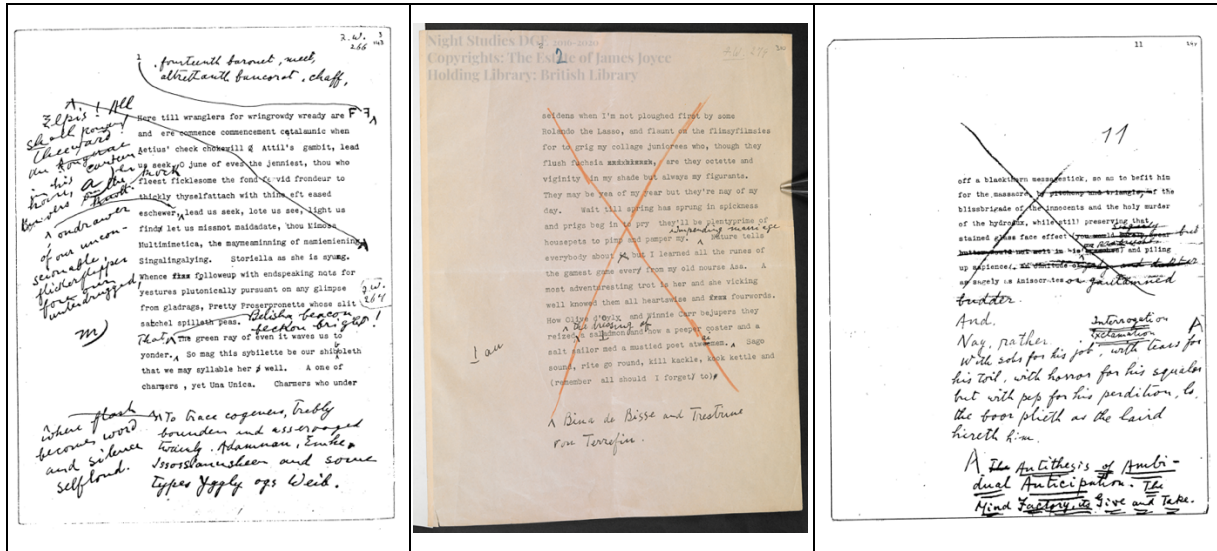


Figure 17. Facsimiles of drafts 3.4/6.3/4.5': BL 47478-143r, BL 47478-310r, BL 47478-296r.

### II.3.3. The pre-publications

In total, “Night Lessons” has four discrete pre-publications of its excerpts: two *transition* issues and two deluxe editions, “The Triangle” (§8) and *Storiella* (§1, 2, 3, 9) segments, both twice. Apparently, there are also three known “acts of non-publication” of parts of chapter II.2, the first being Lewis’s notorious rejection of “The Triangle” fragment, which effectively put an end to personal communication between the two artists. Ronan Crowley brings to light a second unsuccessful attempt to publish “the third proposition of Euclid” with *The Dial*.<sup>64</sup> Both these rejections could be objectively attributed to the artistic differences between the editors and Joyce.

While these rejections were external, the third one may have been volitional on Joyce’s part. Hence, the more speculation for the reasons behind it. The trio of *Tales Told of Shem and Shaun* (1929) was transformed into *Two Tales of Shem and Shaun* (1932). “The Muddest Thick” was omitted from this republication of the fables by Faber and Faber; and its absence

<sup>64</sup> See Crowley 2015. Also, quoted in Van Hulle 2016a (50).

can be as telling as its presence. Considering Joyce’s preoccupation with “Scribbledehobbles” and the ensuing new fragments in 1932-34, Crispi offers that Joyce may have been considering substantially altering the text of “The Triangle”, which made him reluctant to sanction its old version for a third reprint (2001, 154). But how can such an event be registered in an edition to represent a complete genesis of the text? The *JJA* editors, for instance, excluded all four pre-publications from the volumes. The pre-published texts, moreover, are robbed of their designated space in the draft level table in the *JJA*, which points to the editors’ document-centric philosophy despite the seeming vertical approach of the edition (e.g., see Table 3). But such a small inconvenience does not discount the efficacy and critical prevalence of the subdivisional nomenclature of the *JJA* volumes that my digital genetic edition of “Night Lessons” tries to follow and supplement as minimally as possible.

Date	Draft Level	Commentary	Holding Library
Summer 1926	§8.*0	the first, second, third drafts of “The Triangle” in copybook BL 47482a	British Library
	§8.*1		
	§8.*2		
Sep 1926	§8.3	first TS for <i>Tyrocritic</i> at Cornell University (WL collection)	Cornell University
Sep 1926	§8.3+	emendations to TS and instructions to SB in a letter in Buffalo VI.I.30	Buffalo University
Jan 1928	§8.4-5	several sets of galley proofs and their carbon copies for <i>transition 11</i>	British Library
Jan 1928	§8.5+	late corrections in a letter to Elliot Paul (editor of <i>transition</i> )	British Library
Jan-Feb 1928	§8.6	page proofs for <i>transition 11</i>	British Library
Jan 1928	§8.6+	late emendations for page proofs in Buffalo VI.I.31	Buffalo University
Feb 1928	—	publication of “The Triangle” fragment in <i>transition 11</i>	—
Apr-May 1929	§8.7	missing TS for printer of <i>Tales Told of Shem and Shaun</i>	—
	§8.7+	unrevised carbon copy of TS set for <i>Tales Told</i>	Yale University
Apr 1929	§8.8	first set of galley proofs for <i>Tales Told</i>	British Library
15 April 1929	§8.8’	carbon copy of the first set of galley proofs for <i>Tales Told</i> with an introduction by Ogden	Tulsa University
~May 1929	§8.9	second set of galley proofs for <i>Tales Told</i>	Yale University
May 1929	§8.9’	unmarked second set of proofs for <i>Tales Told</i> at Buffalo VI.H.7	Buffalo University
May 1929	§8.10	missing third set of proofs for <i>Tales Told</i>	—
May 1929	§8.11	fourth set of galley proofs for <i>Tales Told</i>	Texas at Austin
May 1929	§8.11+	extradraft; resetting of MS Texas-19r	Texas at Austin
Aug 1929	—	The Black Sun Press publishes “The Muddest Thick”, alongside “The Ondt and Gracehopper” and “The Mookse and the Gripes” in <i>Tales Told of Shem and Shaun</i>	—
1932	—	“The Muddest Thick” excluded from <i>Two Tales of Shem and Shaun</i>	—
~1937	§8.12	revised pages of <i>Tales Told</i>	British Library

1932-1936	§8.12'	Buffalo VI.E.2, revised but not sent to printer copy of <i>Tales Told</i>	Buffalo University
early 1937	§8.13	missing TS for Faber&Faber printers	–
early 1937	§8.13+	copy of the TS with revisions in amanuensis' hand	British Library
Feb 1938	§8. 14	galley proofs for Faber&Faber	British Library
29 Mar 1938	§8.14+	second set of galley proofs for F&F	British Library
23 Sep 1938	§8.15	first set of page proofs	Tulsa University
early Dec 1938	§8.16	second set of page proofs	Tulsa University
early Dec 1938	§8.16+	holograph note to the printers, in Paul Léon's hand, attached to p. 282, Tulsa-II-S	Tulsa University

Table 3. Genesis of “The Triangle” (II.2§8).

Another point of interest is when either lexemes or leitmotifs—often both—are shared between different chapters or segments. Experts draw attention to the overlap between chapters I.6, II.1, II.2, III.1 and III.4 with their complex thematic and intertextual correlations.<sup>65</sup> Comparing the use of notebook fragments aids chronological inquiry in the absence of other temporal markers. The notebook usage, as well as the physical attributes and condition of manuscript paper help to confirm the genetic concurrence of the vignettes to a reasonable degree. For example, Buffalo notebooks VI.B.14, B.15, B.33, B.03, and VI.X.4 were used in the drafting and revision of both “Children’s Games” and “Night Studies”, serving as an *exogenetic* proof of the entwinement of these episodes. Manuscripts of drafts §8.7, 8.8, 8.9, 8.10, and 8.11 (see Table 2) illustrate a different scenario, when a textual fragment temporarily evolves as an integral part of a bigger narrative, external to “Night Lessons”. These typescripts and galleys of “The Triangle”, prepared for publication in *Tales Told of Shem and Shaun*, along “The Ondt and the Gracehopper” (Chapter I.6) and “The Mookse and the Gripes” (Chapter III.1), perturb the defined vertical strata of the edition.

The revision campaigns, while “The Triangle” was being considered a part of an independent entity from *Finnegans Wake*—namely, *Tales Told*—introduce several prominent textual alterations that carry the same semantic weight as the two neighbouring textual fragments. Some experts have remarked on the persistence of Lewis-inspired references in all three narratives, though, admittedly, “The Triangle” carries the least amount of intertextual burden.<sup>66</sup> The typescripts and galley proofs of “The Muddest Thick” for *Tales Told* have a

<sup>65</sup> Cf. Rose 1995, 120; Crispi 2001, 113-116; Crispi 2007, 226; Slote 2007; Ferrer 2007; Sartor 2018.

<sup>66</sup> Cf. Crispi 2001, 90-91; Van Hulle 2004b, 96-102; Van Hulle 2016a, 151; Gareth Mills 2019; Van Hulle 2021. Crispi notes that “The Muddest Thick” does not enjoy the same level of *Lewiscentrism* as the two fables (2001, 90). The main ideas and structure of the piece were already in place by the summer of 1926, and changed very little in comparison to the rest of the chapter. But Van Hulle still

symbiotic relationship with the same level drafts of “The Ondt and the Gracehopper” and “The Mookse and the Gripes,” organically constituting a unique material artefact. Despite this connection, the drafts of *Tales Told* in the *JJA* are split into their respective volumes (vols. 47, 52, 57) to force the simulacrum of a diegetic order at a point in time when there was none. Following the organic flow of the writing process in this case involves neither chronological (vertical) nor horizontal paths, but rather a web of intertextual relations that transcends both. For example, Genevieve Sartor notes how traditional formats of the text of *Finnegans Wake* conceal Lucia Joyce’s artistic contributions to the pre-published volumes (2018, 28). Lucia’s illuminated letters—*lettrines*—were not the only way Joyce’s daughter affected the compositional development of the book; however, cross-referencing biographical facts and drafts with her artwork in prepublication editions provides a tangible proof of Lucia’s involvement with the text (see Figure 18). Taking it a step further, it should be said that seeing *all* physical aspects of a manuscript page may be beneficial in the long run (Gabler 2016, 65-76).

I faced a similar dilemma when editing the first drafts. When in the British Museum Library I was struck by the differences in format, papers, watermarks, notebooks, and even writing materials used. Believing them to be important, I made a careful record that remains among my papers. It could not be included in the already complex and expensive edition. Doubtless, had it been included, it would have caused further controversy, but I still regret its absence since it too could be of bibliographic and even genetic interest, perhaps answering questions and settling disputes. To my knowledge, no one has pursued this avenue in the interim. (Hayman 2002, n3).

A look at the materiality of manuscripts supplemented by biographical evidence illuminates how Joyce used everything in his environment for artistic inspiration. In other words, “the immediate circumstances in which Joyce was working [...] played a considerable role in the workings of the extended mind that shaped ‘Work in Progress’” (Van Hulle 2016a, 41). Therefore, it may be foolish to ignore the immediate context of the development of a draft by artificial segregation. It should be noted that this is not a promotion for the archival approach where material manifestation of a manuscript takes precedence over its content or over the writing process. For example, copybook BL 47482a holds 65 pages of Book III material that share space with the early drafts of “The Triangle” fragment starting on 67r folio.

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notices that the brotherly antagonism is not as pronounced in the early drafts as in the later version and the addition of footnotes and marginalia further emphasises the opposition of viewpoints as well as presenting them as being interchangeable (2016a, 153).



S WE THERE **Unde et ubi**  
are where are we  
are we there from  
tomtittot to tee-  
tootomtotalitarian.

Tea tea too oo.

*with his broad  
and hairy face,  
to Ireland a  
disgrace.*

Whom will comes over. Who to caps  
ever. And howelse do we hook our hike to **Sie**  
find that pint of porter place? Am shot, says  
the bigguard.<sup>1</sup>

<sup>1</sup> Rawmeash, quoshe with her girlic teangue. If old Herod was to go for me like he does Snuffler I'd do nine months for his beaver beard.



THIS BOOK  
COMPRISES THE  
OPENING AND  
CLOSING PAGES  
OF PART II: SEC=  
TION II: OF "WORK  
IN PROGRESS." THE  
ILLUMINATED  
CAPITAL LETTER  
AT THE BEGINNING  
IS THE WORK OF  
LUCIA JOYCE  
THE AUTHOR'S  
DAUGHTER

*Figure 18. Pages from Storiella As She Is Syung, a deluxe edition by the Corvinus Press (London, Oct 1937).*



Blank page 66 serves as a borderline between the two drafts. Whereas a case could be made for a documentary representation of the whole copybook—which, indeed, could be beneficial in some scenarios—the contiguity of these drafts does not carry the same weight as of the previously discussed sections of *Tales Told*. The immediate vicinity of a draft is relevant for study as long as it is involved in the compositional process of the relevant textual unit.

<b>Draft Level</b>	<b>Date</b>	<b>Commentary</b>	<b>Holding Library</b>
§4.*0	~1932	first draft of “Scribbledehobbles” in pencil	British Library
§4.*1	1932	fair copy; ink	British Library
4.2	1932	first TS; added new material in pencil	British Library
§4.*3/ 4.*3+	1932	another fair copy in ink with redrafts of MSS BL 47478-266r and 267r	British Library
§4.4	~1933	second TS	British Library
§4.5	summer 1933	third TS; carbon; reused for §5	British Library
§4.5’	summer 1933	another layer of the third TS; some textual material reused for §7.1 and §5.0	British Library
§5.0/ 5.0+/ 5.0’	~Nov 1937	first draft, incorporating elements from §4.5’ and extradraft material	British Library, Zurich Foundation
§5.1	Dec 1937	TS (carbon)	Zurich Foundation
5.1+	Nov-Dec 1937	autograph MSS of footnotes and marginalia for the TS	British Library
§6.*0/ 6.0+	summer 1933	first draft in black ink with blue and orange crayon revisions with some extradraft material	British Library
§6.1	summer 1933	missing second draft	–
§6.2	fall 1933	first TS; maybe typed by JJ himself	British Library
§6.3		second TS; prepared (if not together at least) along §1.4/2.2/3.4/9.3; abandoned after this, to be reincorporated into II.2 in 1937	British Library
§7.*0	1933	first draft; ink; extradraft material from §5.0+	British Library
§7.1	1933	missing second draft; verbal revision (?)	–
§7.2	1934	first TS	British Library
§7.2+/ §7.2+	1933	extradraft materials; Paul Léon’s transcription the Edgar Quinet’s quote in a letter of 6 Jul 1933.	British Library, University of Yale, Zurich Foundation
§1.*0	~1933-1934	first draft of §1 in the form of a list of places from several issues of Thom’s Directory	British Library
§1.1		Missing second draft of §1	–
§1.2		first typescript of §1	British Library
§1.3		a missing fourth draft; may represent revisions in dictation	–

§2.*0	~1933-1934	missing first draft of §2	–
2.*0+		extradraft material for §2	
§2.1		first typescript of §2	British Library

§3.0	Summer 1933	first draft; ink; as a revision on MS BL 47478-286r (§4.5)	British Library
§3.*1		second draft	British Library
§3.1+		missing late additions; perhaps in dictation	–
§3.2 / §3.2+		first typescript and extradraft material, partially missing, perhaps in dictation	British Library
§3.2++	1934	extradraft material shared with §7.1+; MSS BL 47478-*120r, *67r	British Library
§3.3	1934	second typescript	British Library
§3B.*3/*4	late 1934	first draft and second draft of subsection	British Library
§3BC.*5 / §3BC.*5+ / 9.Σ6+		fair copy of subsection and extradraft material	British Library
§3BC.6		missing first TS of subsection	–

§9.*0	1933	first draft in pencil	British Library
§9.1		missing second draft; perhaps verbal revision in dictation(?)	–
§9.2		first TS	British Library

### Integrated sections §1,2,3,9 as a *Storiella* narrative

1934	§1.4/2.2/3.4/6.3/9.3	TSS prepared together. section §6 left aside after this.	British Library
summer-fall 1934	§1.4+/ 2.2+/ 3.4+/ 9.3+	extradraft material; later additions to the revised TS, mostly intended as a marginalia to <i>Storiella</i> for <i>transition 23</i>	British Library
fall 1934	§1.*5/ 2.*3/ 3A.*5/ 9.*4	autograph fair copy in ink with a titular page “Opening and Closing Pages of Part II: Section ii: Fragment of Work in Progress”. Signed: James Joyce, Hotel Elite Zurich. In preparation for <i>transition 23</i> .	British Library
late 1934	§1.*5+/ 2.*3+/ 3A.*5+/ 9.*4+/ 1.*5++	extradraft material; late additions to the revised fair copy	British Library
late 1934-early 1935	§1.6/ 2.4/ 3A.6/ 9.5	revised TS of <i>Storiella</i> for <i>transition 23</i> , sent to HSW from Paris on 29 Mar 1935	British Library
early 1935	§1.6+/ 2.4+ §1.6+’/ 2.4+’ §2.4‡/ 3A.6+/ 9.5+ §1.6‡/ 2.4‡/ 3A.6‡	extradraft material; late additions to the revised TS and unrevised scribal copies, some pages are missing	British Library
Apr-Jun 1935	§1.Σ7/ 2.Σ5/ 3.Σ7/ 9.Σ6	missing TS of <i>Storiella</i> for <i>transition 23</i>	–

	§1.8/ 2.6/ 3.8/ 9.7	missing proofs of <i>Storiella</i> for <i>transition 23</i>	–
6 Jul 1935	–	publication of “Opening and Closing Pages of Part II: Section ii: Fragment of Work in Progress” in <i>transition 23</i>	–
Jul 1935	§1.Σ9/ 2.Σ7/ 3.Σ9/ 9.Σ8	off-print marked copy of <i>transition 23</i>	Zurich Foundation
~summer 1937 (1936?)	§1.10/ 2.8/ 3.10/ 9.9	missing proofs for <i>Storiella As She Is Syung</i> (London, Oct 1937)	–
Sep-Oct 1937 (1936?)	§1.11/ 2.9/ 3.11/ 9.10	unrevised page proofs for <i>Storiella</i> at Buffalo VI.H.8 with some missing pages in §1.11/ 2.9	University at Buffalo
28 Feb 1937	–	publication of <i>Storiella As She Is Syung</i> , a deluxe edition by the Corvinus Press (London, Oct 1937)	–
late 1937	§1.12/ 2.10/ 3.12/ 9.11	missing marked copy of <i>Storiella</i> for Faber&Faber printers	–
Feb-29 Mar 1938	§1.13/ 2.11/ 3.13/ 9.12 §1.13+/ 2.11+/ 3.13+/ 9.12+	first and second set of galley proofs for <i>FW</i>	British Library
23 Sep 1938	§1.14/ 2.12/ 3.14/ 9.13 §1.14’/ 2.12’/ 3.14’/ 9.13’	first set of page proofs for 1939 Faber&Faber <i>FW</i> ; revisions in green & black ink; MSS divided between BL and University of Tulsa; proofs have signatures R,S,T,U.	British Library University of Tulsa
20 Nov-9 Dec 1938	§1.15/ 2.13/ 3.15/ 9.14	second set of page proofs; revisions in red & black ink	University of Tulsa
14 Jan 1939	§9.15	partial third set of page proofs; “RUSH” in blue crayon	University of Tulsa

#### Late integrated drafts of sections §5,6,7

~1937	§5.2/ 6.4/ 7.3	missing TS for <i>FW</i> printer	–
Dec 1937	§6.4/ 7.3	partial TS for <i>FW</i> printers, possibly another layer is missing	Zurich Foundation
Feb 1938	§5.3/ 6.5/ 7.4	first set of galley proofs for <i>FW</i>	British Library
29 Mar 1938	§5.3+/ 6.5+/ 7.4+	second set of galley proofs for <i>FW</i>	British Library
23 Sep 1938	§5.4/ 6.6/ 7.5	first set of page proofs with signature S; revisions in green and black ink	University of Tulsa
early Dec 1938	§5.5/ 6.7/ 7.6	2 <sup>nd</sup> set of page proofs; red and black ink	University of Tulsa

Table 4. Dated drafts of sections 1,2,3,5,6,7,9 of *FW II.2*.

#### II.4. Bibliography of manuscript sources of “Night Studies”<sup>67</sup>

The following listing tries to account for all “Night Studies” drafts available to public at the time of writing. Scholars emphasize that the possibility of new manuscript discoveries should

<sup>67</sup> It must be acknowledged that the document descriptions are largely drawn from the holding library catalogues, archivists’ journal reports, and personal correspondence with the librarians, as I was unable to consult the original sources at the time of writing (with a small exception of the twenty drafts of “The Letter” fragment). For a detailed manuscript description and provenance of “The Letter” manuscripts see Appendix 4.

not be ruled out entirely, even though they are cognisant of the fact that big surprises are unlikely to occur at this stage of Joyce scholarship. Having said that, there are still a few gaps in the draft tables with relatively small batches of missing drafts that may resurface in the future. Alternatively, some of the known sources, are in private hands making them equally inaccessible for study. Groden, for example, lists a group of marked *transition* pages for printers of *Tales Told* as unavailable at the time of publication (1980, 104).

There have been a few attempts at a complete census of Joyce manuscripts, the most comprehensive—but sadly outdated—of which is Groden’s 1980 *Index* accompanying the *JJA* edition. To date, there have been many calls for the update of the whole collection, and an entire special issue of *GJS* dedicated to this topic (2002). Crispi goes a step further to warn that any moment a new discovery could overwrite the existing record, which is why creation of digital databases comes into play so often in this context (2002). The JJDA online edition transcribes all of the material with a gradual introduction of community-sourced revisions/updates and a promise of digital images of manuscripts in the near future.

Considering the scale of the project, it promises to be a work in progress for quite some time. See Appendix 5 for a complete list of all known manuscripts with code numbers, draft level, the *Wake* page-line alignment, and an approximate date of base-level composition.

Blank manuscript pages, carbon copies (unmarked duplicates) and post-production errata (*après-text*) are not recorded in the list. A missing draft is represented as one index in the table even if the actual material may span over several folios. Manuscript codes correspond to the latest holding library indices. For ease of referencing, all previously uncatalogued manuscript codes retain their holding library nomenclature, with a new addition of page numbers. For example, according to the NLI website, a partial typescript of drafts §6.4/ 7.3 for the *FW* printers held at the Zurich James Joyce Foundation has a call number “JBZJF/W/1/07” and consists of five manuscript pages. Hence, the resulting coding for its first page would be “Zurich 1/07-1” with consecutive change of the last number. For a more detailed list of draft stages within the genesis of the entire chapter, see Appendix 3.

#### **II.4.1. British Library, Western Manuscripts Collection**

The collection, titled “*Finnegans Wake* by James Augustine Aloysius Joyce: drafts, mostly autograph, corrected typescript and proofs; 1923-1939”, holds documents presented to the British Library by Miss Harriet Shaw Weaver and by the beneficiaries of her will (47489 B). Also included are corrected printed texts of publications of instalments of the novel issued before the Faber and Faber version of 1939. There are several notes by Weaver and a few

letters in the collection. It also comprises other manuscripts by or about Joyce: Add. MSS. 45292, ff. 329, 330, 49975, 50850 C, 57345-57365. The collection is generally arranged by episodes, identified by reference to book, chapter and page numbers in the printed work and the succession of drafts within these divisions is mostly accurate. Documents Add. MSS. 47471 A, B, and 47482 A, B hold Buffalo notebook material. A few of these manuscripts appeared in Hayman's *A First-Draft Version* (1963, draft catalogue: 286-330) with transcriptions of a large chunk. As previously discussed, most of the documents have been reproduced in the *JJA* edition ( Groden et al. 1978) in b/w facsimiles, that introduced considerable adjustments to the former arrangement of the text (Groden 1980, 73-75, 107-130).

#### **II.4.2. The Poetry Collection, the State University of New York at Buffalo<sup>68</sup>**

The arrangement of the manuscripts in this repository is based on the scholarly work of Spielberg and Crispi. Most of the manuscript material was first arranged and described in Spielberg's *Catalogue* (1962) (Groden 1980, 75-88). Crispi has updated and supplemented this source based upon additions to the collection (Crispi 1999, 2002). Over the years, the Joyce collection has been assembled via several big or small instalments with the generous support of Philip J. Wickser family (from Nora Joyce, 1950), Constance and Walter Stafford (from Sylvia Beach, 1959), B. W. Huebsch donation (1951, 1959), the Staffords et al. (from Sylvia Beach, 1962), Maria Jolas (1968) and others (Basinski 2016 [2009], 12).

The following descriptive inventory refers only to the "Night Studies" material of the archive. The nomenclature has been recently updated by Crispi and square brackets indicate the old code numbers. (1) VI.H.8 [VI.G.4]: "Work in Progress"/*Finnegans Wake* page proofs: unrevised partial and duplicate copy of the page proofs of *Storiella as She is Syung* (1936). The manuscript consists of forty pages, of which thirty one are printed and nine are blank. (2) VI.G.4: "Work in Progress" galley proofs: partial copy of the second setting for *transition 11* (1928). The manuscript is a quarto sheet of pulp paper. It was printed only on one side but consists of five pages of printed text: there are two 14 cm. text blocks on the left-hand side of the sheet and three on the right. The latter consists of two 14 cm. text blocks plus a 4 cm. text block printed beneath them. The upper and lower margins of this side of the sheet were diminished to accommodate the extra text block; this could have been done to avoid printing the last page on another sheet (see BL 47478-28 and 35 that are duplicate copies of this

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<sup>68</sup> <https://web.archive.org/web/20210317150746/https://library.buffalo.edu/jamesjoyce/catalog/>

second setting of proofs). The pages contain corrections and revisions in Joyce's hand in black ink. The manuscript was cleaned, de-acidified, and encapsulated in May 1988 and backing tape was placed along the centre folds. There is a 1.0 x 1.0 cm. tear in the centre of the manuscript.

#### **II.4.3. Cornell University Library, the Wyndham Lewis Collection<sup>69</sup>**

The core of the collection (collection number: 4612) was purchased in 1959 with funds provided by William G. Mennen with more material purchased from Lewis's widow in 1975. The library collection index can be found in Groden 1980, 89-92. Box 52 Folder 7 holds a copy of fragmented typescript of *Finnegans Wake* (n.d., 11 leaves). Joyce's signature was forged on the carbon copy by Sylvia Beach:

I am very happy to have a copy [of the typescript] for myself. You forgot to sign [Lewis's copy] so I forged as you requested, and centuries from now the professors will be wrangling about your different signatures. (to JJ: 28 Sep 1926, Frehner and Zeller 2021, 89)

#### **II.4.4. University of Texas at Austin, the Harry Ransom Centre**

Most of the collection was acquired in the form of purchases and gifts between 1965-1997. "James Joyce Collection 1899-1968" comprises eleven document boxes (4.58 linear feet), five galley folders, seven oversize flat files. Part of the collection comprises original Joyce material, but most of the collection is material about Joyce, including research and criticism. In the collection also are page proofs for *Finnegans Wake*, including "Continuation of a Work in Progress," and "Tales Told of Shem and Shaun," and holograph drafts for Pomes Penyeach (1927), as well as other poems. Box 1 Folder 8 holds page proofs of *Tales Told of Shem and Shaun* with Joyce's corrections and revisions. "Continuation of a Work in Progress," page proofs span across eighteen folios; another batch of page proofs of II.2 fragments with corrections and markings in eight folios are contained in Box 1 Folder 2. The library collection index: Groden 1980, 97.

#### **II.4.5. University of Tulsa, the McFarlin Library<sup>70</sup>**

"Paul and Lucie Léon collection of James Joyce, 1920-1971" (Identifier: 1984-005). The repository covers two linear feet in length holding three boxes and one oversize box. 1500 folios of unpublished *Finnegans Wake* page proofs purchased by Thomas Staley in 1984

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<https://web.archive.org/web/20210317234102/https://rnc.library.cornell.edu/EAD/htmldocs/RMM04612.html>

comprise the core of the collection (Henkes and Bindervoet 2003). For a preliminary chronological arrangement of the *Wake* proofs see Henkes and Bindervoet 2003. Groden's index limits the collection to a single item: a typescript of "Sing a Song of Shillings" (1980, 97).

Van Hulle also mentions a set of unpublished page proofs for *Tales Told* (dated 15 April 1929) held at McFarlin Library's "Little Magazines and Fine Arts Presses" collection (2016a, 22-44). These proofs were purchased from Lew David Feldman's House of El Dieff, Inc. in 1973, and acquired by McFarlin Library at an auction from Christie's on May 20<sup>th</sup>, 1988 (catalogue 72, item 247). Forty-four leaves of galley proofs of all three fragments published by The Black Sun Press (but not the preface): "The Mookse and Gripes," "The Muddest Thick" and "The Ondt and the Gracehoper," consisting of 23 large and 21 smaller sheets. There are also 4 ruled sheets that appear to be notes for C.K. Ogden's Preface. Wrapped around the smaller sheets, is 1 more large, folded leaf on which someone wrote: "Proof sheets of Fragments | from James Joyce | Work in Progress | Black Sun Press | 2 rue Cardinale | Paris | 15 April 1929." "The Muddest Thick" is paginated 22-44, on the larger sheets, with the remaining untitled fragment, are thinner square octavo wove, slick paper, which measure 26.8 x 20 cm. and are trimmed on all sides.

The proofs of "The Muddest Thick that was Ever Heard Dump" are duplicate copies of the first setting of the text for *Tales Told*, probably also printed in April 1929. The title is absent from this manuscript, just as it is on MS BL 47483-43. There are numerous corrections, revisions and additions on all pages, not in Joyce's hand, in pencil and black ink. Most of the overlay on this copy of the first set also appears on the other copy of that set (BL 47478-43, -65), along with further overlay not on Tulsa's copy. This was not the printers' copy for the second setting of the text. None of these manuscripts are reproduced in the *JJA*.

#### **II.4.6. Zurich James Joyce Foundation, Hans E. Jahnke Bequest<sup>71</sup>**

The collection has been bequeathed to the Foundation in 2004 by the Hans E. Jahnke family (Frehner and Zeller 2004/2006, 19). Since circa 2014, the materials have been digitally disseminated via a web database of the National Library of Ireland. One set of sheets consists

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<sup>70</sup> <https://web.archive.org/web/20210928230032/https://utulsa.as.atlas-sys.com/repositories/2/resources/502>

<sup>71</sup>

<https://web.archive.org/web/20210925011853/http://catalogue.nli.ie/Collection/vtls000574886/CollectionList?ui=standard>

of material on the “Night Studies”. 1). JBZJF/W/1/04: Off-print from *transition* 23: opening and closing pages of the chapter, twenty two folios with a single addition in Joyce’s hand (July 1935). Call number of the original: “Wake II.2 unde et ubi\_transition\_1”. 2). ZBZJF/W/1/05: A carbon typescript of II.2 (circa 1933-4). eight sheets. Call number of the original: “Wake II.2 And as these things\_2”. 3). JBZJF/W/1/06: A carbon typescript of II.2, one sheet. Call number of the original: “Wake II.2 Intermission\_3”. 4). JBZJF/W/1/07: Five sheets, call number of the original: Wake II.2 A halt for hearsake\_4. 5). JBZJF/W/1/08: “Margaritomancy”, (circa 1934). One sheet has footnotes and marginal commentary for *FW* 275-81, as well as some unused material. Call number of the original: “Wake II.2 Margaritomancy\_5”. 6). JBZJF/W/1/09: A carbon copy of a typescript, covering sections §5 to §7 contain some additions in Joyce’s hand. Manuscript note for Edgar Quinet, circa 1934, one sheet. Call number of the original: “Wake II.2 Edgar Quinet\_6”.

#### **II.4.7. Yale University, the Beinecke Rare Book and Manuscript Library<sup>72</sup>**

The Joyce collection was acquired by Yale in 1951 (Identifier: GEN MSS 112). It is formed by John J. Slocum and consists of letters to, by and about Joyce, manuscripts of his writings, clippings, photographs, printed books and pamphlets. Several donors made subsequent additions to the repository in later years. *A Bibliography of James Joyce* by Slocum and Cahoon (1953) has a detailed description of the collection. Groden also lists its contents in *The Index* (1980, 98-103). The following items in the archive relate to the genesis of II.2. A setting typescript of “The Muddest Thick” (b. 5, f. 122) has eight pages numbered 8b, 11, 11b, 14 to 26. A second set of page proofs of “The Muddest Thick” (b. 5, f. 123) paged 25-48, and two folios of the Edgar Quinet quotation on *FW* 281 (b. 6, f. 142).

#### **II.5. Hermeneutics of the *Wake* code on the Web**

In the 1990s and early 2000s, amid hypertext excitement, many drew attention to the polymorphous nature of Joyce’s art in the light of a new theory. It is no secret that *Finnegans Wake* is overloaded with cultural, historical, linguistic, biographic, and even genetic references often shrouded in multiple layers of revision. From this perspective, the text embodies an implicit hypertext; and, not surprisingly, Joyce has been commented upon by many as a “prescient practitioner of hypertext” (Pressman 2014, 207n70). Starting with the Zurich James Joyce Foundation’s first computer-based presentation of a *Wake* passage (*FW*

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<https://web.archive.org/web/20210318165111/https://archives.yale.edu/repositories/11/resources/559>



6.13-28) *HyperWake* (1990), ending with miscellaneous advertisements for bringing out the “hypertext” in Joyce’s canon in *Hypermedia Joyce Studies*,<sup>73</sup> Joyce was repeatedly lauded as the “Patron Saint of Interactivity” (Lillington 1998).<sup>74</sup>

The theoretical consideration of hypertextual nature of Joyce’s text has been mapped along the already established extremes of textual studies, the main question being whether it is advisable at all to render the implicit “hyper” nature of the text explicit. Paradoxically, both the detractors and promoters of hypertext have taken recourse to Derrida’s reading of Joyce to substantiate their opposing views.

In “Two Words for Joyce” (1982), Derrida equates Joyce’s text to a “hypermnesiac machine,” “the 1000th-generation computer, [...] compared with which the current technology of our computers and our micro-computerized archives and our translating machines remains a bricolage, a prehistoric child’s toy” (Mitchell and Slote 2013, 25). This metaphor has partially lost its figurative potency due to technological progress. So much so that Mark Nunes claims that modern computers have the potential to match Derrida’s vision. But this “cybernetic device” is doomed to fail because it faces the impossible task of “treating an indeterminate, open system as though it were a determinate system of data” (Nunes 2004, 52). With this conclusion, Nunes implicitly projects his digital bias onto Derrida’s model by regarding the metaphor quite literally, whereas Derrida’s *Wake* is a “software” in and of itself without the need of an auxiliary medium to validate its existence. This also incorporates everything coming not only before but also after it, including any possible acts of exegesis and criticism. In Derrida’s treatment of Joyce, the relationship between the referent and signifier “can appear to be more capacious than what it allows to be read” (Mitchell and Slote 2013, 28). In other words,

Each writing [...] a detached fragment of a program and a more powerful program than the other, a part derived from but already bigger than the whole of which it is *a part*, from which it is *apart* [*dont elle est partie*]. (Mitchell and Slote 2013, 26, original emphases).

In this sense, translation, explication, digitalisation, or any form of appropriation is already a pre-programmed part of the *Wake* machine. Critical literature largely agrees that “*Finnegans Wake* overreaches itself, grasps at what seems external to itself” and that by design the *Wake*

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<sup>73</sup> An online journal established by Rob Callahan in 1994. The editorship has passed through Louis Armand to David Vichnar.

<sup>74</sup> See also Graham 2019.

“rejects no intertextual offer” (Conley 2003, 81). However, conceding such qualities to any literary work or its interpretation would constitute at some level an admission of failure or error into the discourse (81). So, discussions of the hypertextual *Wake* mostly highlight the facile intertextuality of the work without elaborating on the nature of this effect, opting to concentrate on quantity over quality. The attention shift to the *Wake* text as a “lexical and literary centrifuge” changes the tone of the hypertext argument compelling to conclude that, at its extreme end, hypertextual “solicitation” could “stabilize, cite, and annotate the text to death” (Marino 2007, 476). Furthermore, unlimited semiosis can lead to derangement of the studied text when paraphrased (Conley 2003, 86). Similar to any other work of literature, it is necessary to observe boundaries when “pressing philological hermeneutics into *Finnegans Wake*” (Slote 1996). Unfortunately, this is still not the case with most available online—and some printed—exegesis of the work. These resources often fall to the gravitational pull of the *Wake* with its unusual referentiality and encyclopaedic sweep, striving to imitate the subject matter of their study in the hopes of creating the most propitious environment for its study. Marguerite Barry reports that, ironically, it was the copyright constrictions imposed by the overzealous Joyce Estate that had become a serious barrier for any attempts to translate Joyce’s oeuvre into hyperlinked online texts, rather than any aesthetic or technological considerations. This prompted the Irish Government to enact emergency legislation in 2004 to allow an exhibition, that included interactive *Ulysses* displays, at the National Library of Ireland in celebration of the centenary of Bloomsday. According to Barry, the Copyright and Related Rights (Amendment) Act of 2004 covers “displaying” certain works, but is not specific about hyperlinking or interacting with them. Still, the exhibition concluded without any litigation (2012, 169).

Another digital enterprise that received less success was Groden’s hypertext edition of *Ulysses*. In June of 1996, Groden was “one of eight people chosen to create a multi-media project” co-sponsored by NYU’s Interactive Telecommunications Program and the Voyager Company to create a multi-media archival production of *Ulysses* (Lucero 2012, 135-7). The aim was to allow readers of all levels to read and understand the work by making available references, definitions, and audio-visual cues for each chapter. However, the editors of “Digital Ulysses” were unable to reach an agreement with the Estate for permission to use the texts of Joyce’s works in the project, and as a result the project was suspended indefinitely (137).

In the meantime, the University of Antwerp’s Manuscript Genetics Centre has taken a more narrow approach experimenting with the TEI-conformant XML transcription and

visualisation of Joyce's "Guiltless Copybook" (MS BL47471b) since as early as 2001 (Slote 2002, n11). The same period saw more calls for editorial projects, especially involving the *Wake* manuscripts, realised through hypertext/digital (see, e.g., Ferrer 1999; Slote 2000). Slote also mentions Bill Cadbury and Nathan Tenny's "scintillating" demonstration of the possibilities of a hypertextual representation of the *Wake*'s genesis at the conference *Genetic Networks* in Antwerp in 1998 (Slote 2001, n3). In 2006, Neyt discusses the electronic processing and representation of a transcription of the "Guiltless Copybook" notebook, indicating that the project has been developing in the absence of a dissemination point due to copyright restrictions (111n9). Unlike most of the early digital scholarship, this project seems to be uncharacteristically resilient, emerging once again in Van Hulle's discussion of *The James Joyce Library* (2016a). Theoretically, this is a good sign for the TEI Consortium as the TEI model seems to withstand the test of time unlike its predecessors or contemporaries.

Regarding textual hermeneutics in Joyce's works, there are several considerations that are almost a second nature to a Joycean, but they still need to be conceptually remediated in the hopes of finding a hermeneutic rapprochement in the digital environment. At present, digital text, as an artefact of modern textual scholarship, has rather limited capabilities (van Zundert 2016, 899). Setting aside various *Finnegans Wake* editions, "soundbites" for and against restoration,<sup>75</sup> there is a fairly straightforward question of the status quo of the text. What exactly the digital captures and what is left unaccounted for in translations, annotations, manuscripts, and sources?

The digital is a default mode to represent and navigate the overabundance of texts and manuscripts. But, at present, none of the available digital publications of *Finnegans Wake* are suited for any comprehensive research, unless the research is, perhaps, on public engagement with the text (reception studies). The window-dressing approach of the present sources is unstable, unverifiable, lacks version control, systematic citation, justified design, and clearly articulated editorial programme.<sup>76</sup> Web scraping and web crawling software has provided a

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<sup>75</sup> The soundbites for and against restoration are discussed in greater detail in section I.8.

<sup>76</sup> Relatively bigger projects that have stood the test of time but still share some or all of the criticism, include Raphael Slepon's "Finnegans Wake Extensible Elucidation Treasury" (Slepon 2006): <https://web.archive.org/web/20210209041429/http://www.fweet.org/>; Tim Szeliga and Donald Theall's Wiki-based study guide to the *Wake*: <https://web.archive.org/web/20210209044354/http://www.finnegansweb.com/>; Eric Rosenbloom's informational blog (<https://web.archive.org/web/20201125225250/http://www.rosenlake.net/fw/>); Bruce Stewart's bibliographical database "Ricorso" (<https://web.archive.org/web/20210209052623/http://www.ricorso.net/rx/index.htm>); database of glosses of the Faber and Faber 1939 *Finnegans Wake*

temporary solution to several problems, like text querying, or reference hunting. But exploiting tools to automatically scan and download a web server in its entirety is hard to call a practical solution since this usually generates a huge amount of corrupted or “dirty” data, i.e. the desired information plus any functional and/or descriptive code around it. Web scraping practices are detrimental for web servers at best and illegal in worst case scenarios. The Trent University’s outdated and no longer available webpage, for instance, used to share the *Wake* text in an earnest attempt to discourage scraping. As a result, up until recently, this was the only source of a “vanilla” version of *Finnegans Wake* online.<sup>77</sup> It hosted a corrupted Faber and Faber 1975 edition reproduced by Tim Szeliga and Donald Theall.<sup>78</sup>

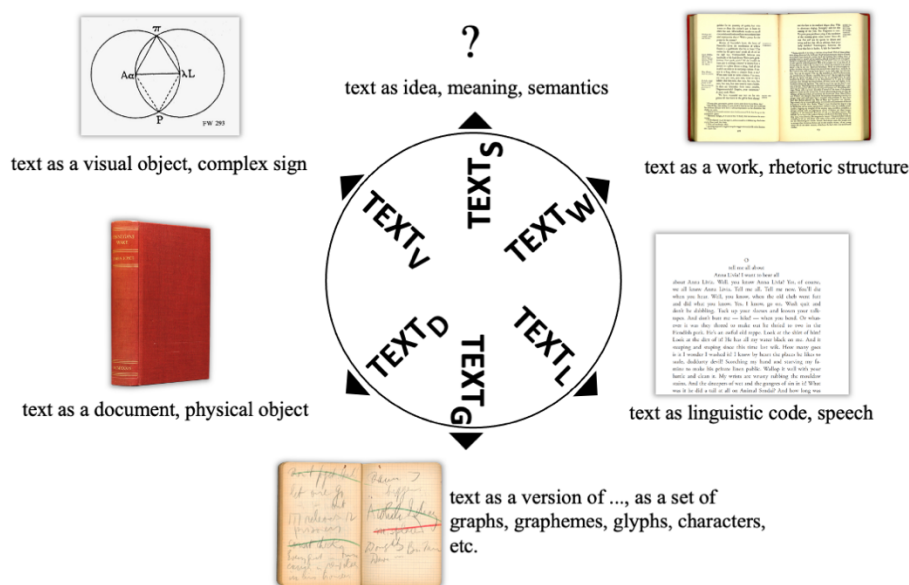


Figure 19. A variation of *The Textwheel* (Patrick Sahle, *Digitale Editionsformen*, 2013).

Recently, a postgraduate team of researchers at the Columbia University NY have adopted this text as a basis for their own work on a semantically annotated version of the *Wake* (Reeve and Gabler 2019, 163-169). The Columbia team boasts a similar work on Joyce’s *A Portrait* (at a more advanced stage), which includes marking-down languages, literary allusions, songs

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(<https://web.archive.org/web/20210123231158/https://finwake.com/>), Ian Gunn’s *JoyceTools* and *JoyceTexts* (<https://web.archive.org/web/20210209054239/http://www.riverrun.org.uk/joycetools> and <https://web.archive.org/web/20210209054051/http://www.riverrun.org.uk/jj.html>).

<sup>77</sup> In information technology, “vanilla” stands for default. The unfeatured, unformatted version of a product is sometimes referred to as the vanilla version (*vanilla, adj.*, the *New Hacker’s Dictionary*, ed. Eric S. Raymond; third edition, 1996).

<sup>78</sup> The website is no longer available live, but the last archived version can be accessed through the Wayback Machine at <http://web.archive.org/web/20200107202642/http://www.trentu.ca/faculty/jjoyce/>.

and prayers, locations, personal names, compound words. In their introduction, the editors refer to semantic markup as a way to describe literary features (2019, 164). By proxy, it is a powerful way to describe or mark-down virtually any textual feature. This idea is well expressed by Patrick Sahle’s famous pluralistic text chart (see Figure 19, here adopted to the *Wake*).

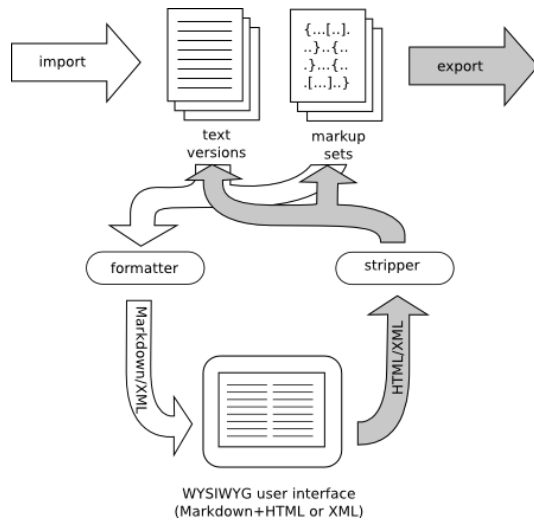


Figure 20. Schmidt’s flow-chart of stand-off editor for digital scholarly editing.

The eXtensible Markup Language (XML) has a potential to cover almost all aspects of text and the consortium of Text Encoding Initiative recognises XML as the only recommended standard of a text mark-up. Its influence is so far-reaching that the last comprehensive critical survey of digital scholarly editing (by Elena Pierazzo (2015)) is entirely devoted to TEI XML-oriented research. Its most powerful feature is the abidance to the FAIR principles: XML could easily be validated, which allows various manipulations for analysis, transformation, publication, and extensive annotation of data.

XML database is queryable which is important in an analysis pipeline. For example, Desmond Schmidt’s flow-chart of stand-off editor for digital scholarly editing is one of the simplest demonstration of the XML functionality (Figure 20). Despite all advantages, there is much to be desired on the interpretative side of XML technology. Aggregating words based solely on their form usually blinds these methods to more subtle semantic relations (such as homonymy, metaphors, anaphors, portmanteau words, puns, etc.), relations between manuscripts and sources, and many more. Unfortunately, up to date, any conceivable model of TEI XML has been proven to hit the limits of its architecture. Its logic constraints impede customization or any meaningful engagement with information, where information is data in context. For example, saying that “fortuitous friction” was replaced by “fiction” in the missing fair copy is considered data, but to state that “friction” was edited out in Joyce’s hand from the missing fair copy is information. To say that modern technology is information-deft would be an understatement. Any manuscript manipulation tools for witness collation, critical apparatus, visualization, analysis, and even publication have limited capabilities.

Although the move toward more open, comprehensive, and accountable research is gaining momentum in the digital humanities, accumulation of analysable data still substitutes

comprehension, as exemplified by the mentioned Columbia University project. Most advanced machine learning practices at present can rely heavily on the help of near-matching, anagrammatic algorithms, and audio-visual recognition tools such as OCRs. However, XML model “does not fit well with a multitude of possible structural and semantic interpretations” (van Zundert 2016, 338). As van Zundert concludes, researchers try to escape the problematic semantics by reducing the number and type of relations that texts can maintain (341). Pasanek and Sculley (2008) call this “no free lunch” theorem, the gist of which is the blind acceptance of base level assumptions (van Zundert 2016, 341).

Presently, available programming languages (e.g., descriptive or object-oriented) simply do not acknowledge the human condition, or in other words, uncertainty. To philologists this may sound familiar, considering that, in essence, this discussion is the interpretation controversy anew: this time—in digital humanities. On the one hand, van Zundert claims, the critical blindness stems not necessarily from our complete trust in technology but from the positivist and structuralist traditions of philology (2016, 340). On the other, most philologists are not software architects. An attempt to forcefully fit humanities’ hermeneutics into a mathematical paradigm results in a distorted epistemology or the so-called scientism.

The easiest way to prove the point would be an exercise in distant reading such as topic modelling.<sup>79</sup> Firstly, in order to prepare the *Wake* text, a manual morpho-syntactic cleaning has been performed on the corpus. Morpho-syntactic pre-processing has allowed to filter out a specific selection of word categories. The most frequent words in a text, typically function words, are proven to be a relatively accurate measure for classification by style but are useless for semantic analysis. For this reason, only nouns, verbs, adjectives, and adverbs have been retained for analysis, under the assumption that those are the main lexical units, while all other word categories, which mostly contain function words, have been excluded from the data (e.g., articles, auxiliary verbs, pronouns, prepositions, conjunctions, etc.). So, instead of the total word count of 218,077 (Faber and Faber 1939), a total of 101,671 lexemes has been isolated.

Without its iconic features, like the visual idiosyncrasies, the vocabulary density of the *Wake*, i.e. the ratio of the number of lexemes in the text to the number of unique words, is 0.347: the smaller the ratio—the simpler and more repetitive is a text in question. As an arbitrary

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<sup>79</sup> For more comprehensive examples of topic modelling see Blevins 2010, Rhody 2012, Jockers 2013, and Schöch 2017.

example, *Finnegans Wake* scores highest among other corpora of roughly the same size of lexemes.

Vocabulary Density	Corpus	Total lexeme count	Year
0.347	James Joyce, <i>Finnegans Wake</i>	101,671	1939
0.142	Dante Alighieri, <i>La Divina Commedia</i>	96,589	c1308-21
0.137	David Foster Wallace, <i>Infinite Jest</i>	98,357	1996
0.107	Virginia Woolf, <i>Orlando: A Biography</i> , <i>Mrs. Dalloway (1/2)</i>	101,452	1925-1928
0.095	Sir Walter Scott, <i>Ivanhoe</i>	101,580	1819
0.090	Samuel Beckett, <i>Molloy</i> , <i>Malone Dies</i> , <i>The Unnamable (1/2)</i> (Eng. transl.)	101,939	1955-58
0.058	Jane Austen, <i>Emma</i>	101,500	1815

Table 5. A small-scale comparison of vocabulary density of selected authors.

With such a high vocabulary density, the idea of topic modelling of the text of *Finnegans Wake* should, in theory, be dead on arrival. But the experiment will serve to emphasise my point. Topic modelling is an unsupervised method which discovers the latent semantic structure of a text collection without using lexical or semantic resources such as electronic dictionaries (Schöch 2017, 14). There are a few commonly recognized algorithms for distant reading practices. However diverse, all of them operate on the basic assumption that two or more signifiers should meet at regular intervals to be objectively recognized as a pattern. Thanks to Joyce’s “savage economy of hieroglyphics” (Beckett 1929, 15), repetition is a technique Joyce never took for granted and was extremely conscious of: his crayon cancellations served solely this function so that Joyce wouldn’t repeat himself. But what if we were to take the *Wake* text at its face value; what exactly is left off of the underlying meaning? Does the text yield any insight into, say, the structural books outlined by James Atherton? Which topics are more prominent, if any?

Here, I display only one out of the twenty text clouds, generated by the most used implementation of topic modelling algorithm called Latent Dirichlet Allocation (LDA). The analysis is conducted using Mallet software toolkit<sup>80</sup> in the statistical package, R—a command based software package designed for statistical computation and data

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<sup>80</sup> <https://mimno.github.io/Mallet/index>





exploitation (see Table 6). According to Lernout and Deane, who discovered the source, *Juno and the Paycock* served the function of a “word-bag” of Dublinese for Joyce, which makes these borrowings stylistic rather than contextual or thematic (Lernout and Deane 1988, 21).

Buffalo note and its draft entry point	Primary source
<p>“micky dazzler” VI.B.13.161(g)</p> <p>MS 47483-116, ILA: so I will for you. ^+I’ll teach you not to be tricking with micky dazzlers+^   <i>JJA</i> 57:183   Mar 1926   III§2A.5   <i>FW</i> 444.27</p>	<p><i>JP</i> 24/18: [JERRY.] I saw yous comin’ out o’ the Cornflower Dance Class, an’ you hangin’ on his arm – a thin, lanky strip of a Micky Dazzler, with a walkin’-stick an’ gloves!</p> <p><i>Note:</i> Ir. slang. <i>Mickey dazzler</i>. Used to describe somebody who dressed well and was sharp looking.</p>
<p>“the heart / of the roll” VI.B.13.164(a)</p> <p>MS 47483-34, ILA: in much more than his usual health ^+No mistaking that beamish brow! The heart of the roll!+^ He was immense   <i>JJA</i> 57:168   Mar 1926   III§1A.5   <i>FW</i> 405.20</p>	<p><i>JP</i> 48/32: [JOXER.] I wouldn’t let a word be said agen Father Farrell – the heart o’ the rowl, that’s what he is; I always said he was a darlin’ man, a darlin’ man.</p> <p><i>Note:</i> The expression “heart of the rowl” can be found in the Irish folk song “Dicey Reilly” or “Dicey Riley.” It is about an alcoholic woman from Dublin. The “heart of the rowl” refers to the end part of a roll of chewing tobacco. The end of the roll was generally considered to be the best because it had more time to mature. The “heart of the rowl” therefore came to mean the best, which suggests that for all her faults, Dicey was liked and considered to be a good person at heart.</p>

Table 6. Buffalo notes, their draft entry points, and primary sources.

There are numerous similar instances, hardly to be considered intertextual references, but their digital recognition and attribution within a genetic edition is difficult to engineer without running into the problem of blurry hermeneutics and authorial intent. In seeing the evolution of the text, one can see how reference is always subordinated to what Slote calls the logopoetic, phonopoeic, and logopoeic effect of the text, or in other words, textual hermeneutics (Slote 2000, 219). Slote’s solution for this would be a fully functional genetic edition, where instead of striving to decode potential non-existent meaning, an edition may describe the ways in which the language is encoded.

[R]ather than act as a hermeneutic arbitrator and fix reference in a positivistic manner (i.e., “this means that”), a genetic approach can illustrate the ways in which reference and denotation are corrupted beyond repair in Joyce’s “ersebest idiom”

(*FW* 253.1). The encryption is what is important, not what may or may not lie encrypted. (Slote 2000, 204)

Whereas any meaningful micro-analysis on a digital platform still requires further technological progress, on a macro-level, digital genetic research yields much more promise. But this aspiration must stay theoretical until every last scrap of Joyce's notes is encoded to enable distant reading across versions, which "would be a necessary step in the development of artificial imagination in our discipline" (Van Hulle 2019).

I believe that in digital scholarly editing we may not have reached that tipping point yet, and that it may still take a while before panoramic reading of entire periods in progress and macro-analyses across versions will be operative. (Van Hulle 2019)

A panoramic analysis of genetic reading will allow to examine not only a work in progress, but also an oeuvre in progress, even literary periods in progress, including macroanalyses across versions (Van Hulle 2019). An example of such a distant reading is James O'Sullivan's detective work to establish the stylistic place of *Finn's Hotel* in the Joycean Canon (2014).<sup>83</sup> O'Sullivan's interpretation of the results show that, statistically, Joyce's style is not "multi-modulated", and thus, *Finn's Hotel* is particularly similar to *Finnegans Wake*. Though not conclusive, this analysis contributes to the discussion of the place *Finn's Hotel* takes within the Joycean canon. Perhaps, a more important finding of this research is that stylistically *Finnegans Wake* remains consistent throughout, a trait which appears typical across Joyce's canon (2014). In other words, the stylistic differences of *Ulysses* or *Finnegans Wake* chapters do not register on the stylometric analysis, or better put, stylistically the chapters conform as a whole unity *despite* the perceived differences. If this much could be ascertained from the vanilla text of Joyce's oeuvre, there is much greater potential in the genetic database waiting to be explored.

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<sup>83</sup> *Finn's Hotel* is also discussed in section I.9.

## CHAPTER III. TECHNICAL MANUAL: EDITORIAL PRINCIPLES AND METHODOLOGY

### III.1. Introduction

While the first two chapters of this thesis review theoretical issues in the current critical literature and heuristic approaches to digital genetic editing, and more specifically, in the context of Joyce studies and the *Finnegans Wake* scholarship, the third chapter deals with the practical aspects of designing a DGE. For this purpose, a small sample section of the corpus has been chosen as a test case: twenty manuscript pages representing the genesis of “The Letter” section of “Night Studies” (II.2§6).

A full description of the textual material on chapter II.2, including a section for the test case, has been given in chapter ii, followed by a review of the extant manuscripts and their respective draft stages. This chapter, on the other hand, discusses the reasons for working with “The Letter”, describes the workflow pipeline applied to the material source, from modelling to transcription, analysis, visualisation, and database design. Every section of this chapter focuses on a particular step in the editorial workflow.

Digital scholarly editing is a vast field of theory and practice, encompassing a number of discrete disciplines, such as digital imaging, manuscript acquisition, curation and archiving, textual transcription and collation, typeface/graphic design, web design, software programming, law and copyright administration, fundraising, and many more. Unsurprisingly, considerations of the objectives of the end product heavily influence every direction in the mentioned practices throughout the editing process. This involves, if not expertise, at least a comprehensive understanding of every step of the process on the editor’s part. Customarily, production of DGE involves multiple specialists in the editorial workflow. However, to create a seamless working environment, each involved party needs to be able to communicate their assumptions and expectations clearly to one another. This creates a need for common nomenclature and a good understanding of the tasks associated with those terms.

The ultimate goal is not to fit a textual tradition with its material evidence around a special technology or methodology but to systematically analyse and understand the foundational principles and laws governing the editorial process. Instead of self-limiting the objectives of this study to an acute viewpoint that can provide only a short-term window to innovative minutiae of current technology, this chapter looks at the governing principles and driving forces behind text-focused technologies.

From a historical perspective, *Finnegans Wake* has never been monolithic; rather, it is an ecosystem of events and ideas spread over multiple text versions that form a vast network of knowledge. The genetic approach allows for a closer reflective look at its constituents, suppressing temporarily the digital fever of sweeping generalizations and standardizations in modern editing practices. Although standardization is partially justified by serious concerns for preservation and interoperability of editions, it may also result in oversimplification and flattening of the uniqueness of a literary work. Balancing between these theoretical and empirical tensions informs most of the research on the DGE of II.2§6. Thus, it prioritizes the compositional process over archival considerations in its data model architecture. This means that the main research questions around data modelling of Issy's letter explore all possible—and impossible—genetic itineraries such as textual additions, substitutions, omissions, missing material, and even genetic dead ends. In this process, the genetic connections of the *Wake* drafts with the Buffalo notebooks, external sources, Joyce's non-paradigmatic writing process, and even hermeneutic considerations of the narrative elements of II.2§6 play a decisive role in shaping the overall capabilities of the DGE. While such an approach does not suggest a revolutionary solution to all editorial caveats in the digital environment, it aims to facilitate a critical discussion where both digital editing and the *Wake* scholarship can coexist, aiding rather than compromising each other's relevance.

**Imaging and archival work.** The nature of this research is manuscript-driven, and the attention to modern manuscripts, as a separate critical entity, informs all stages of my work. The pre-publication material of II.2 amounts to a total of approximately eight hundred draft manuscript pages hosted between seven institutions (see Chapter ii). The hosting of the twenty manuscript pages used in the proof-of-concept DGE model of *Finnegans Wake* section II.2§6, "The Letter", is shared between the British Library, the University of Tulsa, and the Zurich James Joyce Foundation. All three repositories have been contacted to facilitate the purchase of high-resolution images, including necessary consultations for research permissions. The reproductions of manuscript images are briefly discussed in the chapter with a due understanding that manuscript imaging, as a discipline in its own right, falls outside the scope and expertise of this thesis. The imaging services of the holding libraries or the provided third party services of thereof carry sole responsibility for the reproduction process of high-resolution images of the twenty manuscript pages used in the test DGE.

**Data modelling.** As the genetic development of II.2 demonstrates (see Chapter ii), "Night Studies" is a complex chapter, written over seventeen years, during which, its nine constituent fragments were occasionally reassembled. To call attention to these and other characteristics

of II.2 in the architecture of an edition means to employ genetic methodology in its data modelling. Some of these highlight the various aspects of Joyce's compositional processes, such as the time, agent, or the purpose of textual changes. Notably, it is possible to employ Joyce's multicoloured crayon deletions as a guide for distinguishing draft levels: how many times a manuscript underwent changes or so-called revision campaigns. The text of II.2 is designed to resemble a schoolbook with marginalia, footnotes and doodles. This is an explicit artistic statement making the codex format part of the narrative technique. Whilst some critics denounce digital editors' subconscious unwillingness to abandon the codex form, II.2 creates a special case where this cannot be attempted without a substantial semantic loss. Another challenge is the "ghost drafts" (textually restorable but physically absent manuscripts) and how to account for their semi-existence in a database where their physical attributes are as important as the text they carry. Hermeneutics of manuscript constituents should be analysed and consolidated before any encoding may be attempted since encoding any part of a manuscript is a data-modelling question first and foremost.

**Transcribing and encoding: TEI XML.** McGann's "deformative act", editing, is ultimately a structural process that attempts to normalise and systematise something as chaotic as text. To complicate this further within the framework of genetic criticism, the editorial principles are applied to a creative process. The editorial guidelines and markup languages, inevitably constricting text to some degree, are essential for construction of any DGE. At present, TEI XML P5 has proven the best practice for DGE and this study is directly informed by its open-access methodology. However, its latent predisposition toward standardisation may also lead to a certain degree of oversimplification. This chapter discusses viable options for encoding manuscripts (early draft pages, transcriptions, extradraft sheets, galley and page proofs) using TEI XML technology, demonstrating how no single solution covers all proclivities.

The section focuses on the TEI XML encoding schema applied to the "Letter" drafts. The organisation of the folios is discussed in great detail supplemented by a material description of the sources. This is followed by an analysis of individual choices in encoding scribal corrections, pen attributes, special characters, and other idiosyncrasies of the manuscripts. This chapter carefully balances on the tension between standardisation and customisation and proposes an editorial model capable of conveying the uniqueness of the "Night Studies" DGE without impeding its digital functionality.

**Visualisation and website design.** In this section, I describe the design and implementation details of the XML files as demonstrated on the test website:

<https://fwii2.com/scrabbledehobbles/#section6>. Particularly, I discuss how the combination of XML, XSLT3, and Saxon-JS2 technologies tackle the design task of “Night Studies” DGE.

### **III.2. Data modelling of “Night Studies” DGE: The Letter (II.2§6)**

Modelling a dataset for a digital genetic edition is a challenging process, most constituent elements of which depend on the compositional history of a literary work. The design of a data model is also determined by research questions of a project that are reflected on both its macro- and micro- levels of representation. This editorial stage subsequently determines and shapes all following steps of the project. But while being a foundational editorial step, it still does not necessarily limit the ways in which editions may be showcased or disseminated.

Similar to a classification process, modelling associates an entity to a specific type or class, and the resulting schemas identify structure, characteristics and relationships of that data (Flanders and Jannidis 2015, 232). This creates data models, ontologies, schemata, etc. Despite slight differences, they all describe the relationships and rules that data structures follow. But choosing what relationships to highlight depends on the objectives of a project, which makes data models highly subjective: they become “a purposefully specific selection of semantic categories and properties” (van Zundert 2015, 343).

Since a data model may help to highlight a writer’s unique compositional process and heavily influence the development of subsequent editorial stages, this posits many preliminary questions for a digital editor. Building a data model around the writer’s artistic process requires considering both the artist’s individuality, and the objectives of the edition. In Chapter 1, I tried to narrow down the requirements for the latter, and in Chapter 2—for the former.

Julia Flanders and Fotis Jannidis borrow the definition of data modelling from computer sciences making a distinction between conceptual, logical, and “physical” modelling (2015, 230). In conceptual modelling, one determines the ontology of the dataset, whereas the logical modelling gives meaning to relationships between elements, and the last subcategory mostly involves database design. The authors themselves admit that occasionally it is difficult to recognise the divide between these and that the theoretical borderlines are oftentimes much fuzzier and permeable. Most of the heavy-lifting in data modelling in terms of the ontology of a dataset and relationships between elements is part of an extensive and on-going

investigation that follows current debates in markup design, document processing, and software engineering.<sup>84</sup>

The general consensus is that textual objects can be interpreted in more ways than one and existing markup systems, like TEI XML, cannot express the full range of textual or critical layers of information. But the benefits of “making explicit what was so often implicit [...] outweighed the liabilities” of the tree structure (Drucker 2012), and the textual community has embraced TEI as a reasonable operating model for many contemporary projects in letters and literatures globally. Schema rules apply semantics to control markup and as far as the XML data model is concerned, element and attribute names are arbitrary, which is to say that they have no semantics. Schema validation allows the user to impose as much constraint as they deem necessary, beyond what is motivated by markup semantics. XML models a document as an ordered tree. Although an application can be told to ignore the order in certain circumstances, element siblings are nonetheless always ordered in the XML data model, and the syntax is therefore incapable of representing where order is and is not informational. Most data models have difficulty dealing with specific textual features, such as overlap or more general textual attributes such as representing uncertainty. Digital editors do not need to be well-versed in every available technology on the market, but it is imperative to have an understanding of specific strengths and weaknesses of alternative modelling instances in order to avoid a restrictive view of what an edition could be or do, as the deployment of one model may blind us to textual characteristics that are not part of it.

The following analysis of the genetic elements of *FW* II.2§6 demonstrates how the compositional process impacts editorial decisions in data modelling. The modelling complexities include (1) uncovering how exactly the text grew, (2) what constitutes building blocks of genetic development, (3) establishing an optimal level of granularity for draft representation and textual collation. Even basic questions escape straightforward definition; for example, what is a revision campaign, what is a text version, where do chapter II.2 drafts end and the other chapters start. Data modelling includes every editorial consideration toward establishing the said elements, which, consequently, affect the overall capabilities and limitations of the DGE.

Issy’s letter in the “Night Studies” chapter of *Finnegans Wake* (II.2) has an extraordinary textual history of introducing a number of significant editorial challenges for its digital

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<sup>84</sup> See Dekker and Birnbaum 2017 as one of many examples of the continuing conversation.

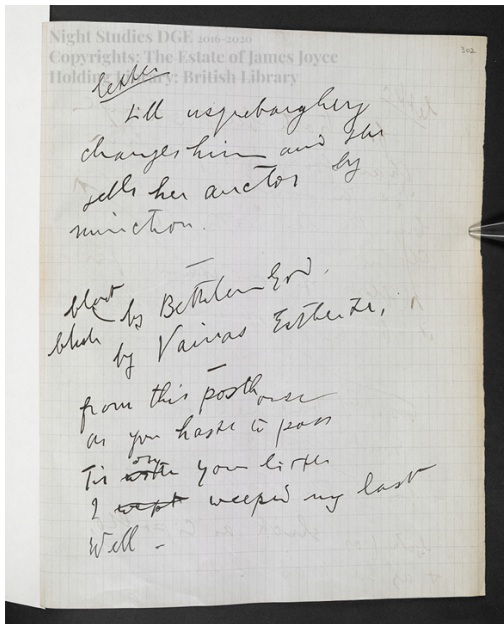
representation. For the greater part of its genetic development, “The Letter” has had a discrete existence as II.2§6 when circa 1934 Joyce reassigned its text to a lengthy footnote (now *FW* 279.f1). The textual evidence of this event marks one of Joyce’s break-through moments in the composition of chapter II.2, which also calls for a reconceptualization of its digital rendition.

The nature of revision in II.2 is predominantly expansive; many of Joyce’s deletions are replaced by similar size or larger lexical units. But, as textual evidence suggests, this is not a rule set in stone: Joyce also occasionally subtracts text, or a lexical unit gets lost in the redaction process. More unusual are compositional junctions when two versions of the text co-exist simultaneously for a short while before a variant is picked, or else—both coalesce into a single unit continuing their Siamese journey in the drafts. The genetic peculiarities suggest that there is no definitive compositional paradigm to consider: it is no secret that Joyce frequently employed serendipitous circumstance as his chief accomplice in writing.

A vertical/diachronic look at the manuscript material reveals that it is not uncommon even for Joyce to abandon a textual unit. At the first-draft stage of the “Letter” section of II.2, a page of notes (MS BL 47478-302r) does not proceed to the next stage (Figure 22). These seemingly unattractive dead-ends are also part of the genesis of the chapter. Incorporation of aborted passages into an edition doesn’t usually pass unnoticed as this proverbial hiccup in DGE creates an alternative text that needs to be accounted for during collation.

From a genetic point of view, exploring idiosyncratic junctures in the writing process is more constructive than forcing the whole composition of the *Wake* into a paradigm. But, unfortunately, standardisation—or devising workarounds for instances when general assumptions do not work—is one of the inevitable parts of editing. Despite a general perception of the digital environment as free and fluid, it is highly controlled: in order to query or analyse any aspect of a manuscript, it needs to be encoded accordingly in advance and it is entirely editor’s responsibility to anticipate users’ needs and the manuscripts’ potential. The more one highlights the idiosyncrasies of the text, the harder it is to adhere to the guidelines. Naturally, modelling always implies a certain degree of simplification. And a geneticist, for whom all physical, historical, material and textual aspects of writing are sacred, has to drive a hard bargain digitally reconciling them. The abundance of data drives attention to the distinction between what is possible and what is optimal. And this process of on-going standardisation and smoothening of idiosyncrasies in editorial process informs most of current discussions in the textual niche of digital humanities.





Transcription:

letter/ till usquebaughery / changes him and she / sells her auctors by / minction.

/ blush **blast** by Bethlem God, / by Vainas Estherti,

/ from this posthouse / As you haste to pass / Tis ~~with~~ **over** your litter / I ~~wept~~ **weeped** my last / Well -

Figure 22. A dead end in the compositional process of II.2§6: MS BL 47478-302r.

The idiosyncrasies of Joyce’s compositional process complicate data modelling by having multiple drafting stages with a non-linear and/or overlapping relations between them, and by introducing such important aspects of genetic criticism as manuscripts’ “chronotoposensitivity” (Ferrer 1998, 262), “bibliographic codes” (McGann 2001, 197), “distinctive features of speech” (Vanhoutte 2006, 177), or other “visual elements with semantic force” (Shillingsburg 2013), all of which, in formal terms, are not part of the text. The TEI, as encoding guidelines for digital editors, presents a certain way of dealing with text modelling, but it is by no means all-inclusive. For instance, until 2011, the TEI’s XML-based mark-up did little to assist with representation of the mentioned features. Even as it stands nowadays, much is left unaccounted for. These fluid textual objects often have complex properties, such as discontinuity, simultaneity, non-linearity, and multiple levels of revision. The II.2 drafts, like the majority of the *Wake* manuscripts, have a “layered” structure: atop the redacted text, the manuscripts also pack multi-coloured crayon cancellations, each colour representing a discrete revision campaign. Frequently, these crayons help to trace back notes into a single notebook (see Appendix 2). The awareness of various revision campaigns, however, does not necessarily yield information on specific time-pointers, as, for instance, is the case of red/blue crayons in the first-draft version of “The Letter”.<sup>85</sup> The compositional

<sup>85</sup> MSS BL 47478 303-305, *JJA* 52:227-231.

sequentiality, in this instance, is hard to document digitally due to the absence of any time-indicators.

Likewise, the iconographic peculiarities of “The Letter,” as well as of II.2 as a whole, are hard to reconcile in the digital medium, in particular, when those have a significant bearing on the compositional process. The layout of II.2, as an integral part of the narrative, serves several semantic and thematic functions in the book. It imitates a second-hand textbook with marginalia, footnotes, and doodles. This is an explicit artistic statement making the codex format part of the narrative. While some critics denounce digital editors’ subconscious unwillingness to abandon the book layout,<sup>86</sup> chapter II.2 creates a special case preventing it, lest this results in a substantial semantic loss.

“The Letter” manuscripts carry evidence of an important change in Joyce’s conception of the chapter between 1934 and December 1937. As Crispi points out, this shift happens gradually and organically rather than in an isolated epiphanic moment (2001, 210). Nevertheless, the implications of its genetic footprint are considerable, creating a number of editorial complications not only during transcription and visualization stages but also for witness collation. The second typescript of Issy’s letter (II.2§6.3)<sup>87</sup> carries Joyce’s directions for a format change: “The Letter” subtitle is crossed with red crayon and “Footnote” inserted in pen. This instruction acquires a physical manifestation on the next draft level, II.2§6.4 (MSS Zurich Jahnke 10 *FW* 275-78-1-0009-11), where the excerpt takes its traditional place of a footnote to the “halt for hearsake.” The functional transformation of this section from one textual representation to another needs to be computationally registered in order to be visualized as a major breaking point in the genesis of the *Wake*, which is, however, hard to achieve on a micro-level of manuscript representation since it clashes with (or, rather, dissolves into) the text of other sections of chapter II.2. This causes an overlap between the textual and documentary representations of the DGE. Although there are several workarounds to this problem currently practiced by the digital scholarly community, none provide a seamless digital architecture that does not alter the hermeneutics of the generated data model.<sup>88</sup>

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<sup>86</sup> Cf. Mats Dahlström 2000, 7-38.

<sup>87</sup> MS BL 47478 309r, *JJA* 52:235.

<sup>88</sup> See, for example, Gerrit Brüning, Katrin Henzel and Dietmar Pravida 2013.

Since *Finnegans Wake* was not written chapter by chapter, a straightforward synchronic approach obscures at least partially some crucial facets of its evolution (Crispi and Slote 2007, 4). By drawing a matrix of the compositional timestamps of II.2 with the sections according to the *JJA*, it is possible to arrive at the following graph (see Appendix 3). To break down the table, there is the teleological perspective (aka synchronic or text-driven), and diachronic perspective (sometimes called genetic or document-driven). Reconciling the two illuminates the “central aspect of genetic criticism”, namely, time or sequentiality (Van Hulle 2019). As it is hard to conceive of a better taxonomy than the one the *JJA* editors came up with, I decided to follow their suit with some modifications. The idea came from the reading groups. At reading sessions the book ostensibly keeps reminding readers of its pre-publication history and it is hard not to hit a mental full-stop when one narrative string finishes and another starts. These narrative pauses are expressive and noticeable even for “uninitiated” readers who are not familiar with the editorial history of the work. Thus, these narrative modules render both thematic, editorial and genetic divides making them the most suitable unit for segregation and analysis from a genetic perspective.

The decision *not* to impose an artificial order over every section may be the most idiosyncratic feature of the present edition (see appendices with the table of manuscripts). Thus, Sections 1,2,3, & 9 as an earlier prepublication narrative function well as a single unit under interchangeable titles of “Opening or Closing Pages” or *Storiella As She Is Syung*. (more on these in chapter ii). In total, there are 250 manuscript pages representing the complete genetic journey of the unit from its first drafts to the final page proofs. Those are also split by several discrete draft stages (<https://fwii2.com/storiella/>). Sections 4,5,6,&7 represent a convoluted and fragmented parts of the “Night Studies” that underwent drastic changes before establishing their final place in the printed text. Unlike other two big parts of II.2, which were pre-published as *Storiella* and “The Triangle”, these four can hardly be considered central narrative lines of the chapter and were employed by Joyce mostly as bridging material, as a transition between parts of the two bigger fragments. This, however, does not mean its contents did not influence the bigger narratives in significant ways. Crispi for example, details how Issy’s voice developed from the “Scribbledehobbles” drafts into a much stronger *Storiella* narrative (2001).

The transcription level of representation is based on draft stage and not manuscript page. Calling on a certain document transcription automatically renders all manuscripts belonging to the same draft stage as a whole unit. I have chosen to represent the XML documents on this level of textual development and identify those layers as distinct informational units because

it appears to be the ideal level of granularity for Joyce’s text where narrative holds its qualities while also displaying the revisional changes. While there are still exceptions when the narrative breaks down (and there are workarounds to accommodate those), statistically it is still the most optimal level of representation. Thus, there is no master XML document but rather an accumulation of them assorted by draft stage level (see Table 7).

Draft Code	XML Document	Draft Stage	MS folio
II.2§6.0	firstDraft.xml	First Draft	BL47478-302v, BL47478-302r, BL47478-303v, BL47478-304r, BL47478-305r
II.2§6.1	fairCopy.xml	Fair Copy	Missing manuscript
II.2§6.2	TS1.xml	First Typescript	BL47478-306r, BL47478-307r, BL47478-308r
II.2§6.3	TS2.xml	Second Typescript	BL47478-309r, BL47478-310r, BL47478-311r
II.2§6.4 / II.2§7.3	TS3.xml	Third Typescript of Section 6 and Second Typescript of Section 7, Integrated	Zurich 1/07-1, Zurich 1/07-2, Zurich 1/07-3, Zurich 1/07-4, Zurich 1/07-5
(?)II.2§6.4-5	TS4.xml	Fourth Typescript	Missing manuscript
II.2§5.3 / 6.5 / 7.4	Galley1.xml	Galley Proof of Sections 5, 6&7, Integrated	BL47478-339r
II.2§5.3+ / 6.5+ / 7.4+	Galley2.xml	Second Set of Galley Proofs for Sections 5, 6&7, Integrated	BL47478-369v, BL47478-370r
II.2§6.6 / 7.5	pageProof1.xml	Early Set of Page Proofs for Sections 5, 6&7, Integrated	Tulsa-I-S-279
II.2§6.7 / 7.6	pageProof2.xml	Early Set of Page Proofs for Sections 5, 6&7, Integrated	Tulsa-II-S-279

Table 7. “The Letter” divided by XML documents and folios.

The Buffalo notebooks and further primary sources raise similar considerations in data modelling of the DGE. Over the years, many scholars have highlighted the centrality of Joyce’s notes in the compositional process of the *Wake*,<sup>89</sup> and the Brepols’ Buffalo Notebooks editions (2001-2006) played an important role in popularizing this idea. Following this thought, Tom De Keyser suggests a modelling approach for the *Wake* material on a “word or (at most) phrase level” (De Keyser et al., 2017, 112). Indeed, for a database that primarily

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<sup>89</sup> Cf. Rose (1995).

focuses on intertextuality in the genesis, a “notebook-unit” model makes a lot of sense: the Buffalo notes (or units) play a major role in connecting the primary sources to the text. This approach, however, is harder to follow on a micro-genetic level of granularity, technically proving to be a poor choice for building blocks of a genetic edition. The most obvious reason is that the *Wake* is not built entirely from notebook material. Moreover, the notes vary in size from one word to a phrase and, occasionally, to a sentence or two. They can be cut into half or otherwise structurally deformed on their journey toward the published text. According to Van Mierlo, even the original boundaries of a notebook entry are often debatable (with or without an identified source) (1998, 173). Consequently, while it is still possible (and worthwhile) to track the “transmigration” of notebook entries with the help of unique identifiers, putting them into the modelling backbone of a digital genetic edition seems completely impractical.

In a constant race to try to cover different angles of the writing process at once, the system of “tracking” Joyce’s notes is essential as the Buffalo notebooks contribute to more than a half of the *Wake* genesis. However, in the process of synthetic comparison of different passages of the text it will not satisfy the basic requirements since not all the text comes from the notebooks. For this purpose, a base-text needs to be chosen not for theoretical but for practical and technical reasons (similar to the BDMP system of “relative calibration” with its *bon à tirer* text to aid with the comparison process). It is ironic in this sense, that a medium so adamantly promising a liberation from the tyranny of the critical edition, formally moves the base-text from the category of choice to necessity. The good news is that this time its capacity is limited to technical functions alone.

An attempt to account for every note necessitates the reconstruction of missing drafts along the extant ones. Via a simple subtraction of the variant text (revised text) of a preceding draft from the base text (first version) of the following draft, it is possible to restore the missing textual material of a “ghost” manuscript.<sup>90</sup> Despite the obvious advantage of recreating the lost text, its “virtual” manuscript entails another technical complication in a genetic data model. The textual collation restores the missing textual evidence but not documentary, i.e. the topography, pen colour and all other physical attributes of the ghost manuscript will still be lacking.

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<sup>90</sup> Cf. the fair-copy version of II.2§6 in the JJDA:  
<https://web.archive.org/web/20210324233654/http://www.jjda.ie/main/JJDA/F/flex/le/led1.htm>.

The DGE model of “Night Studies” could be expanded in multiple ways. Foremost, the materials should be supplemented with the rest of *Finnegans Wake* chapters in the future. The web application design assumes that the viewer understands the basic genetic makeup of the *Wake*. It could also incorporate a map of the textual genesis to aid beginners. Built-in tools for query such as simple key-word search, search by chapters, sections, draft stages, manuscript IDs, *FW* page and line numbers will be necessary upon future expansion of the project. Better tools for manuscript perusal could be beneficial, such as zooming, comparison with transcription. Simple collation tools of textual variants could be one of the most useful features. In contrast to Beckett, for example, Joyce’s text is a much more controlled entity, in most cases. Joyce did not change his lines as much as he supplemented them, the sources of these additions being the driving force behind most of textual analysis. Version control API, citation tools, and editor’s comments may also add further accountability to the DGE.

### **III.3. Transcription conventions. TEI P5 XML**

This section describes the TEI XML encoding applied to the transcription of “The Letter” DGE manuscripts. The focal points of conversation are the schema development and the ways to document the manuscript analysis, including encyclopaedic information (metadata, bibliography, etc.) and the actual content of the folios. A special consideration is given to the balance between innovation and conformance. Despite certain drawbacks, it is still recommended to consider prevailing standards, existing tools and to comply with agreements of specialist communities, in order to promote success and longevity of DGE. Firstly, I discuss the structural organisation of the XML documents, and then, shift the focus to discrete tag elements expressing various revision events, such as authorial/scrival changes, metamarks, and other idiosyncrasies of the manuscript page.

“Night Studies” DGE falls back on the conventions already successfully implemented and exercised by the Joyce critical canon. In particular, the Brepols editions (2001-) and the *James Joyce Archive* (1978-79) conventions, Joyce’s special sigla, handwriting, and writing habits. Rather than altering the established canon, the encoding tries to follow and enhance it. Joyce’s compositional process has already been emphasized in the description of data modelling of the manuscript corpus. Here, the emphasis is how to structure Joyce’s writing on a technical level. “Night Studies” DGE is encoded in XML (eXtensible Markup Language) and conforms

to the TEI P5 Guidelines version 4.0.0.<sup>91</sup> The TEI Consortium follows the current recommendations for transmission of web documents advising the use of UTF-8 encoding for English language sources, which for the Basic Latin range is identical to ASCII (TEI Consortium 2020, §li).

**TEI P5 XML Schema.** In a conversation about XML, it is never redundant to emphasise its tree structure. The data model of XML is essentially a tree and together with its syntax they shape all the aspects of an XML transcription. Whereas the XML semantics are imposed by the TEI Consortium, most of it could be customised by the digital editor as they see fit. A schema is fundamental for XML editing and processing software to validate XML documents by ensuring that they conform to the rules. My TEI customization starts with `tei`, `core`, `textstructure` and `header`, `msdescription`, and `transcr` modules. The RELAX NG schema (file: `tei_ms.rng`) was generated from a custom ODD (“One Document Does it all” file) using a web tool Roma 5.0.1., available from the TEI website.<sup>92</sup> All the documentation could be found in the edition’s ODD file: `TEI_MS_DOC.xml`.

**Transcription Software.** During the project development, there have been numerous available transcription platforms, and their potential is extensively covered by different sources (e.g., Nury 2018). As far as the “Night Studies” is concerned, any simple code editor could have been a practical choice since most web editors recognise XML language. However, the oXygen editor deserves a mention due to its multiple affordances that significantly lighten the editorial burden. Chief among its advantages is the preinstalled TEI schemas and stylesheets that validate the encoding in real-time, significantly reducing debugging efforts. The application also offers comprehensive XSLT and XPath support for various transformation scenarios in view of publication of the XML files.

**MSdescription and transcr modules.** The TEI “Manuscript description” module offers a necessary range of elements for building a fundamental structure for manuscript transcription by prioritizing the encoding of physical features over logical textual structure. This is intended primarily for library records, cataloguing, or a metadata compilation in a digital edition (TEI Consortium 2020, §10). Whereas the elements it offers cover a wide range of possible manuscript artifacts, the focus of this module is prohibitively on the material aspect of a manuscript. The element `<sourceDoc>`, on the other hand, provides a way of combining

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<sup>91</sup> TEI P5 edition version 4.0.0. Last updated on 13th February 2020, revision ccd19b0ba. TEI Edition Location: <https://tei-c.org/Vault/P5/4.0.0/>. The latest TEI edition: <https://zenodo.org/record/5347789>.

<sup>92</sup> <https://roma.tei-c.org/>.

facsimile and transcriptions by embedding transcribed text. This approach focuses on compositional elements, as well as textual and physical features that can be organised spatially, such as the sequence of pages in a manuscript, or the layout of a printed page. Elements within <sourceDoc> can also identify temporal attributes of manuscripts by recording a particular set of textual alterations (deletions, additions, substitutions, transpositions, etc.).<sup>93</sup> <sourceDoc> is contained within the <TEI> element of the “Text Structure” module, thus, allowing the transcription architecture to be based on the edited text that the folios are a part of, and not the other way around. For example, see the following empty XML structure:

```
<?xml version="1.0" encoding="UTF-8"?>
<TEI xmlns="http://www.tei-c.org/ns/1.0">
  <teiHeader></teiHeader>
  <sourceDoc xml:id="">
    <surface ulx="" uly="" lrx="" lry="">
      <graphic url=""/>
      <zone xml:id="" ulx="" uly="" lrx="" lry="">
        <seg></seg>
      </zone>
    </surface>
  </sourceDoc>
</TEI>
```

The TEI embedded transcription model is congruent with the way the “Night Studies” DGE manuscripts are arranged. As the main building block of the edition is a draft stage, the technique of embedded transcription aligns any number of manuscript folios into a harmonious textual unit that follows a single narrative. This way, the manuscript as a material artefact does not take precedence over the text; nor do the narratological considerations overshadow the variant texts. The TEI editors seem to agree that an embedded transcription is more suitable for representation of the writing process or the physical description of document components, rather than of the final text (TEI Consortium 2020, §11.2).

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<sup>93</sup> The TEI uses the general element <change> for cases when revisional alterations or other writing events are recorded as a single object. However, this method does not align well with the main objective of the project, which is to record revisional campaigns as they happen, not post factum or in a synoptic manner.



Another way to combine transcription with facsimile is parallel transcription whereby a transcription of the page is aligned with particular zones of the facsimile. In this case, both the textual and material aspects of a manuscript folio carry an independent existence being linked only by unique identifiers. However, for the “Night Studies” project—and perhaps even for all *Finnegans Wake* genesis—the TEI embedded transcription is a more superior choice since its more streamlined architecture fits the purposes of the DGE well by 1). ensuring that the textual and the material are inseparable and viewed in unison; 2). being capable of encoding any unforeseen revisional event with relative ease; 3). having a more manageable XML architecture, especially in cases when a file needs to host multiple manuscript sources; 4). being able to change the visualisation in the future without any big changes to the source XML files.

**Linear transcription.** Despite using the embedded transcription in the architecture of the TEI XML files, the transcription style of the text on a manuscript page is linear. The transcriptions follow linear direction but are faithful to the originals. While transcribing Joyce’s text, I preserved the original spelling uniformly across all folios, and reproduced all idiosyncratic instances such as misspellings, space gaps, highlights, etc. Some of these typos are so insignificant that they usually disappear on the next draft level without any instructions from the author. For example, see MS BL47478-307r. For more obtuse passages in the early drafts, I have made use of Hayman’s transcriptions in *The First Draft Version* and compared these with the transcriptions of the JJDA edition. Whereas Hayman’s pioneering work is understandably flawed in several instances, the JJDA text seems to standardise and smoothen the drafts considerably. Therefore, the texts of both sources differ considerably from my final result, which nonetheless owes to these references for guiding me through the impenetrable passages and training me to read Joyce’s handwriting. Another technique for deciphering illegible notation has been comparing a segment to its earlier version. Especially in cases when a phrase is heavily crossed out (by cross-hatching or blotting), the previous draft level usually aids in identifying the contents of the cancellation.

**XML structure.** In total, “Night Lessons” DGE comprises ten TEI XML documents, each divided between a <teiHeader> and a <sourceDoc> section. The <fileDesc> element of TEI Header holds metadata about the transcription file, such as the title, publication, and responsibility statements. The manuscript number is encoded as the @xml:id attribute of a <sourceDoc> element. The start of each page is encoded in a <surface> element covering the precise coordinates of the manuscript surface. The <graphic> element supplies a relative URL address to a digital facsimile linking transcription to the image. The surface of a folio is

usually divided into several <zone>s with their unique @xml:id and coordinates to map the exact location of a transcription onto the page. A <seg> element divides <zone> further down occasionally interrupted by an <lb/> whenever there is a new line on the page.

```
<sourceDoc xml:id="BL47478-307r">
  <!-- embedded transcription -->
  <surface ulx="0" uly="0" lrx="3000" lry="3750">
    <graphic url="/static/images/BL47478-307r.png"/>
      <zone xml:id="BL47478-307r_01" ulx="260" uly="138" lrx="2850"
lry="1623">
        <seg><note place="marginRight" rend="pencil"
hand="archivist">307</note></seg>
        <seg><metamark function="title" rend="typewriter">THE
LETTER</metamark>
<lb/>Come, smooth of my slate, to the beat of my blush.
```

**Revisional changes.** Thanks to Joyce's accretive style of revision, <add> elements (or revisional additions) populate the transcriptions more than any other tag. The <add> element has @place and @rend attributes, with arbitrary class properties. But for the sake of conformity, @place attribute customarily has nine values: supralinear, interlinear, infralinear, inline, marginLeft, marginRight, marginTop, marginBottom, and facingLeaf. The various location types of revisional additions are not a novel concept and have been inherited from the Brepols editions of Joyce's Buffalo notebooks. @rend attribute comments on the mechanical rendition of a note, e.g. red crayon, black ink, etc.

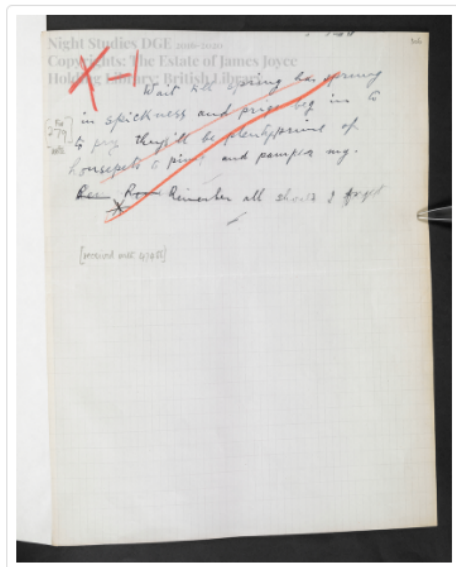
```
<add place="infralinear" rend="cinder ink">Rolando the Lasso,</add>
```

Joyce's cancellations contain a @type and @rend attribute classes and could be encoded with cancellation, overWritten, crossedOut, underlined, instantCorrection, by pen, crayon, typewriter, etc.

```
<del type="cancellation" rend="typewriter">Wasn</del>
```

When rendered in HTML as a linear transcription, these elements do not display stylistic differences; all revisional additions are rendered similarly. Such an editorial decision encourages a comfortable reading experience of the transcriptions because digital facsimiles alone can fulfil the visual demonstration needs. However, the placement and writing tool indicators of Joyce's revisions get adopted by the HTML <span> tag and could easily be manipulated in the browser. For demonstration purposes, all class attributes of major revisional elements, such as additions, deletions, and metamarks, could be toggled in to reveal

a dominant presence or toggled out for a smoother reading. Undoubtedly, there are many other ways to display the revision campaigns and the “Night Studies” only offers the most basic solutions to meet the modest objectives of the current project.



BL47478-306r

[FW / 279 / note]

306

[metamark: insertion; red crayon] X-1 / Wait till spring has sprung / in spickness and prigs beg in to / to pry they'll be plentyprime of / housepets to pimp and pamper my. /—

[delition: crossedOut; black ink] ~~Remember all should I forget /—~~

[delition: crossedOut; black ink] ~~Remember all should I forget /—~~

[received with 47488]

Figure 23. A partial screenshot of <https://fwii2.com/manuscript/TS1/>.

**Metamark.** <metamark> usually expresses an authorial command or comment upon the revised text and thus holds a special position within the XML transcription structure. Having a more dynamic function than the surrounding text, metamarks can be expressed by numbers, letters of the alphabet, or some other graphic, crosses, arrows, dots, lines, check marks and so on. Customarily, Joyce makes an extensive use of metamarks, capital letters being his most common sigla for a revisional note. <metamark> carries a @function attribute with different values such as reorder, flag, insertion, cancellation, etc.

```
<metamark function="insertion" rend="cinder ink">F</metamark>
```

**Hand and responsibility.** “Night Studies” DGE does not track the scribe’s hand because identifying the hand-style correctly can prove rather difficult. One way of approaching the detective work on handwriting is to assign avatars or virtual “handles” to handwriting styles. For instance, the handwriting traditionally attributed to Joyce can be indexed as hand no.1. Whether hand no.1 belongs to Joyce or somebody else could be argued elsewhere, not in the raw XML transcriptions. This practice may also resolve the dilemma of naming or indexing the unknown hands that occasionally crop up in Joyce’s manuscripts. In this case, the allocation and assortment of handwriting styles needs to be performed prior to transcriptional work. Moreover, the @hand attribute is optional in the schema due to the inadequacy of the manuscript sample size to reflect the scope of the participating hands in revision campaigns. I

believe that the manuscripts belonging to draft levels II.2§6.0, 6.2, 6.3, 6.5, 6.6, and 6.7 showcase a similar if not the same hand-style, often identifiable as Joyce's. An exception to this rule is draft II.2§6.5+ and a small Tulsa note on page 282, with a neater style that likely belongs to Joyce's amanuensis, Léon. Léon's holographic correspondence serves as a point of reference for comparison.

<**editorialDecl**> The editorial declaration element in TEI header has not been implemented due to its redundancy for the purposes of this project. Since such practices as correction, hyphenation, normalisation, punctuation, quotation, segmentation, or other ways of standardisation positively contradict the methods of genetic editing, they are excluded from TEI header altogether. And though normalisation was not applied at all, there is no doubt that interpretation on some level has been a major part of the editorial process. Reducing it to a simple declarative tag gives it a sense of an afterthought or implies that it is somehow a choice.

**Manuscript dating.** It is no secret in the Joyce scholarship that the *JJA* draft dating is occasionally erroneous and volatile (Lernout 2002a). The dates also can refer to one of many things: a compositional timeframe of the base layer, one of many times it was revised, when it was eventually typeset by the printer (dates on a printer's stamp), etc. In rare cases, the approximate time of these various draft stages could be found in letters, or other written sources, but often only one of the many stages can be identified and dated with confidence. Much of the work on editing the Buffalo notebooks has helped in some cases to correct the wobbly *JJA* dates; but the work is still very much ongoing. In this regard, providing a somewhat reliable date to a manuscript folio in TEI header sometimes involves a lot of conjecture, not to mention that a single year usually represents all work that goes into one draft, its inception and all revisional campaigns following afterwards.

**Colour coding.** Technology, lighting circumstances, institutional standards can easily affect the quality and colour scheme of digital images (Hardeberg et al. 1996). For example, what according to Crispi's description is a blue crayon (2001, 253n95), could be a wide range of hues in the sRGB or hex colour gamut. As a case in point, my Photoshop 2020 programme on MacOS Mojave recognises Crispi's specific colour sample on MS BL47478-307r as #2c4962 (datestamp: 14.09.2020). It is not problematic per se because a researcher can always compare the digital images, or indeed, the originals. However, on a larger scale, cross-platform, cross-project meta-analysis of any kind, an arbitrary choice of colours may cause significant problems. As "The Letter" (§6) manuscripts demonstrate well, high-resolution digital images collected from different institutions vary in international and technical standards. In addition

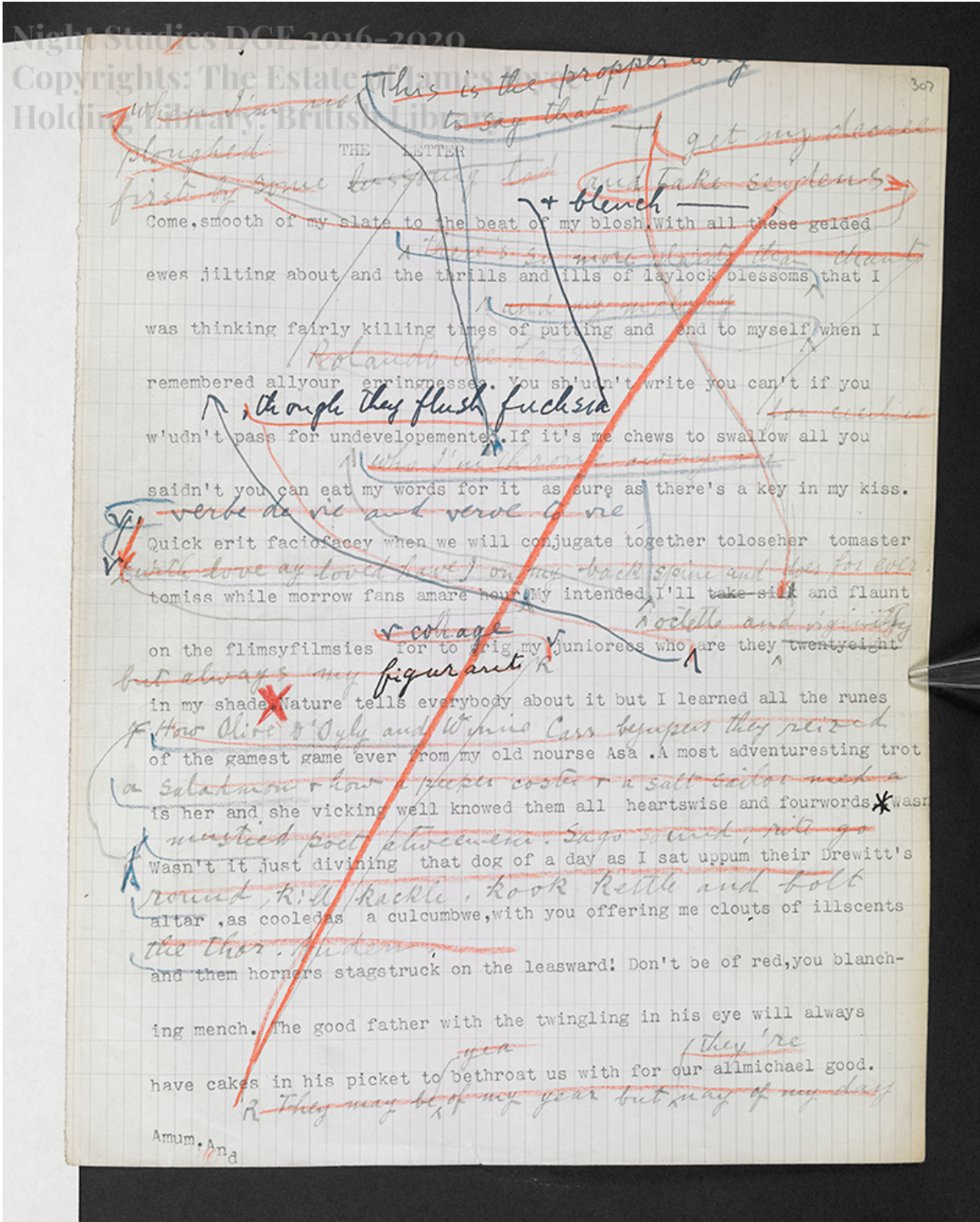


Figure 24. Different revision campaigns on BL47478-307r identified by colour variations.

to institutional guidelines, the complex task of imaging or digitisation of manuscripts requires expertise and specific technology.<sup>94</sup> Ultimately, it falls under full responsibility and discretion

<sup>94</sup> For instance, the McFarlin Library Imaging services at the University of Tulsa have provided me with high resolution scans of two page proofs in lieu of their digital images. Despite the customary 600 DPI resolution standard for such scans, the difference in colour balance is quite noticeable. See MSS Tulsa-I-S-279 and Tulsa-II-S-279 at <https://fwii2.com/scribbledhobbles/#integrated>.

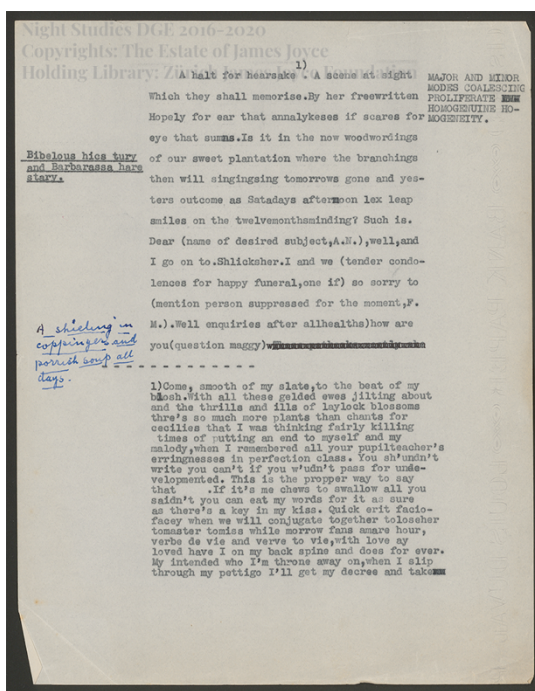


of imaging services of hosting institutions whether Joyce's "blue crayon" will be represented as one of the more commonly recognised hues of blue. In lieu of this, a more comprehensive and holistic approach may prove more advantageous, like employing the services of a common third-party contractor for imaging process or devising a virtual colour scheme for the whole bulk of manuscripts, having compared all the originals. Since this conclusion leaves the question open-ended, for such a small project as "Night Studies" DGE, the edition employs a more symbolic colour coding scheme in the XML transcriptions that relies more on commonality and simplicity of the writing tools employed. For instance, any common graph pencil is a black pencil, unless a manuscript distinctly displays two different shades of black pencil (e.g., BL47478-307r, Figure 24). This corroborates the need for a comprehensive preliminary analysis of witnesses prior to any encoding attempt. Lastly, as the further discussion in the visualisation section will show, the plain web graphics of "Night Studies" removes the necessity to digitally identify a specific colour palette for transcribed elements.

**Transcribing marginalia.** The genesis of "The Letter" (§6) is a great opportunity for an editorial project to showcase the multifunctional and heterogeneous nature of marginalia on a manuscript page. TEI offers several varying ways of encoding marginalia, the most important part of the process being deciding what functionality and semantic value the marginalia imparts and how it functions in relation to the rest of the body text.

The textual fabric of "The Letter" section morphs from the main text into a footnote on the pages of typescript §6.4. Both on these pages and at the next draft level, §6.5 and 6.5+, the long footnote, along other marginal notes, competes for attention against the editorial markup. In earlier drafts, revisional elements adorned a homogenous body of text. After draft §6.4 though, the author is editing a footnote, side notes, *and* the main text. The initial excitement at a prospect of illustrating the sudden difference in textual register is quite understandable. However, an attempt at highlighting Joyce's compositional feat on a transcriptional level is likely to prove disadvantageous for the architecture of the edition. After all, "encoding marginalia is a data-modelling question", that re-evaluates the nature and function of texts, paratexts and the demarcation lines between them (Estill 2016). Despite the heterogenous nature of marginal elements on these folios, representing a genetic process remains the main goal of the current data model. Semantically, the marginal elements Joyce decorates the text with are meant to be part of the text, not of the editorial process. This effectively removes the transient <metamark> element as a possible candidate for the marginalia, despite the insistence of the TEI guidelines on how to encode marginalia in a genetic edition. Among a handful of other TEI options, a <note> element seems most compatible with many kinds of

marginalia: authorial, editorial, readerly, “or even those absent-minded doodles we find in school textbooks” (Estill 2016).<sup>95</sup> Although the <note> element theoretically lends itself well to footnotes and other anchored notes, implementing it in an XML transcription creates a hermeneutic warp in the design of DGE. Namely, the narrative elements previously not involved in the transcription process, now perform equally along the genetic components (see Figure 25). Such an equivocal semantic structure of DGE undermines the theoretical robustness of its architecture. Despite that, at the time of writing, this seems to be the only workable solution that can support the rest of the TEI XML design. Interestingly, the fault does not lie with the TEI guidelines, as many seem to say (Estill 2016), but with the XML tree structure itself. The theoretical integrity of the edition is sabotaged not because of a wrong TEI element and its implementation, but from my decision to markup the text on a narrative level in the first place. Since there is no other way of manipulating the text without marking it down to a semantic category in XML, the left and right marginalia, from draft §6.3 and upwards, have acquired @place and @rend attribute values.



Zürich1-07-1

A halt for hearsake <sup>1</sup> . A scene at sight. / Which	MAJOR AND MINOR
they shall memorise.By her freewritten / Hopely	MODES COALESCING
for ear that annalykeses if scares for / eye that	PROLIFERATE <del>XXX</del>
sumns.Is it in the now woodwordings / of our	HOMOGENUINE
<u>Bibelous hics tury / and</u> sweet plantation	HOMOGENEITY.
<u>Barbarassa hare / stary.</u> where the	
branchings / then will singingsing tomorrows gone	
and yes- / ters outcome as Sataday's after <sup>m</sup> oon lex leap / smiles on the	
twelvemonthsminding? Such is. / Dear (name of desired subject,A.N.),well,and / I	
go on to.Shlicksher.I and we (tender condo- / lences for happy funeral,one if) so	
sorry to / (mention person suppressed for the moment,F. / M.).Well enquiries	
<u>A shieling in / coppingerg</u> after allhealths)how are / you(question maggy)	

```
<sourceDoc xml:id="Zurich1-07-1"> <!-- embedded transcription -->
<surface ulx="0" uly="0" lrx="800" lry="1010">
<graphic url="/static/images/Zurich1-07-1.png"/>
```

<sup>95</sup> What about an authorially designed doodle that pretends to be a real doodle, as in the case of *Finnegans Wake* II.2 doodles? Are they part of the narrative, of the genesis or both?

```

<zone xml:id="Zürich1-07-1_01">
  <seg>A halt for hearsake<hi rend="sup">1</hi>. A scene at sight.
    <note place="marginRight" rend="caps">MAJOR AND MINOR MODES
COALESCING PROLIFERATE
      <del type="overwritten" rend="typewriter">
        <unclear reason="illegible">XXX</unclear></del>
HOMOGENUINE HOMOGENEITY.</note>
      <lb/>Which they shall memorise.By her freewritten
      <lb/>Hopely for ear that annalykeses if scares for
      <lb/>eye that sumns.Is it in the now woodwordings
      <note place="marginLeft" rend="underlined"><hi
rend="underlined">Bibelous hics tury <lb/>and Barbarassa hare
<lb/>stary.</hi></note>
      <lb/>of our sweet plantation where the branchings
      <lb/>then will singingsing tomorrows gone and yes-
      <lb/>ters outcome as Sataday's after<del type="overwritten"
rend="typewriter">n</del>
      <add place="inline" rend="typewriter">m</add>oon lex leap
      <lb/>smiles on the twelvemonthsminding? Such is.

```

Figure 25. Zürich1-07-1 as a facsimile, in a browser, and in XML.

### III.5. Visualisation, publication, and website design

In this section, I describe the design and implementation details of the XML files as demonstrated on the test website: <https://fwii2.com/scribbledelhobbles/#section6>. Particularly, I discuss how the combination of XML, XSLT3, and Saxon-JS2 technologies tackle the design task of “Night Studies” DGE.

**Credits.** As the main task was to create a simple working environment to showcase the edition, each software component of the website was chosen on the merits of being modular, compatible, well-supported, and open-source. “Night Studies” DGE is hand-coded using HTML5, CSS3, and Bootstrap 4.0.0<sup>96</sup> standards on a MacBook Air 2017 running MacOS Mojave. High resolution images of the twenty sample manuscripts were digitized by the Zurich James Joyce Foundation, British Library, and the Tulsa University Imaging Services. Adobe Photoshop CS 2020 was used to web optimise derivative PNG files from the original TIFFs. All of graphic design, web development, transcription and rendition of manuscripts

---

<sup>96</sup> 2011-2018 Twitter, Inc., released under the MIT license  
<https://github.com/twbs/bootstrap/blob/v3.3.5/LICENSE>.



belongs to the present author, unless otherwise stated.<sup>97</sup> The TEI Zoner online tool was used to map images to XML transcriptions.<sup>98</sup> The XML to HTML transformation scenario employs Saxon-JS 2.0 and XSLT 3.0 technologies, both of which are the intellectual property of Saxonica Ltd., who allow their deployment and redistribution under a public license if certain conditions are met, including academic use.<sup>99</sup> The back-end deployment on an Apache server includes a Django 3.0 application supported by Python 3.8 programming language.

**Visualisation of the sigla.** The *JJA* editors employ a set of typographical symbols to denote various draft levels, starting with asterisk (\*), obelisk (†), diesis (‡), triple dagger (‡‡), etc. The *JJDA* changes some of these symbols, perhaps, for the ease of reproduction in the digital environment. For example, a double plus (++) replaces the diesis (‡), and the Greek letter chi (χ) replaces the turnstile symbol (†). The asterisk (\*) and sigma (Σ) signs disappear altogether. Rendering different characters in HTML has become easier thanks to modern browsers. But the problem of rendering special characters, and particularly the so-called supplemental symbols category in Unicode, remains (Schmidt 2014, §23). Generally, browsers should display a character if there is any font in the system containing it. If the fonts specified by the author do not contain the character, many browsers are programmed to use backup fonts. As of now, the number of font faces that cover some of these so-called supplemental symbols are quite small, majority of which are proprietary / commercial. In this light, the *JJDA* substitutions are a logical step in order to guarantee the independence of the edition from third-party licences and software. As an example of this scenario, for Joyce's special sigla the *JJDA* relies on Ian Gunn's Wake typeface, which I use in this project too. However, reformatting the special nomenclature will inevitably create another level of confusion around an already complex issue of manuscript bibliography (Crispi 2002). For one, the original nomenclature is not arbitrary and employs the conventional typographical marks (Cadbury 2002). Additionally, the amount of accumulated scholarship referencing the original draft codes creates another layer of hurdle. To solve this problem, there are a few options available for philologists wanting to employ obscure glyphs in their publications and *RomanCyrillic Std* font face offers a free academic licence for such endeavours. The licensing conditions of the

---

<sup>97</sup> The edition logo was designed using Namecheap Logo Maker, which is under the Creative Commons Attribution 4.0 International License (CC BY 4.0), giving permission to share and adapt the material freely, even for commercial purposes. Icon designer: Amanda Wray.

<sup>98</sup> <https://web.archive.org/web/20201013234914/http://teicat.huma-num.fr/zoner.php>

<sup>99</sup> Licence version 1.0, June 2020. See the licence in the supplied auxiliary documentation to the thesis.

font allow it to be freely used for any scholarly research or publication. According to its designer, *RomanCyrillic Std* “can be and should be used” in combination with the ubiquitous *Times* font-family (that this thesis also uses throughout) as the similarities have been deliberate for reasons of compatibility (Kempgen 2007, 28).

**HTML page.** In order to display their transcriptions, TEI-based editions depend on special software to transform the TEI sources into HTML code since modern web browsers can render raw XML files with varying degrees of success. However, despite this shortcoming, TEI XML is a verbose language and holds more information than HTML, most of which usually gets discarded in a default transformation scenario. If there is a clear understanding that the presence of the TEI data model could be beneficial for the HTML source in the long run, such a defect is easy to remedy. Retaining the TEI data model in the browser makes the resource easier to operate on and interact with. For example, the functions that allow the swapping of apparatus lemmas and readings into the main text rely on using and manipulating the data model of the TEI text (Cayless 2018, 259). In other cases, element attributes serve as anchors helping to extend the functionality of the text. For example, if the design of an edition anticipates an automatic collation based on certain nodal points, each of these elements needs to have a unique identifier. The same would apply to smaller units, like Joyce’s Buffalo notes, if a conceivable design is to trace them back to the primary sources and forward to the drafts and to external sources like critical literature.

The TEI XML architecture of class attributes allows for two primary functions: to describe the document contents as precisely as possible and to determine the function of the text inside of an element. Often these two functions go hand in hand. For instance, a deletion in the example

```
<del type="crossedOut" rend="black ink">Ren</del>
```

is not only a documentation of an authorial revision but also indicates how the text should be rendered in a transcription when certain stylesheets are applied. In this case, the deletion is “crossed out”. But, similar to how excessive markup hinders interoperability, a transcription visualisation can suffer from extravagant graphics. From its early stages, “Night Studies” DGE has decided to practice moderation in “window-dressing” the transcriptions online, especially when it was decided that high-resolution facsimiles of the manuscripts would accompany them. There would be little merit in publishing facsimiles alongside transcriptions if the transcriptions act as hyperreal surrogates of the originals. The point of transcription is, chiefly, to simplify the reading, leaving entertainment value out of the picture. This project

adopts a spartan attitude toward its visualisation philosophy: it performs stylistic changes only upon four distinct and semantically important elements of a draft manuscript:

<p>A). Deleted, overwritten, or otherwise discarded textual material</p> <p>B). Textual additions</p> <p>C). Typographic symbols, editorial instructions</p> <p>D). Illegible text</p>	Title of section and draft level	
	MS description	
	Facsimile	MS code Linear transcription

In terms of software components, the top-level HTML document (manuscript.html) contains a set of background design elements and <div> containers to be populated, a script element with a few lines of global JavaScript functions for animation control and an invocation of Saxon-JS2 with a precompiled program from a single XSLT source. The program takes as input ten files (one at a time) containing TEI-XML transcriptions of the manuscripts sorted by draft level (see Figure 26). The graphic design is supported by the associated single CSS file. By employing the @class attribute of a <span> element in HTML, it is possible to create separate classes for additions, deletions, metamarks, etc. **XSLT transformation.** XSLT is a full-fledged programming language capable of interaction during processing, starting from simple data extraction from an XML document tree up to more complex interactions in the form of dynamic HTML functions. It represents a program as a set of rules each containing a condition under which the rule fires, and an action to be performed when the rule is triggered (Lockett and Kay 2016). HTML controls can be added to allow various aspects of the display to be altered dynamically, using many of Saxon-JS's interactive modes (e.g. ixsl:on-change) to alter style or class properties of parts of the HTML/XML DOM tree.<sup>100</sup> But, for the modest design of my sample edition, XSLT capabilities are far from reaching their full potential.

---

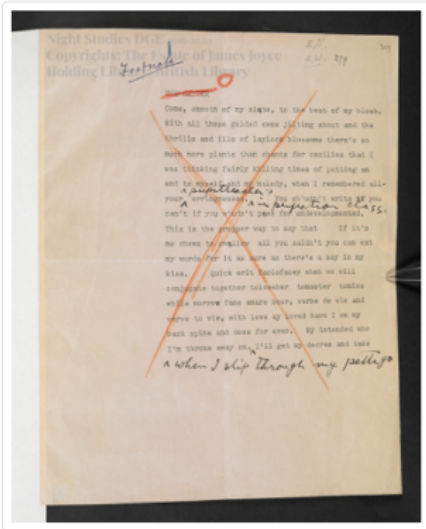
<sup>100</sup> For a more advanced spectrum of XSLT3 affordances see John Lumley 2019.



James Joyce, *Finnegans Wake*. Chapter II.2, Section 6. Second Typescript (II.2§6.3).

Manuscript Description: II.2§6.3 represents the second typescript of "The Letter" section of *Finnegans Wake* Chapter II.2. The material evidence relating to this stage of the compositional process consists of three typewritten pages held in the British Library, Western Manuscripts collection, item Add MS 47478: BL47478-309r, BL47478-310r, BL47478-311r. The compositional timeframe is around late 1934. The manuscript measurements range approximately around 20,6x26,9 cm. The draft was typed out on three rather thin typewriter quality paper sheets. The big amount of blank spaces in between sentences suggests that the text was typed under Joyce's supervision and with his intervention. The textual revisions consist mostly of additions using black and blue ink. There are a few strokes of red and navy blue crayon. The red crayon has a strong orange hue due to wear or the specificity of the writing medium. The big red crayon cancellations most likely indicate that the textual material has been successfully transferred to a new draft. The blue crayon is only used to indicate page order. Black and white facsimiles of all three manuscript pages have previously been published in the *James Joyce Archive* volume 52, pp. 235-237 (Groden et al. (eds.), Garland Publishing Inc. 1978). The textual insertions most likely are from Buffalo Notebook VI.B.36 (Rose&O'Hanlon 2018, JJDA). [See .xml document](#)

Legend: Deleted, overwritten, or otherwise discarded textual material. Textual additions. Typographic symbols, editorial instructions. Illegible text. Show placement and writing tool indicators:



BL47478-309r

II.ii. / F.W. 279

309

Footnote 1 THE LETTER 0 / Come, smooth of my slate, to the beat of my  
bloss. / With all these gelded ewes jilting about and the / thrills and ills of laylock  
blossoms there's so / much more plants than chants for cecilies that I / was  
thinking fairly of killing times of putting an / end to myself and my malody,  
when I remembered all- / your ~ ^ pupilteacher's erringnesses. BLANK in  
perfection class. You sh'udn't write if you / can't if you w'udn't ppass for  
undevelopmented. / This is the propper way to say that BLANK / If it's / me  
chews to swqallow all you saidn't you can eat / my words for it as sure as there's  
a key in my / kiss. BLANK / Quick erit faciofacey when we will / conjugate  
together toloseher tomaster tomass / while morroxw fans amare hour, verbe de  
vie and / verve to vie, with love ay loved have I on my / back spine and does for  
ever. BLANK My intended who / I'm throne away on, ~ ^ when I slip  
through my pettigo I'll get my decree and take

Figure 26. A basic fwii2.com/manuscript/\* wireframe compared to a screen capture.

The intention of the XSLT transformation scenario for "Night Studies" transcription files was to populate a dummy HTML page with discriminate XML content, simultaneously preserving some of its TEI components. This was possible with a simple `<xsl:template match="/">` function which navigates an XML file using different XPath expressions, scanning for a defined element, class attribute, or its value, in order to extract it or its attributes into a new HTML element. The `<xsl:apply-templates/>` instruction, in its turn, repeats the given function through the template until the HTML page is fully built.

```

<!-- main title of the draft stage -->
  <xsl:template
match="/tei:TEI/tei:teiHeader/tei:fileDesc/tei:titleStmt/tei:title">
  <xsl:result-document href="#draftStage">
    <xsl:value-of select="."/>
  </xsl:result-document>
</xsl:template>
<xsl:template match="/">
  <xsl:apply-templates/>
</xsl:template>

```

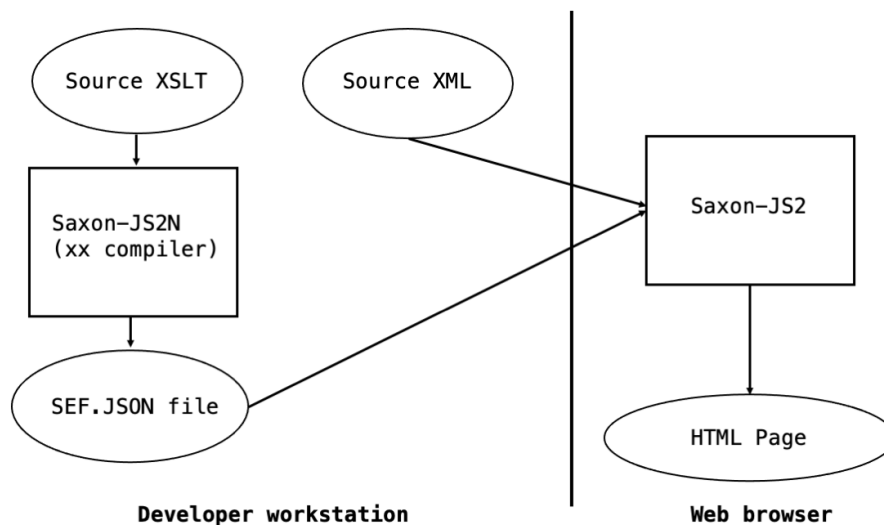


Figure 27. A diagram of how Saxon-JS2 works on the server and browser sides (adapted from <https://web.archive.org/web/20210820130820/https://www.saxonica.com/saxon-js/documentation/index.html>).

In general, three types of transformations could be distinguished in the XSL file: ones that carry a structural burden, ones that are responsible for stylistic changes, and ones that add verbosity to the HTML source by carrying the TEI XML commentary over to the browser. The first category is pre-programmed to fit cosily a dummy HTML code that sits on the server (manuscript.html):

```

<div class="mainWrapper">
<div class="card-title">
  
  <h2 id="draftStage"></h2>
</div>
<div class="sourceDesc">
  <p>
    <b>Manuscript Description: </b>
    <span id="sourceDesc"></span>
  </p>

```

```

    <a href="/static/xml/{ { xml } }.xml" class="badge badge-pill badge-
secondary"> See .xml document </a>
  </p>
  <p class="legend"><b>Legend:</b>
    <span class="del">Deleted, overwritten, or otherwise discarded textual
material.</span>
    <span class="add">Textual additions.</span>
    <span class="metamark">Typographic symbols, editorial instructions.</span>
    <span class="illegible">Illegible text.</span>
    Show placement and writing tool indicators: <input type="checkbox"
id="checkbox" onclick="commentary()">
  </p>
</div>
<div class="container-fluid bg-white" id="sourceDoc">
</div>
</div>

```

The transcriptions of missing manuscripts or “ghost drafts” need to be processed separately as they display a different XML structure model because the absence of material sources makes the <sourceDoc> element redundant in the XML source.

```

<!-- missing ms -->
  <xsl:template match="/tei:TEI/tei:text/tei:body/tei:div/tei:p">
    <xsl:result-document href="#sourceDoc">
      <div class="container-fluid bg-white">
        <div class="row">
          <div class="col-sm-5 manuscript">
            
          </div>
          <div class="col-sm-7 transcription">
            <p><xsl:apply-templates /></p>
          </div>
        </div>
      </div>
    </xsl:result-document>
  </xsl:template>

```

Changes to the italicised text, illegible text, superscripts, underlined, double-underlined, traced text, and white-space belong to the category of stylistic changes in the HTML file, although the actual visual changes are supported by the associated CSS file. For example,

```

<!-- turn line breaks to dashes -->
<xsl:template match="tei:lb">
  <span class="lineBreak"/> </span>
</xsl:template>

```

```

<!-- illegible text -->
<xsl:template match="tei:unclear">
  <span class="illegible"><xsl:apply-templates /></span>
</xsl:template>

/* XML illegible text */
.illegible {
  background-color: #ddd;
  border-radius: 5px;
  padding: 3px;
  margin: 5px;
}

```

The transformation instructions responsible for the verbosity include a number of XSLT templates that select @type, @rend, @place, and @function attributes of various editorial changes, such as:

```

<!-- editorial changes in transcription -->
  <xsl:template match="tei:del">
    <span class="commentary">[deletion: <xsl:value-of select="@type"/>;
<xsl:value-of select="@rend"/>] </span>
    <span class="del"><xsl:apply-templates /></span>
  </xsl:template>
  <xsl:template match="tei:add">
    <span class="commentary">[addition: <xsl:value-of select="@place"/>;
<xsl:value-of select="@rend"/>] </span>
    <span class="add"><xsl:apply-templates /></span>
  </xsl:template>
  <xsl:template match="tei:metamark">
    <span class="commentary">[metamark: <xsl:value-of select="@function"/>;
<xsl:value-of select="@rend"/>] </span>
    <span class="metamark"><xsl:apply-templates /></span>
  </xsl:template>

```

These are controlled by a simple interactive HTML checkbox allowing to turn the values of @commentary class on and off. Whereas there are many other, potentially more sophisticated, application uses for displaying different transcription information, including the revision manner, hand, tools, and dates, I chose to concentrate on the most basic and verifiable data, leaving the rest for future consideration.



Show placement and writing tool indicators:

[metamark: title; red crayon]  Letter / [metamark: placement; red  
crayon]  9 / The good father with the twinkle / in his eye will always have /  
cakes in his pocket to bethroat / us with for our allmichael good.

```
Show placement and writing  
tool indicators: <input  
type="checkbox"  
id="checkbox"  
onclick="commentary()">
```

**Saxon-JS processor.** Saxon-JS is deployed in Javascript, which removes the need to write additional code and XSLT handles events exceptionally well, i.e., the transformation runs smoothly in the browser. XSLT language is extremely versatile for building XML interactivity without burdening the browser with a heavy load of customised Javascript (“Saxonica. Saxon-JS Documentation” n.d.). For the client-side use, Saxon-JS executes stylesheets (i.e. XSL file) that have first been compiled into an intermediate form (called the Stylesheet Export File or SEF) (see Figure 27). One of the two stylesheet compilers supplied by Saxonica, XJ compiler (part of the Saxon-EE) requires a commercial licence. The other, XX compiler, as part of the Saxon-JS2 package, shares the same distribution guidelines. For this reason alone, XX compiler was chosen as the conversion method for the “Night Studies” project. Since there is no published API available at this release for compiling stylesheets using the XX compiler, the Saxon-JS documentation suggests using the command line as an alternative to compiling a stylesheet held in XSL to a SEF file (manuscript.sef.json), to be run in the browser. This one-off solution meets the modest needs of my edition and does not need to be run dynamically on the server. The command executing this conversion is:

```
xslt3 -xsl:xml2html.xsl -export:manuscript.sef.json -t -ns:##html5
```

```
<script type="text/javascript">  
  window.onload = function () {  
    var x = "/static/xml/{x}xml";  
    console.log(SaxonJS.getProcessorInfo().productName + " " +  
      SaxonJS.getProcessorInfo().productVersion + " " +  
      SaxonJS.getProcessorInfo().releaseDate);  
    SaxonJS.transform({  
      stylesheetLocation: "{x}static 'xslt/manuscript.sef.json' %}",  
      sourceLocation: x,  
      logLevel: 2
```



```

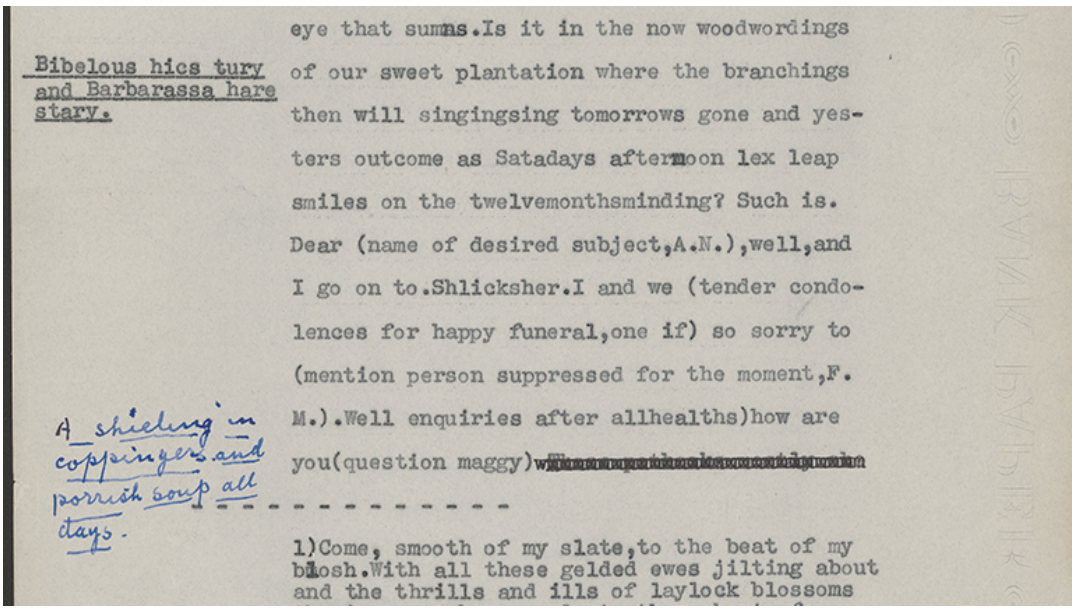
},
"async");
}</script>

```

**Pros and cons.** Critical literature demonstrates how often the available publishing frameworks are either too complicated, too limited, tied to specific software, proprietary, or a mix of all these things (del Turco 2016, 229). The main advantage of Saxon-JS2 is its conformance to X-technology standards (XML, XSLT, XPath), its modularity, interoperability, transparency, and the academic licensing. Running Saxon-JS2 compiler in the browser and distributing the Saxon-JS runtime require a license and Saxonica provides a single developer license for academic purposes, which also covers its distribution to the end users.

Another advantage is that it is transparent. One of the objectives is to be as practical as possible, which involves making the edition as modular as possible in order to see what parts contribute to the final result, rather than having a “black box” model. In this case, it is easier to spot an error in the pipeline, trouble-shoot, and fix the issue. Also, it makes it easier to update or recycle parts of the technology in the future.

The XSLT performance with large portions of text is adequate, but the tool also causes heavy load on the client side, as the Saxon-JS2 loads the complete transformation result into the browser (instead of small portions). As mentioned before, the advantage of this is the transparency factor, but a heavy burden on the client side should be acknowledged too.

MS	 <p>The image shows a scan of a handwritten letter. The text is typed in a serif font. There are several annotations in blue ink: underlines under 'Bibelous hies tury and Barbarassa hare starv.', a note in the left margin that says 'A shielding in coppingers and porrish soup all days.', and a note at the bottom that says '1) Come, smooth of my slate, to the beat of my blosh. With all these gelded ewes jilting about and the thrills and ills of laylock blossoms'. The letter text includes: 'eye that summs. Is it in the now woodwordings of our sweet plantation where the branchings then will singingsing tomorrows gone and yesters outcome as Satadays aftermoon lex leap smiles on the twelvemonthsminding? Such is. Dear (name of desired subject, A.N.), well, and I go on to. Shlicksher. I and we (tender condolences for happy funeral, one if) so sorry to (mention person suppressed for the moment, F. M.). Well enquiries after allhealths) how are you (question maggy) w...'. There is a vertical stamp on the right side that reads 'BRITISH LIBRARY'.</p>
XML	<pre> &lt;add place="marginLeft" rend="blue ink"&gt;   &lt;note place="marginLeft" rend="underlined"&gt; </pre>

	<pre>                 &lt;hi rend="underlined"&gt;A shieling in                 &lt;lb/&gt;coppingers and                 &lt;lb/&gt;porrish soup all                 &lt;lb/&gt;days.&lt;/hi&gt;&lt;/note&gt;&lt;/add&gt; &lt;lb/&gt;M.).Well enquiries after allhealths)how are &lt;lb/&gt;you(question maggy)                 &lt;del type="overtyped" rend="typewriter"&gt; &lt;unclear reason="illegible"&gt;wxwxwxwxwxwxwxwxwxw&lt;/unclear&gt;&lt;/del&gt; </pre>
HTML	<pre> &lt;span class="commentary" style="display: inline; margin-left; blue ink] &lt;/span&gt; &lt;span class="add"&gt;   &lt;div class="marginLeft"&gt;     &lt;span class="underlined"&gt;       &lt;u&gt;A shieling in         &lt;span class="lineBreak"/&gt; &lt;/span&gt;coppingers and         &lt;span class="lineBreak"/&gt; &lt;/span&gt;porrish soup all         &lt;span class="lineBreak"/&gt; &lt;/span&gt;days.&lt;/u&gt;     &lt;/span&gt;&lt;/div&gt;&lt;/span&gt;     &lt;span class="lineBreak"/&gt; &lt;/span&gt;M.).Well enquiries after allhealths)how are       &lt;span class="lineBreak"/&gt; &lt;/span&gt;you(question maggy)       &lt;span class="commentary" style="display: inline; margin-left; overtyped; typewriter] &lt;/span&gt;       &lt;span class="del"&gt; &lt;span class="illegible"&gt;wxwxwxwxwxwxwxwxwxw&lt;/span&gt;&lt;/span&gt; </pre>
browser	<p>and yes- / ters outcome as Sataday's after<sup>m</sup>oon lex leap / smiles on the  twelvemonthsminding? Such is. / Dear (name of desired subject, A.N.), well, and / I  go on to. Shlicksher. I and we (tender condo- / lences for happy funeral, one if) so  sorry to / (mention person suppressed for the moment, F. / M.). Well enquiries</p> <p><u>A shieling in / coppingers</u> after allhealths)how are / you(question maggy)</p> <p><u>and / porrish soup all /</u> <span style="background-color: #cccccc; border: 1px solid #000; padding: 2px;">wxwxwxwxwxwxwxwxwxw</span></p> <p><u>days.</u> -----</p>

Figure 28. Night Studies web components.

## APPENDICES

### Appendix 1. Table of notebook units in “Night Studies”

	Draft stage	FW 1939 text	Notebook unit	Cancellation colour	Notebook code	Entry level MS	Source / original notebook
1.	II.2§1.0	Quick lunch	quick lunch	Blue	VI.B.3.106(a)	BL 47478-116	O. Henry, <i>The Four Million</i> (1906) 43
2.	II.2§1.2	recognisances	□□ recognisances	Blue	VI.B.34.180(d)	BL 47478-126	
3.	II.2§1.2	upshoot	upshoot	Blue	VI.C.6.86(j)	BL 47478-126	VI.B.12.127(a)
4.	II.2§1.2	of picnic	result of / picnic	Red	VI.B.34.179(i)	BL 47478-126	
5.	II.2§1.2	Cave of Kids	cave of kids	Blue	VI.B.34.177(d)	BL 47478-126	
6.	II.2§1.2	Glattstonebury	Gladstonebury	Blue	VI.B.34.179(g)	BL 47478-126	
7.	II.2§1.3	flutterby	flutterby	Orange	VI.C.2.56(i)	missing	VI.B.2.063(b)
8.	II.2§1.4	Tomtittot	vico tom tit tot	Blue	VI.B.36.253(a)	BL 47478-138	
9.	II.2§1.4	Mr Tumulty	Mr Tumulty / [Finn]	Orange	VI.B.36.62(d)	BL 47478-138	
10.	II.2§1.4	Teetootomtotalitarian	totalitarian	Green	VI.B.36.197(a)	BL 47478-138	
11.	II.2§1.4	Erdnacrusha	Ardnacrusha	Blue	VI.B.36.236(c)	BL 47478-139	
12.	II.2§1.4	krach	krach	Blue	VI.B.36.56(e)	BL 47478-138	
13.	II.2§1.4	entiringly	untirelingly	Orange	VI.C.5.180(b)	BL 47478-138	VI.B.17.017(i)
14.	II.2§1.4	tumulous	tumulus	Red	VI.C.6.49(j)	BL 47478-138	VI.B.12.076(i)
15.	II.2§1.4	Tickets for the Tailwaggers Terrierpuppy Raffle.	puppy raffled / Tailwaggers Club	Orange	VI.B.36.57(g)	BL 47478-138v	
16.	II.2§1.4	With his broad and hairy face, to Ireland a disgrace.	With a broad and hairy face / of Ireland a disgrace	Not cancelled	VI.C.1.42(f)	BL 47478-155v	VI.B.16.091(h)
17.	II.2§1.4	Daimon Barbar!	Demon bowler	Red	VI.C.6.65(b)	BL 47478-154	VI.B.12.098(e)
18.	II.2§1.5+	we whiled	he whiled	Blue	VI.B.36.291(c)	BL 47478-162	
19.	II.2§1.5+	Herod	□□ a herod	Orange	VI.B.36.106(d)	BL 47478-162	

20.	II.2§1.5+	from aab to zoo	from aab to / zoo	Orange	VI.B.36.164(a)	BL 47478-156	Transferred via Sheet ii-39(i).
21.	II.2§1.5	IDEOREAL	ideoreal	Blue	VI.B.36.254(c)	BL 47478-158	Transferred via Sheet ii-40(b)
22.	II.2§1.5	Hearasay	hearesy	Blue	VI.B.36.266(a)	BL 47478-159	
23.	II.2§1.5	horrorscup	horrorscup	Green	VI.B.36.279(a)	BL 47478-158	
24.	II.2§1.5	mehrkurios	mercurious	Green	VI.B.36.278(d)	BL 47478-158	
25.	II.2§1.5	saltz of sulphur	Sulpher Salts	Not cancelled	VI.B.36.278(e)	BL 47478-158	
26.	II.2§1.5	Staplering	[ring] staple	Blue	VI.B.36.269(d)	BL 47478-159	
27.	II.2§1.5+	whirr	whir telegraph	Blue	VI.B.36.292(f)	BL 47478-163	
28.	II.2§1.5	steppingstone	stepping stone	Blue	VI.B.36.269(e)	BL 47478-159	
29.	II.2§1.5	coach house	coach house	Blue	VI.B.36.269(f)	BL 47478-159	
30.	II.2§1.5	the Boote's Pickardstown	Boot Inn / Pickardstown	Blue	VI.B.36.270(a)	BL 47478-159	
31.	II.2§1.5+	Or be these wingsets leaned to the outwalls	wings lying / against outside / of theatre	Blue	VI.B.36.220(c)	BL 47478-164	
32.	II.2§1.5+	of booth of Baws the balsamboards?	wings lying / against outside / of theatre	Blue	VI.B.36.220(c)	BL 47478-164	
33.	II.2§1.5	Burials	burials (place)	Orange	VI.B.36.268(b)	BL 47478-158	
34.	II.2§1.5	ballyhouraised!	Bally[houra] Hill	Orange	VI.B.36.268(c)	BL 47478-158	
35.	II.2§1.5	Inn inn! Inn inn!	Boot Inn / Pickardstown	Blue	VI.B.36.270(a)	BL 47478-159	
36.	II.2§1.5	Rough the Gangster, not a feature alike and the face the same.	gangsters buy / new faces	Orange	VI.B.36.161(a)	BL 47478-159	
37.	II.2§1.5	orb	the orb	Green	VI.B.36.301(c)	BL 47478-159	
38.	II.2§1.5	Hispano-Cathayan- Euxine, Castilian- Emeratic-Hebridian	Hispano Cath Eux / Castilian / Espanol- Cambric-Hellen / Hisp-Cath-Eux /	Green	VI.B.36.297(a)	BL 47478-159v	

		Espanol-Cymric- Helleniky?	Castilia-Emirate- Hebrd / Espagnolo- Cymn				
39.	II.2§1.5	fishdrunks	[entrees] fishdrunks	Blue	VI.B.36.244(b)	BL 47478-159	
40.	II.2§1.5		Boote at / Ballymun	Green	VI.B.36.270(b)	BL 47478-159	
41.	II.2§1.5	muftilife	□□ mufti / toga	Orange	VI.C.2.159(e)	BL 47478-158	VI.D.1.037(e)
42.	II.2§1.5	passage!	passage death	Green	VI.C.2.35(b)	BL 47478-158	VI.B.2.035(i)
43.	II.2§1.5	Rolf the Ganger	Rolf the Ganger	Orange	VI.C.5.179(c)	BL 47478-159	VI.B.17.016(n)
44.	II.2§1.5+	whins	whin	Orange	VI.C.5.155(d)	BL 47478-163	VI.B.10.098(f)
45.	II.2§1.6	And natural, simple, slavish, filial	natural fear / simple semite fear / slavish — — / filial	Green	VI.C.2.30(c)	BL 47478-183	VI.B.2.031(a)
46.	II.2§1.6	dianaphous	diaphan ous / dianaphous	Green	VI.B.36.303(c)	BL 47478-185	
47.	II.2§1.6	the decent man?	the decent man	Green	VI.B.36.298(b)	BL 47478-185	
48.	II.2§1.6	universe	serial universe	Blue	VI.B.36.318(d)	BL 47478-187	
49.	II.2§1.6	on excellent authority	on excellent / authority	Orange	VI.B.36.306(b)	BL 47478-187	
50.	II.2§1.6	there is rhymeless reason to believe,	there is reason / to believe	Green	VI.B.36.308(a)	BL 47478-187	
51.	II.2§1.6	to speak broken heaventalk	speak broken / heaventalk	Orange	VI.C.2.194(c)	BL 47478-185	VI.D.1.072(c)
52.	II.2§1.6	comes over	comes over	Green	VI.B.36.309(f)	BL 47478-183	
53.	II.2§1.6	seriol-cosmically	serial-cosmic	Blue	VI.B.36.319(a)	BL 47478-187	
54.	II.2§1.6	on their favourite stamping ground	favourite stamping / ground	Orange	VI.C.2.248(e)	BL 47478-186	VI.B.6.097(d)
55.	II.2§1.6	trumpeted by prawns	H trumpeted / by prawns	Orange	VI.C.2.175(i)	BL 47478-184	VI.D.1.053(i)
56.	II.2§1.6	Tea tea too oo	teetotaller (T)	Orange	VI.C.2.110(c)	BL 47478-183	VI.B.2.162(h)

57.	II.2§1.6	But it was all so long ago.	All so long ago	Orange	VI.C.2.247(a)	BL 47478-187	VI.B.6.095(d)
58.	II.2§1.6	inkbottle	autocrat of Inkbottle	Orange	VI.C.2.261(g)	BL 47478-187	VI.B.6.114(d)
59.	II.2§1.6	a more and more almightily	more and more / almighty	Orange	VI.C.2.251(a)	BL 47478-187	VI.B.6.099(m)
60.	II.2§1.6	beastskin trophies	~ skin of beast / at tomb	Orange	VI.C.2.134(a)	BL 47478-186	VI.D.1.012(a)
61.	II.2§1.6	From seldomers that most frequent him.	Seldomers frequently / drunk than sober	Orange	VI.C.2.231(d)	BL 47478-186	VI.B.6.074(k)
62.	II.2§1.6	under the assumed name of Ignotus	under assumed name / of Ignotus	Orange	VI.C.2.234(h)	BL 47478-186	VI.B.6.080(b)
63.	II.2§1.6	paradox lust	paradox lust	Blue	VI.B.36.318(c)	BL 47478-187	
64.	II.2§1.6	beaver beard	~ beaverboard ~	Orange	VI.C.2.172(k)	BL 47478-183	VI.D.1.050(k)
65.	II.2§1.6	Mary Mercer	mary mercer	Green	VI.B.36.284(c)	BL 47478-183	
66.	II.2§1.6	a royal divorce	royal divorce	Orange	VI.C.18.34(l)		VI.B.38.065(a)
67.	II.2§1.6	alla ludo poker	a [—] / ludo / poker	Green	VI.B.36.310(b)	BL 47478-185	
68.	II.2§1.6	Longfellow's Lodgings	Longfellow's Club	Orange	VI.C.2.175(b)	BL 47478-184	VI.D.1.053(b)
69.	II.2§1.6	House of Comments	House of Commons boots	Orange	VI.C.2.251(g)	BL 47478-184	VI.B.6.100(g)
70.	II.2§1.6	Amusing Avenue	amusing avenue	Orange	VI.C.2.250(b)	BL 47478-184	VI.B.6.099(b)
71.	II.2§1.6	Terra Firma	~ Terra Firma ~	Orange	VI.C.2.173(c)	BL 47478-184	VI.D.1.051(c)
72.	II.2§1.6	Groupname	ᶯ (ΠΠ group / name	Orange	VI.C.2.180(b)	BL 47478-184	VI.D.1.058(b)
73.	II.2§1.6	Bhing, said her burglar's head	Bing said the / burglar's head	Green	VI.B.36.299(a)	BL 47478-185	
74.	II.2§1.6	drows er	words are / a drows er	Green	VI.B.36.303(d)	BL 47478-185	
75.	II.2§1.6	Luna legit librum.	Luna legit librum	Orange	VI.C.2.106(a)	BL 47478-185	VI.B.2.157(k)
76.	II.2§1.6	after dinn	before dinn	Orange	VI.C.2.145(a)	BL 47478-186	VI.D.1.023(a)

77.	II.2§1.6	To go to Begge	to go to Bigge	Green	VI.C.2.51(d)	BL 47478-186	VI.B.2.056(h)
78.	II.2§1.6	Lutharius	Arius = Luther	Green	VI.C.2.32(e)	BL 47478-187	VI.B.2.032(l)
79.	II.2§1.6	Sinobiled	cenobite	Green	VI.C.2.32(f)	BL 47478-187	VI.B.2.032(m)
80.	II.2§1.6	their extraordinary clothes	~ extraord. clothes heretics	Green	VI.C.2.34(b)	BL 47478-187	VI.B.2.034(d)
81.	II.2§1.6	Ungodly	□ King becomes / church's servant / gave a most / ungodly show	Orange	VI.C.2.164(a)	BL 47478-184	VI.D.1.042(a)
82.	II.2§1.6	Cronwall	Irish life of Cromwell	Orange	VI.C.2.109(j)	BL 47478-184	VI.B.2.162(a)
83.	II.2§1.6	Smith, no home	Smith, no home	Orange	VI.C.2.111(b)	BL 47478-187	VI.B.2.164(l)
84.	II.2§1.6	Mars speaking.	Mars speaking	Orange	VI.C.2.133(h)	BL 47478-186	VI.D.1.011(h)
85.	II.2§1.7	once golden cimadoro	La faro il Zimadou	Green	VI.C.2.51(c)	missing	VI.B.2.056(g)
86.	II.2§1.9	Rawmeash, quoshe with her girlic teangue.	rawreast quest / with her girlie / tayne	Blue	VI.C.18.55(c)	missing	VI.B.38.110(a)
87.	II.2§1.13	skimmelk steed	skimmelk horse	Orange	VI.B.45.151(e)	BL 47478-330	
88.	II.2§1.13	groundloftfan	loft (floor)	Orange	VI.B.45.151(i)	BL 47478-330	
89.	II.2§1.13	Kellywick	~ Kellywick	Red	VI.B.46.94(b)	BL 47478-329	W. Lewis Jones, <i>King Arthur in History and Legend</i> (1914) 56
90.	II.2§1.13	Jussive	jussive	Orange	VI.B.45.148(b)	BL 47478-330	Lucian Lévy-Bruhl, <i>L'expérience mystique</i> (1938) 286
91.	II.2§1.13	his bellyingplace below the tightmark,	bury below tidemark	Orange	VI.B.45.134(d)	BL 47478-330	Allen Mawers, <i>The Vikings</i> (1913) 89
92.	II.2§1.13	Gotahelv!	Gotahelv (3 —s)	Orange	VI.B.45.134(j)	BL 47478-330	Allen Mawers, <i>The Vikings</i> (1913) 96.

93.	II.2§1.13	A goodrid croven	a Godred crovan	Orange	VI.B.45.137(i)	BL 47478-330	Allen Mawers, <i>The Vikings</i> (1913) 120-1
94.	II.2§1.13	tynwalled	tynwalled	Orange	VI.B.45.137(j)	BL 47478-330	Allen Mawers, <i>The Vikings</i> (1913) 115
95.	II.2§1.13	the booming cursowarries	cassowary / = thunder	Orange	VI.B.45.148(g)	BL 47478-330	Lucian Lévy-Bruhl, <i>L'expérience mystique</i> (1938) 297
96.	II.2§1.13	we wont fear the fletches of fightning	frightened by thunder	Orange	VI.B.45.149(l)	BL 47478-330	
97.	II.2§1.13	the isle we love in spice	Spice Island	Orange	VI.B.45.149(j)	BL 47478-330	
98.	II.2§1.13	banjo	Banjo		VI.X.5.2(i)	BL 47478-330	W.H. Downing, <i>Digger Dialects</i> (1919) 10
99.	II.2§1.13	bantams	Bantam	TBC	VI.X.5.2(j)	BL 47478-330	W.H. Downing 10
100.	II.2§1.13	bounce-the-baller's	bounce the ball	TBC	VI.X.5.3(d)	BL 47478-330	W.H. Downing 13
101.	II.2§1.13	blown to fook	blow to fook	TBC	VI.X.5.2(n)	BL 47478-330	W.H. Downing 12
102.	II.2§1.13	Cornwell's	Cornwell ~	Red	VI.B.46.94(a)	BL 47478-329	W. Lewis Jones, <i>King Arthur in History and Legend</i> (1914) 56
103.	II.2§1.13	blue canaries	blue canaries	Red	VI.B.46.107(m)	BL 47478-329	Sigmund Spaeth, <i>Read 'Em and Weep</i> (1935) 83
104.	II.2§2.0	In theses places	this place = here	Blue	VI.A.641(cv)	missing	
105.	II.2§2.1 I.8§1.2	linkless	luckless [Joe]	Red	VI.B.3.137(e)	BL 47474-121 BL 47478-128	
106.	II.2§2.1	roaring month	roaring month / March	Red	VI.B.20.43(j)	BL 47478-128	
107.	II.2§2.1	carr and fen	carr = fen	Red	VI.B.34.101(d)	BL 47478-128	
108.	II.2§2.1	shoals	𐌿 shoals (v)	Red	VI.B.34.92(d)	BL 47478-128	



109.	II.2§2.1	her broads	△ her broads	Red	VI.B.34.101(c)	BL 47478-128	
110.	II.2§2.1	city	□ Film City	Red	VI.B.34.39(a)	BL 47478-127	
111.	II.2§2.1	bowed and sould for a four of hundreds of manhood in their three and threescore fylkers for a price partitional of twenty six and six.	bowd & soled / for 4 hundred / and 32 fylkers / at 26 and 6	Red	VI.B.34.39(c)	BL 47478-127	
112.	II.2§2.1	with hedges of ivy and hollywood and bower of mistletoe,	the ivy hedge / the holly wood / the bower of / mistletoe	Blue	VI.B.34.130(b)	BL 47478-128	
113.	II.2§2.1	selfreizing	selfraisin flower	Not cancelled	VI.B.34.181(f)	BL 47478-128	
114.	II.2§2.2	an litlee plads af liefest pose	an litlee / place af / liefest pose	Blue	VI.B.36.246(b)	BL 47478-141	
115.	II.2§2.2	arride the wimmerful wonders off, the winnerful wonnerful wanders off	arride her / winnerful waters / of, her winnerful / wunnerful waters / of	Blue	VI.B.36.246(c)	BL 47478-141	
116.	II.2§2.2	salmonbrowses	Salmon house	Orange	VI.B.36.65(g)	BL 47478-140	J. Sheridan Le Fanu, <i>The House by the Churchyard</i> (1899), 1
117.	II.2§2.2	two lunar eclipses	J 2 lunar eclipses	Blue	VI.B.36.56(b)	BL 47478-140	
118.	II.2§2.2	phaked	phaked	Blue	VI.B.36.261(c)	BL 47478-140	
119.	II.2§2.2	Finntown's	~ Finntown	Blue	VI.C.3.14(j)	BL 47478-141	VI.B.6.153(c)
120.	II.2§2.2	ribbon development	ribbon / development	Blue	VI.B.36.257(a)	BL 47478-141	
121.	II.2§2.2	mythelated	mythelated	Orange	VI.B.36.70(a)	BL 47478-142	
122.	II.2§2.3	all branches	All branches	Green	VI.B.36.279(c)	BL 47478-166	

123.	II.2§2.3	Porphyrious Olbion	porphyroid albion	Orange	VI.B.36.125(d)	BL 47478-166v	Transferred via Sheet ii-39(e).
124.	II.2§2.3	rose marines	rosarian	Orange	VI.B.36.110(e)	BL 47478-166v	Transferred via Sheet ii-39(c).
125.	II.2§2.3	our side	our side	Orange	VI.B.36.150(b)	BL 47478-166v	Transferred via Sheet ii-39(e).
126.	II.2§2.4	Startnaked	startnaked / (tail)	Green	VI.C.2.53(c)	BL 47478-188	VI.B.2.059(a)
127.	II.2§2.4	vivvy soddy	Vivvy [& a] [dead]	Not cancelled	VI.B.36.12(a)	BL 47478-188	
128.	II.2§2.4	All be dood.	I'll be dood (good)	Green	VI.C.2.54(e)	BL 47478-188	VI.B.2.060(e)
129.	II.2§2.4	Now a muss wash the little face.	Now we must wash the / little face	Green	VI.C.2.55(g)	BL 47478-189	VI.B.2.062(a)
130.	II.2§2.4	A viking vernacular	viking vernacular was it ~	Orange	VI.C.2.252(h)	BL 47478-189	VI.B.6.102(g)
131.	II.2§2.4	Googlaa pluplu	googla = water and / plaplu = wate wash	Orange	VI.C.2.57(k)	BL 47478-189	VI.B.2.064(h)
132.	II.2§2.4	H'dk'fs	h'dk fs	Blue	VI.B.36.319(f)	BL 47478-189	
133.	II.2§2.4	I believe in Dublin and the Sultan of Turkey.	I believe in Dublin / and a sultan of Turkey	Green	VI.C.2.41(d)	BL 47478-189	VI.B.2.043(g)
134.	II.2§2.4	lease lapse	~ lease lapses ~	Orange	VI.C.2.173(a)	BL 47478-189	VI.D.1.051(a)
135.	II.2§2.4	Treetown	treetown	Orange	VI.C.2.177(h)	BL 47478-190	VI.D.1.055(h)
136.	II.2§2.4	Castle under Lynne	CEd made a city / Newcastle / under Lyme	Orange	VI.C.2.176(i)	BL 47478-190	VI.D.1.054(i)
137.	II.2§2.4	inshore breezes	inshore breezes	Orange	VI.C.2.254(a)	BL 47478-188	VI.B.6.104(a)
138.	II.2§2.4	Amnios amnium	amnis amnium	Green	VI.B.36.297(c)	BL 47478-188	

139.	II.2§2.4	We seek the Blessed One	I seek the Blessed One	Green	VI.C.2.35(e)	BL 47478-188	VI.B.2.036(a)
140.	II.2§2.4	saints	Saints (believer)	Orange	VI.C.2.24(l)	BL 47478-189	VI.B.2.024(b)
141.	II.2§2.4	tho if it them tho and yeth if you pleathe	Is lisps	Green	VI.C.2.51(e)	BL 47478-189	VI.B.2.056(j)
142.	II.2§2.4	Harington's invention	Sir John Haightas / invent WC	Orange	VI.C.2.158(d)	BL 47478-190	VI.D.1.036(d)
143.	II.2§2.4	the principals	the principals	Green	VI.B.36.304(d)	BL 47478-190	
144.	II.2§2.11	Tytonyhands	tytony (tobacco)	Red	VI.B.46.69(v)	BL 47478-331	
145.	II.2§2.11	Vlossyhair	vlossy (hair)	Red	VI.B.46.70(p)	BL 47478-331	
146.	II.2§2.11	a kilolitre in metromyriams	kilolitre, miriameter	Red	VI.B.46.71(b)	BL 47478-331	
147.	II.2§2.11	parent	f. parent	Not cancelled	VI.B.46.121(al)	BL 47478-331	H.M.Fitzpatrick, "The trees of Ireland — native and introduced" (1933), 651.
148.	II.2§2.11	bedevere butlered	Bedevere Butler	Red	VI.B.46.93(d)	BL 47478-332	W. Lewis Jones, <i>King Arthur in History and Legend</i> (1914), 78.
149.	II.2§8.12 II.2§2.11	table round	table round	Red	VI.B.46.93(o)	BL 47478-68v BL 47478-332	W. Lewis Jones, <i>King Arthur in History and Legend</i> (1914), 90f.
150.	II.2§2.11	Here we'll dwell on homiest powers, love at the latch with novices nig and nag.	HERE WE DWELL IN HOLIEST BOWERS (LOVE AND THE NOVICE) — Cean dubh Dilish	Red	VI.B.45.appendix 1(ac)	BL 47478-332	Thomas Moore, <i>Moore's Irish Melodies</i> (n.d.) 1.
151.	II.2§2.11	Tomley	[Tomley]	Red	VI.B.46.51(ab)	BL 47478-331	
152.	II.2§2.11	szewched	szewc (cordonnier)	Red	VI.B.46.70(k)	BL 47478-331	
153.	II.2§2.11	chory	chory (sick)	Red	VI.B.46.70(n)	BL 47478-331	

154.	II.2§3.1	a way of	banks of bloom	Red	VI.B.3.164(c)	BL 47478-118	
155.	II.2§3.1	rambler roses	rambler roses	Red	VI.B.3.164(d)	BL 47478-118	VI.B.3.128(b)
156.	II.2§3.1	mistymusky	musty / musky	Red	VI.B.34.94(f)	BL 47478-130	
157.	II.2§3.1	divisional tables	division / tables	Orange	VI.B.33.145(d)	BL 47478-119	Sheet ii-19(a)
158.	II.2§3.1	andt's avarice	rabbit's eyes, sow's / teeth, ant's prudence / (Is)	Blue	VI.B.3.86(g)	BL 47478-130	Sheet ii-8(a)
159.	II.2§3.1	solfa sofa	sofa of softness	Blue	VI.A.021(af)	BL 47478-119	
160.	II.2§3.1	volve	volve	Blue	VI.B.36.288(e)	BL 47478-171	
161.	II.2§3.1	Thimble Theatre.	Thimble Theatre	Green	VI.B.36.275(a)	BL 47478-169	
162.	II.2§3.2	will sit and knit	Knit while / wanting a p—	Orange	VI.B.33.135(a)	BL 47478-119	Sheet ii-19(a)
163.	II.2§3.2	sexappealing	sex appealing	Red	VI.B.34.181(c)	BL 47478-130	
164.	II.2§3.2	a rhythmatick	no arith for / her	Orange	VI.B.33.138(f)	BL 47478-119	Sheet ii-19(a)
165.	II.2§3.2	F 𑖇	F 𑖇 (talking together)	Red	VI.C.1.109(b)	BL 47478-130	VI.B.11.039(d)
166.	II.2§3.2	at gaze	at gaze	Green	VI.B.36.328(e)	BL 47478-190	
167.	II.2§3.2	Nova	[1 nova]	Green	VI.B.36.280(c)	BL 47478-168	
168.	II.2§3.2	obsolete	abl. abs.	Red	VI.B.34.176(e)	BL 47478-131	
169.	II.2§3.2	always of interest	always of interest	Red	VI.B.34.176(f)	BL 47478-131	
170.	II.2§3.2	imperative	imperative	Red	VI.B.34.176(a)	BL 47478-131	
171.	II.2§3.2	grappa	Grappa	Red	VI.B.34.176(b)	BL 47478-131	
172.	II.2§3.2	dual	dual	Red	VI.B.34.176(g)	BL 47478-131	
173.	II.2§3.2	aoriest	aorist	Red	VI.B.34.176(c)	BL 47478-131	
174.	II.2§3.2	chaparound	Chaperon	Orange	VI.C.2.161(k)	BL 47478-193	VI.D.1.039(k)
175.	II.2§3.2	tense	tense	Red	VI.B.34.176(j)	BL 47478-170	
176.	II.2§3.2	what the lewdy saying	what the lewdy / sayen	Green	VI.B.36.301(a)	BL 47478-193	
177.	II.2§3.2	a solicitor's	man appendice ~	Orange	VI.C.2.142(l)	BL 47478-194	VI.D.1.020(l)
178.	II.2§3.2	and too	& what's more	Orange	VI.B.33.131(c)	BL 47478-131	Transferred via Sheet ii-18(d)

179.	II.2§3.2	heaps on heaps	~ heaps & heaps	Orange	VI.B.33.157(b)	BL 47478-131	Transferred via Sheet ii-18(d) Filson Young (1923), 173-4.
180.	II.2§3.2	of other things	lots of other things	Orange	VI.B.33.131(d)	BL 47478-131	Filson Young (1923), 170.
181.	II.2§3.2	Respectable Irish Distressed Ladies	Irish Distressed / Ladies	Blue	VI.B.36.268(d)	BL 47478-170	
182.	II.2§3.2	hometown	hometown	Orange	VI.C.10.147(i)	BL 47478-236	VI.B.26.103(d)
183.	II.2§3.2	your kickshoes on the algebrars	J dancing / to algebraise	Orange	VI.B.33.139(b)	BL 47478-119	
184.	II.2§3.2	banks of rowers	banks of oars	Orange	VI.B.33.73(e)	missing	Transferred via Sheet ii-17(h).
185.	II.2§3.2	daisy roots	daisy roots	Orange	VI.B.33.125(b)	missing	Transferred via Sheet ii-17(g)
186.	II.2§3.2	a sally	a sally	Orange	VI.B.33.74(e)	missing	Transferred via Sheet ii-17(g).
187.	II.2§3.2	minowaurs	Minoan	Orange	VI.C.2.158(b)	BL 47478-197	VI.D.1.036(b)
188.	II.2§3.2	Leda	~ A Leda	Red	VI.C.6.33(c)	BL 47478-172	VI.B.12.053(j)
189.	II.2§3.2	the reflections which recur to me are that	the reflection that / occurs to me	Green	VI.C.2.71(k)	BL 47478-224	VI.B.2.102(a)
190.	II.2§3.2	serves you girly well glad	serves you / glad	Orange	VI.B.33.126(g)	missing	Transferred via Sheet ii-18(a).
191.	II.2§3.2	htake your heads taletub!	whure		VI.B.33.15(f)		
192.	II.2§3.2	Lough Murph	Lough Murph = Dead Sea	Green	VI.C.2.19(j)	BL 47478-198	VI.B.2.017(i)
193.	II.2§3.3	Hoots fromm	hoots fromm / who it's from	Red	VI.B.33.44(b)	missing	Transferred via Sheet ii-17(e)
194.	II.2§3.3	phelinine	phallinine	Red	VI.B.34.73(e)	BL 47478-132	

195.	II.2§3.3	prosode	prosodes	Red	VI.B.34.176(i)	BL 47478-131	
196.	II.2§3.3	my dear	my dear	Orange	VI.B.36.78(c)	BL 47478-145	
197.	II.2§3.3	warthog	warthog	Red	VI.B.34.91(d)	BL 47478-132	
198.	II.2§3.3	oblique orations	orato oblique	Red	VI.B.34.182(d)	BL 47478-132	
199.	II.2§3.3	a brat alanna, can choose from so many	a man can / choose from / so many	Orange	VI.B.33.128(b)	BL 47478-131	Sheet ii-18(d)
200.	II.2§3.3	Quantity	quantity	Blue	VI.B.34.177(a)	BL 47478-132	
201.	II.2§3.3	accents	accent	Blue	VI.B.34.177(b)	BL 47478-132	
202.	II.2§3.3		The O'Clery	Orange	VI.C.2.200(b)	BL 47478-196	VI.B.6.004(f)
203.	II.2§3.3	comfortism	confortisms	Orange	VI.C.2.255(k)	BL 47478-193	VI.B.6.105(k)
204.	II.2§3.3	Is a game over? The game goes on	game provokes / reality	Blue	VI.B.34.88(e)	BL 47478-170	Sheet iv-04(k)
205.	II.2§3.3	Bebattled by bottle, gageure de gueguerre	bebattle (gueguerre)	Green	VI.C.2.44(i)	BL 47478-198	VI.B.2.047(j)
206.	II.2§3.3	Staffs varsus herds and bucks varsus barks.	Staff v / 26,779 O bricks	Blue	VI.B.34.180(c)	BL 47478-134	
207.	II.2§3.3	Rents and rates and tithes and taxes, wages, saves and spends.	rents, rates, taxes / tithes, wages, / outlays & saves	Blue	VI.B.36.246(a)	BL 47478-150	
208.	II.2§3.3	crocodile	the crocodile / (group)	Blue	VI.B.36.220(d)	BL 47478-173	
209.	II.2§3.3	nievre	△ nievre	Red	VI.B.34.179(e)	BL 47478-134	
210.	II.2§3.3	may all	May it be well / with you	Orange	VI.C.10.3(d)	BL 47478-232	VI.B.28B.098(b)
211.	II.2§3.3	tocoming	Futur = toekomende	Orange	VI.C.10.59(i)	BL 47478-232	See also VI.C.10:059(a) VI.B.26.002(a)
212.	II.2§3.3	sempereternal	supreme / eternal	Red	VI.C.10.95(k)	BL 47478-232	VI.B.26.047(h)

213.	II.2§3.3	spry	spry	Orange	VI.C.10.103(e)	BL 47478-232	VI.B.26.054(a)
214.	II.2§3.3	with it!	May it be well / with you	Orange	VI.C.10.3(d)	BL 47478-232	VI.B.28B.098(b)
215.	II.2§3.3	more and ever	~ ever & ever	Orange	VI.C.10.4(f)	BL 47478-232	VI.B.28B.101(c)
216.	II.2§3.3	leafeth earlier than every growth	leafeth earlier / than every growth ~	Orange	VI.C.10.1(i)	BL 47478-232	VI.B.28B.095(c)
217.	II.2§3.3	elfshot	elfshot	Orange	VI.C.10.104(g)	BL 47478-232	VI.B.26.055(d)
218.	II.2§3.3	headawag	wag his head	Orange	VI.C.10.14(i)	BL 47478-232	VI.B.28B.120(b)
219.	II.2§3.3	frayed nerves	frayed nerves	Orange	VI.C.10.91(f)	BL 47478-232	VI.B.26.041(f)
220.	II.2§3.3	feeled sore	feeled sore ~	Orange	VI.C.10.136(e)	BL 47478-232	VI.B.26.089(g)
221.	II.2§3.3	like any woman that has been born	any woman / who has been / born	Orange	VI.C.10.108(g)	BL 47478-232	VI.B.26.060(j)
222.	II.2§3.3	purdah	purdah (veil)	Orange	VI.C.10.127(d)	BL 47478-232	VI.B.26.080(e)
223.	II.2§3.3	for the time	~ history repeating / itself	Orange	VI.C.10.100(e)	BL 47478-232	See also VI.C.10:086(b) VI.B.26.051(f)
224.	II.2§3.3	howmanyeth	le quantième = / den hoeveelsten	Orange	VI.C.10.86(b)	BL 47478-232	See also VI.C.10:100(e) VI.B.26.035(g)
225.	II.2§3.3	howmovingth	a mooring time	Orange	VI.C.10.130(d)	BL 47478-232	VI.B.26.084(f)
226.	II.2§3.3	what the demons they were shooting about	what the demons / they were all / shooting	Orange	VI.C.10.7(c)	BL 47478-232	VI.B.28B.105(b)
227.	II.2§3.3	that jackhouse that jerry built	the jackhouse / that Jerry built	Orange	VI.C.10.91(i)	BL 47478-232	VI.B.26.044(a)
228.	II.2§3.3	for Massa and Missus	Massa & / Missus	Orange	VI.C.10.92(e)	BL 47478-232	VI.B.26.044(h)
229.	II.2§3.3	hijo de puta	hijo de puta	Orange	VI.C.10.94(b)	BL 47478-232	VI.B.26.046(c)
230.	II.2§3.3	fieldgosongingon	vielgesungen	Orange	VI.C.10.111(b)	BL 47478-232	VI.B.26.063(a)

231.	II.2§3.3	blows a nemone	blow a nemone / good	Orange	VI.C.10.133(f)	BL 47478-232	VI.B.26.087(c)
232.	II.2§3.3	scouting	scouting	Orange	VI.C.10.7(f)	BL 47478-232	VI.B.28B.106(b)
233.	II.2§3.3	Dagobert prepping up his prepueratory Bryan Awlining	Dagobert educated / at Slane (cf / Brian O'Linn)	Blue	VI.B.3.92(e)	missing	Transferred via Sheet ii-10(e). See also VI.C.05:191(h). J.M. Flood, <i>Ireland: Its Saints and Scholars</i> (n.d) 83.
234.	II.2§3.3	To add gay touches	add gay touches	Orange	VI.C.2.247(f)	BL 47478-199	VI.B.6.095(k)
235.	II.2§3.4	Usherette	Usherette	Blue	VI.B.36.281(a)	BL 47478-168	
236.	II.2§3.4	league of lex, nex and the mores!	the league of / lex, nex & / the mores	Blue	VI.B.36.245(d)	BL 47478-150	
237.	II.2§3.4	shroplifter	A shoplifter	Red	VI.B.34.180(a)	BL 47478-134	
238.	II.2§3.4	congeners	Congerer	Orange	VI.B.36.163(d)	BL 47478-143	
239.	II.2§3.4	Aetius's Attil's	Attila & Aetius	Brown	VI.B.4.142(b)	BL 47478-286	
240.	II.2§3.4	Adamman Emhe, Issossianusheen and sometypes Yggely ogs Weib	Adam & Eve / [Issossian & Usssheen] / & sometypes / Yggly & Weib	Blue	VI.B.36.252(d)	BL 47478-143	
241.	II.2§3.4	So mag this sybilette be our shibboleth that we may syllable her	Was that your / shiboleth then? / She was my / syblette then	Orange	VI.B.33.69(e)	BL 47478-130	
242.	II.2§3.4	who	the pig who	Red	VI.B.34.91(c)	BL 47478-132	
243.	II.2§3.4	A spitter that can be depended on.	a breeze that can be / depended on	Orange	VI.C.2.247(k)	BL 47478-195	VI.B.6.096(h)



244.	II.2§3.4'	Ulstria Monastir, Leninstar and Connecticut.	U - Monastir / Leninstar & / Connecticut	Blue	VI.B.36.1(b)	BL 47478-155v	
245.	II.2§3.4'	I smell a cat	smells of toy	Blue	VI.B.36.29(c)	BL 47478-155v	Transferred via Sheet ii-37(c)
246.	II.2§3.5	mink	mink (fur)	Orange	VI.C.5.163(m)	BL 47478-172	VI.B.10.111(i)
247.	II.2§3.5	All we suffered under them Cowdung Forks and how we enjoyed over our pick of the basketfiled	battle of / cowdung / forks	Green	VI.B.36.200(d)	BL 47478-173	Transferred via Sheet ii-40(i)
248.	II.2§3.5	you ran away to sea, Mrs Lappy	A ran away / to sea	Orange	VI.B.36.226(d)	BL 47478-169v	
249.	II.2§3.5	Hoppity Huhnryeye	hoppity / hahn	Green	VI.B.36.274(c)	BL 47478-173v	
250.	II.2§3.5	Making it up as we goes along.	J makes up / story as it goes / along	Orange	VI.B.36.227(a)	BL 47478-169v	See VI.C.04:100(d)
251.	II.2§3.5	The law of the jungerl.	law of the / jungerl	Green	VI.B.36.296(a)	BL 47478-169v	
252.	II.2§3.5	Flieflie	flie flie	Blue	VI.B.36.293(c)	BL 47478-173	
253.	II.2§3.5	seven tents of Joseph	17th of Joseph	Orange	VI.C.10.144(d)	BL 47478-235	Transferred via Sheet ii-38(e)
254.	II.2§3.5	the calends of Mary	1st week in Mary	Orange	VI.C.10.144(c)	BL 47478-235	Transferred via Sheet ii-38(e)
255.	II.2§3.5	Shakefork	Shakefork	Orange	VI.C.10.142(k)	BL 47478-235	Transferred via Sheet ii-38(d)
256.	II.2§3.5+	Dripping Nipples	drippy nipples	Blue	VI.C.3.158(k)	BL 47478-156v	Transferred via Sheet iii-43(f)
257.	II.2§3.5	happnessised	he was tobaccoed	Blue	VI.C.3.121(c)		Transferred to Sheet iv-29(l).

258.	II.2§3.5+	fetching	fetich	Blue	VI.C.3.175(e)	BL 47478-156v	Transferred via Sheet iii-43(k)
259.	II.2§3.5+	clingarounds	Clingaround corset	Blue	VI.C.3.173(c)	BL 47478-156v	Transferred via Sheet iii-43(h)
260.	II.2§3.5	A question of pull	a question of pull	Orange	VI.B.36.219(a)	BL 47478-168v	
261.	II.2§3.5	With her poodle feinting	with her / poodle asking / her	Orange	VI.B.36.151(e)	BL 47478-170v	Transferred via Sheet ii-39(h).
262.	II.2§3.5	Mannequins' Pose.	mannequin / pose	Orange	VI.B.36.109(a)	BL 47478-168v	
263.	II.2§3.5	Understudy	J understudy / [judge]	Orange	VI.B.36.138(e)	BL 47478-171v	Transferred via Sheet ii-39(f).
264.	II.2§3.5	gaggles	gaggles	Green	VI.B.36.262(b)	BL 47478-170v	
265.	II.2§3.5	stay so long, come down slow!	stay up in / air & come / down slowly	Orange	VI.B.36.218(c)	BL 47478-174v	
266.	II.2§3.5	All the world loves a big gleaming jelly	all the world / loves a big gleaming / jelly	Orange	VI.C.10.142(c)	BL 47478-235	Transferred via Sheet ii-38(b). VI.B.26.096(a)
267.	II.2§3.5	pengeneepy for your warcheekeepy	~ breeches / warechepe / pegeunepy	Not cancelled	VI.C.2.57(c)	BL 47478-236	VI.B.2.063(d)
268.	II.2§3.5	Proserpronette	proserpine	Red	VI.B.33.47(d)	BL 47478-117	A.E. Waite, <i>The Occult Sciences</i> (n.d.) 52-3
269.	II.2§3.5	red, blue and yellow flogs time on the domisole	red yellow blue / domisol	Blue	VI.B.36.281(d)	BL 47478-168	
270.	II.2§3.5	selflound	selbslant / Selflound	Orange	VI.C.9.2(g)	BL 47478-143	VI.D.5.078(f-g)
271.	II.2§3.5	charmners	charmeur	Red	VI.B.3.150(a)	BL 47478-118	Frank Harris, <i>Oscar Wilde His Life and Confessions</i> (1918), 50

272.	II.2§3.5	vert embowed	embowed vert	Green	VI.B.36.328(c)	BL 47478-195	
273.	II.2§3.5	mascarine	mescarine	Red	VI.B.34.73(d)	BL 47478-132	
274.	II.2§3.5	ardent Ares, like zealous Zeus	Zeus to Ares	Green	VI.B.36.297(b)	BL 47478-194	
275.	II.2§3.5	ours is mistery of pain	girls mystery of / pain — love	Orange	VI.B.33.134(a)	BL 47478-131	Transferred via Sheet ii-18(d)
276.	II.2§3.5	modern to the minute	modern to the / minute	Blue	VI.B.36.244(e)	BL 47478-146	
277.	II.2§3.5	nolens volens	^ nolans / violans	Blue	VI.B.34.146(a)	BL 47478-132	
278.	II.2§3.5	come buckets	come buckets full	Orange	VI.B.33.116(b)	missing	Transferred via Sheet ii-17(f)
279.	II.2§3.5	Lumpsome is who lumpsum pays	lumpom his / who — pays	Red	VI.B.34.182(a)	BL 47478-132	
280.	II.2§3.5	virgil	[Virgilius Mad]	Green	VI.B.36.286(b)	BL 47478-171	
281.	II.2§3.5	puny wars	puny war	Orange	VI.C.2.164(i)	BL 47478-196	VI.D.1.042(i)
282.	II.2§3.5	one and the same	1 & the same	Green	VI.B.36.269(c)	BL 47478-172	
283.	II.2§3.5	grinning statesmen	grinning statesman	Red	VI.B.34.181(e)	BL 47478-134	
284.	II.2§3.5	ahead of schedule	ahead of schedule	Green	VI.B.36.277(c)	BL 47478-200	
285.	II.2§3.5	laubhing at the wheeze of that old windbag	trees laugh at old wind's / joke	Green	VI.C.2.39(b)	BL 47478-199	VI.B.2.040(e)
286.	II.2§3.5	as reproaches Paulus	in 1882 as reproaches Paul	Green	VI.C.2.51(a)	BL 47478-200	VI.B.2.056(e)
287.	II.2§3.5	sintalks	sintalks	Red	VI.B.34.176(h)	BL 47478-131	
288.	II.2§3.5	Number thirtytwo west eleventh streak	32 west eleventh	Green	VI.B.36.273(d)	BL 47478-174	
289.	II.2§3.5	doloriferous	doloriferotis	Orange	VI.C.10.8(g)	BL 47478-232	VI.B.28B.108(b)
290.	II.2§3.5	face bronzily	bronzeface	Orange	VI.C.10.147(j)	BL 47478-236	VI.B.26.103(e)
291.	II.2§3.6	analectual	analects	Blue	VI.B.34.89(a)	BL 47478-132	

292.	II.2§3.6	hate on first hearing comes of love by second sight.	hate at 1st / hearing / love by 2nd / sight	Orange	VI.B.36.226(c)	BL 47478-170	
293.	II.2§3.6	prettydotes	puttydout	Orange	VI.C.2.158(l)	BL 47478-193	VI.D.1.036(k)
294.	II.2§3.6	peterwright	Peter Wright	Red	VI.B.34.176(d)	BL 47478-131	
295.	II.2§3.6	Jeg suis, vos wore a gentleman	Je suis I am a / gentleman	Blue	VI.B.34.88(c)	BL 47478-132	
296.	II.2§3.6	respecting	respecting each / other	Green	VI.B.36.328(d)	BL 47478-190	
297.	II.2§3.6	fourteenth baronet altrettanth bancorot	14th baronet / 7th bacoupt	Blue	VI.B.36.256(a)	BL 47478-143	
298.	II.2§3.6	appendix	appendix	Orange	VI.C.2.212(e)	BL 47478-1194	VI.B.6.049(d)
299.	II.2§3.6	flyswatter	fly swatter	Orange	VI.C.2.145(g)	BL 47478-194	VI.D.1.023(f)
300.	II.2§3.6	perfect little cad	perfect little cad	Orange	VI.C.2.149(m)	BL 47478-194	VI.D.1.027(m)
301.	II.2§3.6	from the languors and weakness of limberlimbed lassihood till the head, back and heartaches of waxed-up womanage	from languor / & weakness of / gil girlhood / to head & back / aches of W— hood	Orange	VI.B.33.130(c)	BL 47478-131	Transferred via Sheet ii-18(d)
302.	II.2§3.6	proper	proper	Green	VI.B.36.328(f)	BL 47478-195	
303.	II.2§3.6	middle old	middle old revolver	Green	VI.B.36.276(a)	BL 47478-171	
304.	II.2§3.6	Liddell	liddell girls	Blue	VI.B.36.266(d)	BL 47478-171	
305.	II.2§3.6	The	The O'Clery	Orange	VI.C.2.200(b)	BL 47478-196	VI.B.6.004(f)
306.	II.2§3.6	O'Brien O'Connor MacLoughlin	O'Connor / O'Brien / MacLoughlin G	Blue	VI.B.34.161(c)	BL 47478-133	F.J. Sheed, ed. <i>The Irish Way</i> (May 1932) 89
307.	II.2§3.6	rompers	rompers (skirt)	Orange	VI.C.2.249(d)	BL 47478-197	VI.B.6.098(c)

308.	II.2§3.6	Oxthievous, Lapidous and Malthouse Anthemy.	octavius / lepidus / antony	Orange	VI.B.33.12(b)	missing	Transferred via Sheet ii-17(a)
309.	II.2§3.6+	body love	bodylove	Orange	VI.C.2.161(j)	BL 47478-196	VI.D.1.039(j)
310.	II.2§3.6	lone	though a lefthand / likeles & but / Autumn of your / Spring	Green	VI.B.36.301(b)	BL 47478-196	
311.	II.2§3.6	lefthand likeless, sombring Autum of your Spring	though a lefthand / likeles & but / Autumn of your / Spring	Green	VI.B.36.301(b)	BL 47478-196	
312.	II.2§3.6	though she deny it to your face	She denies it is her face ~	Green	VI.C.2.51(h)	BL 47478-196	VI.B.2.057(c)
313.	II.2§3.6	If you're not ruined by that one	Is ruined by that one (Br)	Orange	VI.C.2.113(j)	BL 47478-196	VI.B.2.170(c)
314.	II.2§3.6	do you any whim	to do her any / whim	Orange	VI.C.2.194(e)	BL 47478-197	VI.D.1.072(e)
315.	II.2§3.6	jennings	The Jennings	Blue	VI.B.36.266(b)	BL 47478-171	
316.	II.2§3.6	naval actiums	naval actum	Red	VI.B.33.67(f)	missing	Transferred via Sheet ii-17(g)
317.	II.2§3.6	It's haunted. The chamber.	haunted (bed) chamber	Green	VI.C.2.21(f)	BL 47478-198	VI.B.2.020(a)
318.	II.2§3.6	Of erring	~ of herring	Red	VI.B.34.62(b)	BL 47478-198	Transferred via Sheet iv-07(g).
319.	II.2§3.6	It is distinctly understuttered	it is distinctly understood	Blue	VI.B.3.90(c)	missing	Transferred via Sheet ii-10(b)
320.	II.2§3.6	until such time	until such / time	Green	VI.B.36.269(b)	BL 47478-172	
321.	II.2§3.6	Bull igien bear and then bearagain bulligan.	∟ bull v bear	Red	VI.B.34.181(a)	BL 47478-134	

322.	II.2§3.6	muchas bracelonettes gracies barcelonas	Barcelonette visits / Barcelona	Blue	VI.B.34.161(d)	BL 47478-134	
323.	II.2§3.6	blowharding	blowhard	Orange	VI.C.2.176(d)	BL 47478-199	VI.D.1.054(d)
324.	II.2§3.6	about all he didn't do	ΠΠ blowing about / what he did	Orange	VI.C.2.135(e)	BL 47478-199	VI.D.1.013(e)
325.	II.2§3.6	tricuspidal	tricuspidal	Blue	VI.B.36.239(d)	BL 47478-173	
326.	II.2§3.6	the deathray stop him!	death ray stops / dance	Orange	VI.B.36.216(b)	BL 47478-174	
327.	II.2§3.6	entre chats	entre chats	Orange	VI.B.36.221(b)	BL 47478-174	
328.	II.2§3.6	Undante umoroso	undante / umoroso	Green	VI.B.36.314(h)	BL 47478-194	
329.	II.2§3.6	Curragh	the curragh	Orange	VI.C.2.66(c)	BL 47478-198	VI.B.2.078(l)
330.	II.2§3.6	Old Kine's Meat Meal.	old cows meat	Green	VI.B.36.328(b)	BL 47478-199	
331.	II.2§3.6	feeling dead in herself	felt dead in himself	Orange	VI.C.2.106(j)	BL 47478-194	VI.B.2.156(f)
332.	II.2§3.6	Is love worse living?	life not worth living	Orange	VI.C.2.109(d)	BL 47478-194	VI.B.2.161(g)
333.	II.2§3.6	Improper frictions is maledictions and mensuration makes me mad.	improper frictions / is maledictious, / mensuration makes / me mad	Green	VI.B.36.298(a)	BL 47478-194	
334.	II.2§3.6	Wenchcraft	wenchcraft	Green	VI.B.36.317(a)	BL 47478-194	
335.	II.2§3.6	Rose	[rose] Irish	Green	VI.B.36.288(b)	BL 47478-190	
336.	II.2§3.6	Let me blush to think of all those halfwayhoist pullover.	I blush to think / of all [??] / jump	Green	VI.B.36.311(b)	BL 47478-192	
337.	II.2§3.6	red hairing!	Anna Liffey's red hair / used for fire	Orange	VI.C.2.202(i)	BL 47478-193	VI.B.6.034(f)
338.	II.2§3.6	Leap me for you have sensed!	7 coming to leap her and / she to feel	Orange	VI.C.2.106(k)	BL 47478-193	VI.B.2.156(h)

339.	II.2§3.6	A washable lovable floatable doll.	a washable lovable / floatable doll	Orange	VI.C.2.249(g)	BL 47478-193	VI.B.6.098(g)
340.	II.2§3.6	Inishmacsaint.	Inishmacsaint	Green	VI.B.36.288(c)	BL 47478-190	
341.	II.2§3.6	holy presumption	~ O holy presumption ~	Green	VI.C.2.33(h)	BL 47478-191	VI.B.2.034(a)
342.	II.2§3.6	hers sinfly desprit	Irish W's dispirited ill'es	Green	VI.C.2.62(b)	BL 47478-191	VI.B.2.074(j)
343.	II.2§3.6	Anama anamaba anamabapa.	Anamabapa / 1 2 3 4 5 / Amanabapamo / 1 2 3 ~	Green	VI.C.2.58(f)	BL 47478-191	VI.B.2.065(c)
344.	II.2§3.6	slosh her out	slosh her out	Green	VI.B.36.277(d)	BL 47478-190	
345.	II.2§3.6	One must sell it to some one	JJ with M S / must tell it to someone	Orange	VI.C.2.231(h)	BL 47478-192	VI.B.6.075(c)
346.	II.2§3.6	the sacred name of love	at the sacred name of / love	Orange	VI.C.2.231(i)	BL 47478-192	VI.B.6.075(d)
347.	II.2§3.6	the grits	grit = teeth	Orange	VI.B.36.308(d)	BL 47478-195	
348.	II.2§3.6	I trust I may be pardoned	I trust I may be / pardoned	Orange	VI.C.2.148(o)	BL 47478-195	VI.D.1.026(o)
349.	II.2§3.6	frivolity	frivolity	Orange	VI.C.2.154(f)	BL 47478-195	VI.D.1.032(f)
350.	II.2§3.6	trespassing	⌈ trespassed	Orange	VI.C.2.153(b)	BL 47478-195	VI.D.1.031(b)
351.	II.2§3.6	cumpholstery English	compulsory English	Green	VI.B.36.294(d)	BL 47478-196	
352.	II.2§3.6	Sostituta	Sostituta	Green	VI.B.36.313(d)	BL 47478-196	
353.	II.2§3.6	gymnufleshed	gym (naked)	Orange	VI.C.2.161(i)	BL 47478-196	VI.D.1.039(i)
354.	II.2§3.6	I have one just like that at home	J I have one / like that at home	Orange	VI.B.36.311(a)	BL 47478-197	
355.	II.2§3.6	deadleaf brown	deadleaf brown	Orange	VI.C.2.250(e)	BL 47478-197	VI.B.6.099(e)
356.	II.2§3.6	What's that, ma'am? says I.	What's that, miss / mam, says I	Green	VI.B.36.292(b)	BL 47478-197	

357.	II.2§3.6	I'm blest if I can see.	I'm blest if / I can see	Orange	VI.C.2.136(b)	BL 47478-198	VI.D.1.014(b)
358.	II.2§3.6	I like cluckers	I like hens	Orange	VI.C.2.251(i)	BL 47478-199	VI.B.6.101(a)
359.	II.2§3.6	you like nuts (wink).	You like nuts / (wink) ~	Orange	VI.C.2.251(j)	BL 47478-199	VI.B.6.101(d)
360.	II.2§3.6	Sweet, medium and dry like altar wine.	Sweet / medium / day ( altar wine	Orange	VI.C.2.234(i)	BL 47478-199	VI.B.6.080(d)
361.	II.2§3.6	penny babies?	penny babies	Orange	VI.C.2.138(b)	BL 47478-199	VI.D.1.016(b)
362.	II.2§3.6+	castoff devils	Cast off devils	Orange	VI.C.2.67(c)	BL 47478-224	VI.B.2.092(a)
363.	II.2§3.6+	there, Tad, thanks	baby says da / Enj = there, thanks ~	Orange	VI.C.2.59(h)	BL 47478-224	VI.B.2.066(g)
364.	II.2§3.6+	look at that now!	~ French = tiens	Orange	VI.C.2.59(l)	BL 47478-224	VI.B.2.067(a)
365.	II.2§3.6	My sex is no secret, sir she said.	my sex is no secret / sir, she said	Green	VI.B.36.317(d)	BL 47478-199	
366.	II.2§3.7	shiny	~ (shiney)	Orange	VI.C.1.240(d)	missing	Transferred to Sheet iii-14(c) and iii-14(d). VI.B.34.066(a)
367.	II.2§3.7	snake charmeuse	A 1st snake / charmeuse	Orange	VI.C.1.240(e)	missing	Transferred via Sheet iii-14(d) VI.B.34.066(b)
368.	II.2§3.13	breezeup	Breeze up		VI.X.5.3(f)	BL 47478-332	W.H. Downing 13
369.	II.2§3.13	burl!	burl		VI.X.5.3(l)	BL 47478-332	W.H. Downing 14
370.	II.2§3.13	fountain of the greeces	fountain of the greeces	Orange	VI.B.36.108(a)	BL 47478-168	
371.	II.2§3.13	I thinks more of my pottles and ketts.	I care more for my pottles / and my kets	Red	VI.B.46.107(k)	BL 47478-332	Sigmund Spaeth, <i>Read 'Em and Weep</i> (1935) 82
372.	II.2§3.13	If she can't follow suit Renée goes to the pack.	follow suit, renege, / or go to the pack,	Red	VI.B.46.61(ai)	BL 47478-333	Archibald Mackirdy and W.N. Willis, <i>The White Slave Market</i>



							(1912) 192f. See also VI.X.5.005(m)
373.	II.2§3.13	All his teeth back to the front, then the moon and then the moon	1 = moon, 2 eye 3 fire / 0 = sky 32 teeth	Orange	VI.B.45.129(n)	BL 47478-334	René Daumal, <i>Les pouvoirs de la parole</i> (1938) [82]
374.	II.2§3.13	hole	hole	Orange	VI.B.45.129(l)	BL 47478-334	René Daumal [82]
375.	II.2§3.13	Shake eternity and lick creation.	shake eternity / lick creation	Red	VI.B.46.61(aj)	BL 47478-335	Archibald Mackirdy and W.N. Willis 191f
376.	II.2§3.13	gneesgnobs	knees	Orange	VI.B.45.147(i)	BL 47478-336	
377.	II.2§3.13	gnatives	gnation	Orange	VI.B.45.148(a)	BL 47478-336	
378.	II.2§5.0	these things being so or ere those things having been done	These things having to / which having been / done	Red	VI.B.21.256(h)	BL 47478-288	
379.	II.2§4.4 II.2§5.0	back home	unaddressed letter	Green	VI.B.15.139(k)	BL 47478-269 BL 47478-288	
380.	II.2§4.3 II.2§5.0	Pacata Auburnia	Pacata Hibernia	Orange	VI.B.14.178(l)	BL 47478-266 BL 47478-288	Standish O'Grady, <i>Selected Essays and Passages</i> (1918) 156
381.	II.2§4.5 II.2§5.0	gammel	gammel Erin	Blue	VI.B.21.82(h)	BL 47478-279 BL 47478-288	
382.	II.2§4.1 II.2§5.0	one world burrowing on another	one word borrows another,	Orange	VI.A.19(f)	BL 47478-242 BL 47478-288	
383.	II.2§5.3	you've got me, neighbour, in any large lumps	Get you in large lumpscolor	TBC	VI.X.5.5(f)	BL 47478-337	W.H. Downing, <i>Digger Dialects</i> (1919) 25

384.	II.2§5.3	geek	geekcolor	TBC	VI.X.5.5(e)	BL 47478-337	W.H. Downing 25
385.	II.2§5.3	got the strong of	get the strong ofcolor	TBC	VI.X.5.5(g)	BL 47478-337	W.H. Downing 25
386.	II.2§4.3 II.2§5.0	hero	topical hero	Orange	VI.B.14.177(h)	BL 47478-266 BL 47478-288	Standish O'Grady, <i>Selected Essays and Passages</i> (1918) 83
387.	II.2§5.3	atther macotther	Arth Mac Utther ~	Red	VI.B.46.94(e)	BL 47478-337	W. Lewis Jones, <i>King Arthur in History and Legend</i> (1914) 57
388.	II.2§4.3+ II.2§5.0	signs is on	□ signs is on him	Orange	VI.B.14.224(n)	BL 47478-255 BL 47478-288	
389.	II.2§4.3+ II.2§5.0	bastille	bastill[e] w	Orange	VI.B.15.ffe(c)	BL 47478-255 BL 47478-288	
390.	II.2§4.3+ II.2§5.0	whitehatched patch	white patch	Orange	VI.B.15.224(n)	BL 47478-255 BL 47478-288	Not in 1939 text. See also: VI.B.15.bcr(l)
391.	II.2§4.1 II.2§5.0	towelturbaned	towel on his head,	Orange	VI.A.19(i)	BL 47478-242 BL 47478-288	Not in 1939 text.
392.	II.2§4.3+ II.2§5.0	silvering to her jubilee	A silver jubilee	Orange	VI.B.15.ffe(e)	BL 47478-255 BL 47478-288	
393.	II.2§4.3+ II.2§5.0	birch	birchleaf bed	Orange	VI.B.15.200(e)	BL 47478-255 BL 47478-288	Frank Vincent, Norsk, Lapp, and Finn (1881) 142
394.	II.2§4.3+ II.2§5.0	leaves	eve's leaves	Orange	VI.B.15.210(c)	BL 47478-255 BL 47478-288	
395.	II.2§4.1 II.2§5.0	visage full of flesh	face full of flesh	Orange	VI.A.15(c)	BL 47478-242 BL 47478-288	
396.	II.2§4.1 II.2§5.0	fat as a hen's i'	~ she fat / as a hen in the	Orange	VI.A.14(l)	BL 47478-242 BL 47478-288	See also: VI.A.015(a) for continuation of this unit.

397.	II.2§4.1 II.2§5.0	forehead	~ forehead	Orange	VI.A.15(a)	BL 47478-242 BL 47478-288	See also: VI.A.014(l) for first part of this unit.
398.	II.2§4.1 II.2§5.0	Airyanna and Blowybart	Airyanna & Bluebart	Orange	VI.A.19(j)	BL 47478-242 BL 47478-288	
399.	II.2§4.5 II.2§5.0	topsir and turvy	topsir & turvie	Blue	VI.B.21.144(c)	BL 47478-279 BL 47478-288	
400.	II.2§4.1 II.2§5.0	royal pair	royal pair,	Orange	VI.A.22(g)	BL 47478-242 BL 47478-288	
401.	II.2§4.3 II.2§5.0	palace of quicken boughs	Finn palace of quicken / boughs	Orange	VI.B.14.179(c)	BL 47478-266 BL 47478-288	Standish O'Grady, <i>Selected Essays and Passages</i> (1918) 174
402.	II.2§4.2 II.2§5.0	The Goat and Compasses	~ Goat & Compasses / God encompasses us ~	Orange	VI.B.14.161(b)	BL 47478-252 BL 47478-288	
403.	II.2§4.2 II.2§5.0	'phone number 17·69	17 69 teleph,	Orange	VI.A.750(a)	BL 47478-252 BL 47478-288	( <i>FW</i> 72.20f.) James Joyce, "Work in Progress", transition 3 (June 1927) 48
404.	II.2§4.3+ II.2§5.0	seaarm round her	searround her M	Orange	VI.B.15.202(j)	BL 47478-255 BL 47478-288	Frank Vincent, Norsk, Lapp, and Finn (1881) 13
405.	II.2§4.5 II.2§5.0	strongs	Armstrong	Blue	VI.B.21.109(b)	BL 47478-279 BL 47478-288	See also VI.B.15.202(j)
406.	II.2§4.1 II.2§5.0	discusst	□□ & △ discuss / the past,	Orange	VI.A.14(i)	BL 47478-242 BL 47478-288	
407.	II.2§4.5 II.2§5.0	their things of	thing of the past	Blue	VI.B.21.122(e)	BL 47478-279 BL 47478-288	
408.	II.2§4.1 II.2§5.0	the past	H & A discuss / the past,	Orange	VI.A.14(i)	BL 47478-242 BL 47478-288	

409.	II.2§4.5 II.2§5.0	crime and fable	crime & fable	Blue	VI.B.21.121(e)	BL 47478-279 BL 47478-288	
410.	II.2§4.5 II.2§5.0	hun tried to kill ham	△ tries to kill □□	Blue	VI.B.21.60(a)	BL 47478-279 BL 47478-288	
411.	II.2§4.0 II.2§5.0	scribbledehobbles	scribbledehobble	Orange	VI.A.1(a)	BL 47478-239 BL 47478-288	
412.	II.2§4.2 II.2§5.0	in whose veins runs a mixture of	in her veins ran a mixture:	Orange	VI.A.051(au)	BL 47478-252 BL 47478-319	
413.	II.2§4.1 II.2§5.0	Today is well thine but whose may tomorrow be	today is thine whose tomorrow	Orange	VI.A.38(l)	BL 47478-247 BL 47478-319	T.R. Roberts, <i>The Proverbs of Wales</i> (1909), 55
414.	II.2§4.4 II.2§5.0	his cowly head	his cowly head	Orange	VI.B.15.138(j)	BL 47478-274 BL 47478-319	
415.	II.2§4.0 II.2§5.0	hat	my hat	Orange	VI.A.6(d)	BL 47478-239 BL 47478-319	
416.	II.2§4.3 II.2§5.0	woe	world woe	Orange	VI.B.15.193(e)	BL 47478-258 BL 47478-319	
417.	II.2§4.0 II.2§5.0	waiting to his own properer mistakes	C listens to hear his own mistakes,	Orange	VI.A.12(i)	BL 47478-239 BL 47478-31	
418.	II.2§4.4 II.2§5.0	beadroll	beadroll of saints	Orange	VI.B.23.90(c)	BL 47478-270 BL 47478-319	
419.	II.2§4.0 II.2§5.0	backslapping gladhander	backslapper gladhander	Orange	VI.A.14(a)	BL 47478-239 BL 47478-319	
420.	II.2§4.3 II.2§5.0	free of his florid future dirging a past	live in future more / than in past	Orange	VI.B.14.177(f)	BL 47478-266 BL 47478-320	Standish O'Grady, <i>Selected Essays and Passages</i> (1918), 82
421.	II.2§4.1	singing likeness	singing likeness	Orange	VI.A.31(g)	BL 47478-242	

	II.2§5.0					BL 47478-319	
422.	II.2§4.3 II.2§5.0	of bloody altars	of bloody altars	Orange	VI.B.14.178(f)	BL 47478-266 BL 47478-319	Standish O'Grady, <i>Selected Essays and Passages</i> (1918), 113
423.	II.2§4.0 II.2§5.0	dove without gall	SP dove without gall,	Orange	VI.A.2(r)	BL 47478-239 BL 47478-319	
424.	II.2§4.0 II.2§5.0	of the jilldaw's nest	~ mind a jackdaw's nest,	Orange	VI.A.13(a)	BL 47478-239 BL 47478-319	See also VI.C.13:003(h)
425.	II.2§4.0 II.2§5.0	who tears up lettereens	J tears up letters	Orange	VI.A.13(b)	BL 47478-239 BL 47478-319	
426.	II.2§5.0	Two makes	⊥ begs 2 makes,	Orange	VI.A.34(f)	BL 47478-247 BL 47478-288	
427.	II.2§5.0	a wing	for a wing,	Orange	VI.A.34(g)	BL 47478-247 BL 47478-288	
428.	II.2§5.0	Buffalo Times	Buffalo Times	Red	VI.B.34.78(b)	BL 47478-289 BL 47478-288	Fol. 288 is a page re-used from II.2:4.5'
429.	II.2§5.0	Quick quake quokes the parrotbook of dates.	history told by parrot	Orange	VI.A.42(j)	BL 47478-248 BL 47478-319	
430.	II.2§5.0	twoheaded	47th prop of Euclid or Alexander's 2 horn heads,	Orange	VI.A.3(b)	BL 47478-239 BL 47478-319	
431.	II.2§5.0	dulcarnons	dulcarnon = horned,	Orange	VI.A.3(a)	BL 47478-239 BL 47478-319	
432.	II.2§5.0	pulfers turnips	to pulfer turnips	Orange	VI.A.3(e)	BL 47478-239 BL 47478-319	
433.	II.2§5.0	P.C. Helmut's	PC Helmut	Green	VI.B.46.41(f)	BL 47478-321	

434.	II.2§5.0	DYNASTIC CONTINUITY.	dynastic continuity	Orange	VI.B.14.150(j)	BL 47478-252 BL 47478-288	William James Perry, <i>Origin of Magic and Religion</i> (1923) 149-151
435.	II.2§5.0	pulpititions with his Castlecowards	pulpit — coward's / castle	Orange	VI.B.14.170(e)	BL 47478-249 BL 47478-319	
436.	II.2§5.0	hoydenname.	hoydenname	Orange	VI.B.15.76(a)	BL 47478-272 BL 47478-319	
437.	II.2§5.0	jade loinstone	jade loinstone,	Orange	VI.A.37(k)	BL 47478-247 BL 47478-319	
438.	II.2§5.0	moon's increscent.	increscent moon	Orange	VI.A.37(l)	BL 47478-247 BL 47478-319	
439.	II.2§5.0	Askimwhose	Askimwhose	Orange	VI.A.750(j)	BL 47478-254 BL 47478-319	
440.	II.2§5.0	creedle	Hell not dogma / (JFB)	Orange	VI.B.3.60(h)	BL 47478-320	Transferred via Sheet ii-3(d).
441.	II.2§5.0	especially when old which they all soon get to look.	especially when old which / they soon get to look	Orange	VI.B.14.89(b)	BL 47478-254 BL 47478-288	Edward FitzGerald, <i>Miscellanies</i> (1900) 146
442.	II.2§5.0	boyjones	the boy Jones	Orange	VI.A.746(j)	BL 47478-248 BL 47478-288	
443.	II.2§5.0	laugh that flat that after that she had sanked down on her fat arks they would shaik all to sheeks.	ma laughed that / fat that after that when she sat flat on her / fat arks they was all sheeks	Not cancelled	SA (VI.A).051(d)	BL 47478-248f BL 47478-288	
444.	II.2§5.0	Traduced	foul traducers	Orange	VI.A.47(c)	BL 47478-248 BL 47478-319	

445.	II.2§5.0	jinglish janglage	jinglish janglage	Orange	VI.B.15.137(e)	BL 47478-274 BL 47478-319	
446.	II.2§5.0	honey like they use to emballe some of the special popes	embalmed in honey	Orange	VI.B.14.150(l)	BL 47478-252 BL 47478-320	William James Perry, <i>Origin of Magic and Religion</i> (1923) 158-159
447.	II.2§5.0	wet your weapons	~ wet his weapon	Orange	VI.B.14.177(o)	BL 47478-249 BL 47478-321	Standish O'Grady, <i>Selected Essays and Passages</i> (1918) 91
448.	II.2§5.0	dam	△ dam	Red	VI.B.14.150(h)	BL 47478-252 BL 47478-321	William James Perry, <i>Origin of Magic and Religion</i> (1923) 137
449.	II.2§5.0	the diminity that chafes our ends	divinity that shapes their ends backview them how	Orange	VI.A.41(j)	BL 47478-247 BL 47478-321	See also: VI.A.042(a)
450.	II.2§5.3	yet sung of love and the monster man	SHE SUNG OF LOVE The Munster man	Red	VI.B.45.3(h)	BL 47478-337	Thomas Moore, Moore's <i>Irish Melodies</i> (n.d.)
451.	II.2§4.2 II.2§5.0	Dogs' vespers	frogs' vespers,	Orange	VI.A.762(i)	BL 47478-252 BL 47478-320	
452.	II.2§5.0	gabhard	gabhar	Orange	VI.B.46.7(c)	BL 47478-320	
453.	II.2§4.2 II.2§5.0	wind will be	wind will be	Orange	VI.B.14.112(h)	BL 47478-252 BL 47478-320	
454.	II.2§4.4 II.2§5.0	fadervor	Fal Fadervor	Orange	VI.B.23.130(e)	BL 47478-269 BL 47478-320	
455.	II.2§4.3+ II.2§5.0	fruminy	fruminy	Orange	VI.B.15.202(l)	BL 47478-256 BL 47478-320	
456.	II.2§5.3	bergoo	Bergoocolor	TBC	VI.X.5.2(l)	BL 47478-337	Porridge. W.H. Downing, <i>Digger Dialects</i> (1919) 11

457.	II.2§4.5' II.2§5.0	Nippon have pearls	Japan pearls (saps)	Red	VI.C.1.88(f)	BL 47478-289 BL 47478-320	VI.B.11.014(i)
458.	II.2§5.3	Gipoo	gipoo-color	TBC	VI.X.5.5(k)	BL 47478-337	W.H. Downing, <i>Digger Dialects</i> (1919) 26
459.	II.2§5.3	good oil	good oil-color	TBC	VI.X.5.5(n)	BL 47478-337	W.H. Downing, <i>Digger Dialects</i> (1919) 27
460.	II.2§5.3	hushmagandy!	hashmagandy-color	TBC	VI.X.5.5(p)	BL 47478-337	W.H. Downing, <i>Digger Dialects</i> (1919) 28
461.	II.2§4.4 II.2§5.0	gets bright	it got bright	Orange	VI.B.15.74(m)	BL 47478-269 BL 47478-320	
462.	II.2§4.4 II.2§5.0	all cocks waken	waken all cocks	Orange	VI.B.15.68(b)	BL 47478-269 BL 47478-320	Edward Clodd, <i>Tom Tit Tot</i> (1898) 50-1
463.	II.2§4.4 II.2§5.0	and birds Diana with dawnsong hail	2 birds begin the / dawn	Orange	VI.B.23.118(f)	BL 47478-269 BL 47478-319v	
464.	II.2§4.5' II.2§5.0	At Tam Fanagan's weak yat his still's going strang	Db Tom Fanagens / weak but he's / still going strong	Blue	VI.B.34.80(a)	BL 47478-289 BL 47478-320	
465.	II.2§4.3 II.2§5.0	keep his peace who follow his law	keep my peace / follow — war	Orange	VI.B.14.178(j)	BL 47478-266 BL 47478-320	Standish O'Grady, <i>Selected Essays and Passages</i> (1918) 154
466.	II.2§4.4 II.2§5.0	sevenscoloured's soot	□□ 7 colour suit	Orange	VI.B.15.62(c)	BL 47478-270 BL 47478-320	
467.	II.2§4.3 II.2§5.0	And rivers burst out like weeming racesround joydrinks for the fewnrally	rivers break forth / for joy, at funeral	Orange	VI.B.14.176(c)	BL 47478-266 BL 47478-321	Standish O'Grady, <i>Selected Essays and Passages</i> (1918) 65-6
468.	II.2§5.2	Omnitudes	omnitude	Orange	VI.B.15.84(f)	BL 47478-274 BL 47478-326	Entered via Sheet ii-16(d)



469.	II.2§5.2	Jadg	jaj - judge	Orange	VI.B.23.58(a)	BL 47478-274 BL 47478-326	“HINDOSTANI” <i>Encyclopaedia Britannica</i> , 11th edit. (1911) 480(b)
470.	II.2§5.2	daktar	daktar - Dr / —i	Orange	VI.B.23.58(b)	BL 47478-274 BL 47478-326	“HINDOSTANI” <i>Encyclopaedia Britannica</i> , 11th edit. (1911) 480(b)
471.	II.2§5.2	Pitchcap and triangle	pitchcap / triangle	Orange	VI.B.14.217(c)	BL 47478-250 BL 47478-326	
472.	II.2§5.2	feed their sweetness	bird feed from ~	Red	VI.B.3.132(f)	BL 47478-324	Patrick Campbell, <i>My Life and Some Letters</i> (1922) 7
473.	II.2§5.2	at my lisplips	~ her lips, paint / her feet	Red	VI.B.3.133(a)	BL 47478-324	Patrick Campbell, <i>My Life and Some Letters</i> (1922) 7
474.	II.2§5.2	lisp	Is could lisp	Red	VI.B.3.134(b)	BL 47478-324	Mrs Patrick Campbell, <i>My Life and Some Letters</i> (1922) 30
475.	II.2§5.2	The stanidsglass effect.	stained glass effect ^	Orange	VI.B.14.216(j)	BL 47478-250 BL 47478-326	Stefan Czarnowski, <i>Le culte des héros et ses conditions sociale: saint Patrick, héros nationale de l’Irlande</i> (1919) 18
476.	II.2§5.2	buttermilt would not melt down his dripping ducks	butter wdn’t melt in ‘s / breeches	Orange	VI.B.14.220(a)	BL 47478-251 BL 47478-326	
477.	II.2§5.2	I am Ellastella and am taken for Essastessa	Frau Wille acts as / Candela, MW & RW	Blue	VI.B.3.76(a)	BL 47478-324	Transferred via Sheet ii-4(g) and Sheet ii-36(k). Edouard Schuré, <i>Woman: the Inspirer</i> , trans. by Fred Rothwell (1918) 30

478.	II.2§5.2	droop on the pohlmann's piano.	photo leaning / on a pillow	Red	VI.B.3.133(c)	BL 47478-324	Transferred via Sheet ii-13(e) and Sheet ii-36(i).
479.	II.2§5.2	I'll fearly feint as swoon as he enterrooms	∫ faint when / T— enters	Red	VI.B.3.134(a)	BL 47478-325	Mrs Patrick Campbell, <i>My Life and Some Letters</i> (1922) 23-24
480.	II.2§5.2	to be slept by	slept on your / letters	Orange	VI.B.33.159(f)	BL 47478-324	Filson Young, <i>Trial of Frederick Bywaters and Edith Thompson</i> (1923) 179
481.	II.2§5.2	Strutting as proud as a great turquin	Tris like Pop / he boasts (Is)	Red	VI.B.3.140(f)	BL 47478-324	Transferred via Sheet ii-4(c) and Sheet ii-36(l)
482.	II.2§5.2	hat	Is takes his hat	Red	VI.B.3.142(f)	BL 47478-324	Joseph Bédier, <i>Le roman de Tristan et Iseut</i> (1900) 'L'Ermite Ogrin', 114
483.	II.2§5.2	cuckhold	Trist (et Is) cocu	Red	VI.B.3.142(e)	BL 47478-324	Joseph Bédier, <i>Le roman de Tristan et Iseut</i> (1900) V, 52
484.	II.2§5.3	country around	country around Bath	Red	VI.B.46.94(q)	BL 47478-338	W. Lewis Jones, <i>King Arthur in History and Legend</i> (1914) 76
485.	II.2§5.3	Blath	Blath	Blue	VI.B.46.88(i)	BL 47478-338	
486.	II.2§5.3	city of legionds	city of legends	Red	VI.B.46.94(p)	BL 47478-338	W. Lewis Jones, <i>King Arthur in History and Legend</i> (1914) 75
487.	II.2§5.3	self	self	Blue	VI.B.46.88(j)	BL 47478-338	
488.	II.2§5.3	Oh, could we do with this waddled of ours with his bakset of yosters.	OH, COULD WE DO WITH THIS WORLD OF OURS.. Basket of Oysters	Red	VI.B.45.appendix 2(aa)	BL 47478-338	Thomas Moore, <i>Moore's Irish Melodies</i> (n.d.)
489.	II.2§5.3	gezumph	gezumphcolor	TBC	VI.X.5.5(h)	BL 47478-338	W.H. Downing 26

490.	II.2§5.3	freeze a jarry grim felon!	freez-a! (he's a jolly good fellow)	TBC	VI.X.5.5(c)	BL 47478-338	W.H. Downing 24
491.	II.2§5.3	Good bloke	good bloke	TBC	VI.X.5.5(i)	BL 47478-338	W.H. Downing 26
492.	II.2§5.3	his Eddeand Clay's	Ada & Clay	Orange	VI.B.45.139(f)	BL 47478-339	Sigmund Spaeth, <i>Read 'Em and Weep</i> (1935) 11n.
493.	II.2§5.3	they look for its being ever yet	look for his coming / ever yet ~	Red	VI.B.46.93(j)	BL 47478-338	W. Lewis Jones, <i>King Arthur in History and Legend</i> (1914) 84.
494.	II.2§5.0 II.3§6B.1	punk	punk	Blue	VI.C.10.22(b)	BL 47478-321 BL 47480-160	VI.B.28B.133(f)
495.	II.2§4.5 II.2§5.0	dodge the gobbet	Ruminants / dodge gobbet R & L	Orange	VI.B.3.48(b)	BL 47478-276v BL 47478-321	
496.	II.2§4.0 II.2§5.0	Even the recollection of willow fronds that lets to hear	I trees too beautiful for her to listen,	Orange	VI.A.11(d)	BL 47478-241 BL 47478-321	
497.	II.2§4.1 II.2§5.0	spellbinder	spellbound	Orange	VI.A.24(c)	BL 47478-245 BL 47478-322	
498.	II.2§4.4 II.2§5.0	posy cord	posy card	Orange	VI.B.15.94(i)	BL 47478-272 BL 47478-322	
499.	II.2§6.3	pupilteacher's	pupil teacher	Blue	VI.B.36.243(c)	BL 47478-309	
500.	II.2§6.3	perfection class	perfection class	Blue	VI.B.36.223(a)	BL 47478-309	
501.	II.2§6.0	sh'u'dn't ... ca'n't ... w'u'dn't	ca'n't / sha'n't / wo'l'dn't / wo u / sh'u'dn't	Red	VI.B.21.264(e)	missing	Transferred via Sheet ii-27(d)
502.	II.2§6.5	Sr	Jr. Sr.	Orange	VI.B.45.140(h)	BL 47478-339	Sigmund Spaeth, <i>Read 'Em and Weep</i> (1935) 25
503.	II.2§6.0	conjugate	J conjugal	Red	VI.B.34.54(a)	BL 47478-304	

504.	II.2§6.2	verbe de vie and verve to vie	verbe de vie, il ~	Red	VI.B.34.6(a)	BL 47478-307	
505.	II.2§6.5	You	You are me severe	Orange	VI.B.45.140(j)	BL 47478-339	Sigmund Spaeth 26
506.	II.2§6.5	Then rue.	then rue, / O sorrow, the marriage	Orange	VI.B.45.140(k)	BL 47478-339	Sigmund Spaeth 26
507.	II.2§6.3	pettigo	pettigo	Blue	VI.B.36.243(b)	BL 47478-309	
508.	II.2§6.2	get my decree	— take my decree	Red	VI.B.34.179(f)	BL 47478-307	
509.	II.2§6.2	I'm not ploughed	— has 'been' / 'ploughed' by ☐	Blue	VI.B.34.173(c)	BL 47478-307	
510.	II.2§6.2	Lasso	to lasso	Blue	VI.B.34.169(b)	BL 47478-307	
511.	II.2§6.2	collage	collage	Red	VI.B.34.53(a)	BL 47478-307	
512.	II.2§6.0	juniorees	J junio[r], took / silk at 18	Red	VI.B.21.171(e)	missing	Transferred via Sheet ii- 27(b)
513.	II.2§6.2	figurants	figurant	Blue	VI.B.34.169(a)	BL 47478-307	
514.	II.2§6.4	nary	nary a	Green	VI.B.46.19(w)	missing	Mark Twain, <i>Huckleberry Finn</i> , (ed. unknown) Chap. xxix
515.	II.2§6.2	plentyprime of housepets	J 29 husbands	Red	VI.B.34.8(a)	BL 47478-306	
516.	II.2§6.3	Impending marriage	impending / marriage	Blue	VI.B.36.242(a)	BL 47478-310	
517.	II.2§6.0	Nature tells everybody about	Nature tells / everybody about / it	Red	VI.B.21.214(f)	missing	Transferred via Sheet ii- 27(c)
518.	II.2§6.2	How Olive d'Oyly and Winnie Carr, bejupers, they reized	J G how Olive / D'Oyly & Winnie / Garr bejuped & / made a Saladmon / & how	Blue	VI.B.34.147(a)	BL 47478-307	

		a Salanadmon and how a peeper coster and a salt sailor med a mustied poet atwainem	a papercoster / & a sailsailor / shook a musted / poet atween em				
519.	II.2§6.5	It most have bean Mad Mullans planted him	irascible plants pepper	Orange	VI.B.45.142(b)	BL 47478-339	Lucian Lévy-Bruhl, <i>L'expérience mystique</i> (1938) 254
520.	II.2§6.2	(remember all should I forget to)	remember all those I forgot	Red	VI.B.34.7(c)	BL 47478-306	
521.	II.2§6.5 II.3§4.7	dag	dag	TBC	VI.X.5.4(e)	BL 47478-339 BL 47480-120	[Part I: General] DAG — A humourist. W.H. Downing, <i>Digger Dialects</i> (1919) 18
522.	II.2§6.5	Skokholme	Skokholm	Orange	VI.B.45.137(h)	BL 47478-339	Allen Mawers, <i>The Vikings</i> (1913) 120
523.	II.2§6.0	as I sat uppum their Drewitt's altar	wife sat on altar Clonmacnois	Red	VI.B.6.162(f)	BL 47478-303v	Emily Lawless, <i>Ireland</i> (192?) 55
524.	II.2§6.3	astrid	△ astrid	Blue	VI.B.36.262(d)	BL 47478-311	
525.	II.2§6.5	slapping my straights till the sloping ruins, postillion, postallion	~ upon a slapping stallion	Orange	VI.B.45.139(a)	BL 47478-339	Sigmund Spaeth, <i>Read 'Em and Weep</i> (1935) 6
526.	II.2§6.5	swinge	swinge ~	Orange	VI.B.45.139(c)	BL 47478-339	Sigmund Spaeth, <i>Read 'Em and Weep</i> (1935) 8
527.	II.2§6.5	swank	swank	TBC	VI.X.5.7(d)	BL 47478-339	W.H. Downing 48
528.	II.2§6.5	isabella	isabella coloured horse	Orange	VI.B.45.149(k)	BL 47478-339	

529.	II.2§6.5	anegreon in heaven	~ Anacreon in H	Orange	VI.B.45.139(e)	BL 47478-339	Sigmund Spaeth 8
530.	II.2§6.0	surplice money buys the clothes	Priests buys Is / clothes	Red	VI.B.3.143(d)	BL 47478-302v	Joseph Bédier, <i>Le roman de Tristan et Iseut</i> (1900) XI 'Le Gué Aventureux', 124
531.	II.2§7.4	wounded our way on foe his prince cult	wound footprint	Orange	VI.B.45.141(c)	BL 47478-339	Lucian Lévy-Bruhl, <i>L'expérience mystique</i> (1938) 232
532.	II.2§7.4	force	force	Orange	VI.B.45.136(b)	BL 47478-339	Allen Mawers, <i>The Vikings</i> (1913) 124.
533.	II.2§7.4	gill	gill (ravine)	Orange	VI.B.45.136(a)	BL 47478-339	Allen Mawers 124
534.	II.2§7.4	the face in the treebark	□□'s face is treebark	Orange	VI.B.45.141(d)	BL 47478-339	Lucian Lévy-Bruhl 234
535.	II.2§7.4	rainstones	rainstones	Orange	VI.B.45.145(b)	BL 47478-339	Lucian Lévy-Bruhl 223
536.	II.2§7.4	Erigureen	Eriguru	Orange	VI.B.45.145(f)	BL 47478-339	Lucian Lévy-Bruhl 182
537.	II.2§7.4	patrilinear	patrilinear	Orange	VI.B.45.145(e)	BL 47478-339	
538.	II.2§7.4	osseletion of the omkring	osselots du devin	Orange	VI.B.45.146(h)	BL 47478-339	Lucian Lévy-Bruhl 212
539.	II.2§7.4	alls war that end war	alls war that / ends wars	Orange	VI.B.45.156(g)	BL 47478-339	
540.	II.2§7.4	sports be leisure	sports & leisure	Orange	VI.B.45.bfr(f)	BL 47478-339	
541.	II.2§7.4	bring and buy fair	bring & buy fair	Orange	VI.B.45.bfr(e)	BL 47478-339	
542.	II.2§7.4	Ah ah athlete	athlete	Orange	VI.B.45.156(d)	BL 47478-339	
543.	II.2§7.4	dreamoneire	a dream oneire	Orange	VI.B.45.156(e)	BL 47478-339	
544.	II.2§7.0	our sweet plantation where the branchings there	Sweet plantation / (MW's res) / the branches there	Blue	VI.B.3.71(c)	missing	Edouard Schuré, <i>Woman: the Inspirer</i> , trans. by Fred Rothwell (1918) 21

545.	II.2§7.0	tomorrows gone and yesters	'Today she wrote' / better 'yesterday'	Blue	VI.B.3.76(b)	missing	Edouard Schuré 31
546.	II.2§7.0 III§2A.13	Sataday's	For < real anniversary / must be weekday	Orange	VI.B.3.18(d)	missing BL 47486a-91	Transferred via Sheet ii-1(d)
547.	II.2§7.0	A.N.	MW 20	Blue	VI.B.3.66(d)	BL 47478-312	Edouard Schuré 8
548.	II.2§7.0	Those pothooks mostly she hawks from Vere Foster	Isolde — ornaments / her father's caligraphy / Vere Foster	Red	VI.B.3.10(a)	missing	J.M. Flood, <i>Ireland: Its Saints and Scholars</i> (n.d) 106
549.	II.2§7.0	that fount Bandusian shall play liquick music and after odours sigh of musk	Is's piss liquid sunlight / Fingerprints on her drawers / lovers' silences	Orange	VI.B.3.38(g)	missing	Transferred via Sheet ii-2(a)
550.	II.2§7.1χ	Aujourd'hui, comme aux jours de Pline et de Columelle, la jacinthe se plaît dans les Gaules, la pervenche en Illyrie, la marguerite sur les ruines de Numance; et pendant qu'autour d'elles les villes ont changé de maîtres et de nom, que plusieurs sont rentrées dans le néant, que les civilisations se sont choquées et brisées,	Aujourd'hui comme au temps / de Pline et de Columelle ja / la jacinthe se plait dans les / Gaules, la Pervenche en / Illyrie, la marguerite sur / les ruines de Numance et / pendant qu'autour d'elles / les villes ont changé de / maitres et de noms, que / plusieurs sont entrées / dans le néant, que les / civilisations se sont choquées / et brisées, leurs paisibles / generations ont traversé / les âges et se sont succédé / jusqu'à nous,	Not cancelled	VI.B.1.84(g)	Yale 10.13-1	Léon Metchnikoff, <i>La Civilisation et les grands fleuves Historiques</i> (1889) 124

		leurs paisibles générations ont traversé les âges et se sont succédé l'une à l'autre jusqu'à nous, fraîches et riantes comme aux jours des batailles.	fraîches / et riantes comme au / jour des batailles" / Edgar Quinet ~				
551.	II.2§4.5' II.2§7.2	Margaritomancy!	margaritomancy	Red	VI.B.33.62(a)	BL 47478-297 Zurich-1B	A.E. Waite, <i>The Occult Sciences</i> (??) 149. Entered via Sheet ii-16(a)
552.	II.2§4.0 II.2§7.2	trifid tongues	truf trifid tongue	Orange	VI.A.2(p)	BL 47478-239 Zurich-1B	
553.	II.2§4.2 II.2§7.2	shadows shadows multiplying	× shadows multiply	Orange	VI.B.14.208(k)	BL 47478-340 Zurich-1B	
554.	II.2§4.2 II.2§7.2	signs	⊥ makes signs to ⊐	Orange	VI.B.14.208(l)	BL 47478-340 missing	
555.	II.2§7.4	oxyggent has gotten ahold of half their world	oxygen half of whole earth	TBC	VI.X.5.9(m)	BL 47478-339	H. E. Roscoe, <i>Science Primer: Chemistry</i> (n.d.) 77
556.	II.2§7.4	in the free of the air	oxygen in free state in the air	TBC	VI.X.5.9(k)	BL 47478-339	H. E. Roscoe 77
557.	II.2§7.4	mixing with the ruck	oxygen in all rocks	TBC	VI.X.5.9(l)	BL 47478-339	H. E. Roscoe 77
558.	II.2§7.2	And	And ———	Blue	VI.B.3.3(a)	BL 47478-298	Transferred via Sheet ii-16(e)
559.	II.2§7.2	lo, the boor plieth	Lo, the poor crieth	Orange	VI.B.3.64(d)	BL 47478-298	Transferred via Sheet ii-6(a)



560.	II.2§7.2	Bibelous hicstory and Barbarassa harestory.	Biba ous hucs / tury & Barbarran / hare stary	Not cancelled	VI.B.42.120(a)	Zurich-1A	
561.	II.2§7.2	Le hélos tombaut soul sur la jambe de marche.	Le helos tombant / sur la jambe de marche / so[u]l	Orange	VI.B.42.120(e)	Zurich-1A	
562.	II.2§7.2	Mai maintenant elle est venuse.	Mai maintenant / elle est [venses]	Orange	VI.B.42.120(d)	Zurich-1A	
563.	II.2§7.2	Twos Dons Johns and Threes Totty Askins.	2 Dons Johns / & 3 Totty Askins	Orange	VI.B.42.120(c)	Zurich-1A	
564.	II.2§7.2	Also Spuke Zerothruster	Also Spake / Zerothruster	Orange	VI.B.42.120(b)	Zurich-1A	
565.	II.2§7.2	BELLETRISTICKS	bellettristick	Not cancelled	VI.C.7.276(c)	BL 47478-317	VI.B.12.005(e)
566.	II.2§7.2	nasal foss	nasal foss	Red	VI.B.21.16(k)	Zurich-1A	
567.	II.2§7.2	Translout that gaswind into turfish	translated into / turfish	Red	VI.B.21.119(a)	Zurich-1A	Transferred via Sheet ii-24(d)
568.	II.2§7.2	daredevil donnely	Daredevil donnely	Orange	VI.B.23.79(a)	BL 47478-271 Zurich-1B	
569.	II.2§7.2	nickleless	nickleless □	Orange	VI.B.15.193(d)	BL 47478-259 Zurich-1B	
570.	II.2§7.3	metroosers?	metrooser	Orange	VI.C.18.61(b)	Zurich-1A	VI.B.38.121(e)
571.	II.2§7.3	preast	Both go to the / priest	Red	VI.B.3.142(g)	BL 47478-327	Joseph Bédier, <i>Le roman de Tristan et Iseut</i> (1900) 'L'Ermite Ogrin', 115

							Entered via Sheet ii-4(e) and Sheet ii-36(n).
572.	II.2§8A.0	A flink dab was ... at the manual arith sure enough which was the bekase he knowed from his cradle, no bird better, why his ten fingures were giving him whatfor to fife with	△ good at figures [were for] / fingures	Blue	VI.B.12.93(h)	BL 47482a-65v	
573.	II.2§8A.0	frankily	JAJ franc	Blue	VI.B.12.94(a)	BL 47482a-65v	
574.	II.2§8A.0	Ace, deuce, tricks, quarts	ace, deuce, tricks, quarts	Blue	VI.B.12.93(f)	BL 47482a-65v	
575.	II.2§8A.0	quims ... While on the other hand ... sexes	quims, & on the other hand sexes	Blue	VI.B.12.93(i)	BL 47482a-65v	
576.	II.2§8A.0	suppers oglers, novels and dice	suppers, /oglers / novels / dices	Blue	VI.B.12.93(j)	BL 47482a-65v	
577.	II.2§8A.0	What signifieth whole that	what signifies all that	Orange	VI.B.12.80(a)	BL 47482a-65v	
578.	II.2§8A.0	aosch	ahcso / soahc / oahcs / hsaoc	Blue	VI.B.12.92(b)	BL 47482a-65v	
579.	II.2§8A.0	construct ann aquilittoral dryankle	□ describe a circle / (cuts)	Orange	VI.B.12.21(b)	BL 47482a-67	
580.	II.2§8A.0	Can you nei do her, numb? asks Dolph, suspecting the answer know. Oikkont ken you, ninny? asks Kev expecting the answer guess	□ does theorem for $\wedge$	Orange	VI.B.12.21(d)	BL 47482a-67	
581.	II.2§8A.0	goosey's ganswer	ganswer of a goose	Blue	VI.B.12.95(n)	BL 47482a-67	

582.	II.2§8A.0	what would you do that for	what did I do / that for?	Blue	VI.B.12.90(a)	BL 47482a-67	
583.	I.4§1A.3 II.2§8A.0	Anny liffle	any luvial	Orange	VI.B.12.90(b)	BL 47472-159 BL 47482a-67	
584.	II.2§8B.0	when he landed in ourland's leinster	1st landed in Ireland	Blue	VI.B.12.97(k)	BL 47482a-65	
585.	II.2§8B.0	hattrick	Hatrick	Green	VI.A.151(m)	BL 47482a-65	
586.	II.2§8B.0	continental's	Kevin 'this continent / island	Orange	VI.B.12.20(c)	BL 47482a-62v	
587.	II.2§8B.0	no mouth has the might to set a mearbound to the march of a landsmaul	No man has the right / to set [a] bounds to / the march / of a nation / (language)	Blue	VI.B.12.96(f)	BL 47482a-60	
588.	II.2§8C.0	Given now ann linch you take enn all.	given a hint / I take a hell	Orange	VI.B.12.176(i)	BL 47482a-67	
589.	II.2§8C.0	Loosh	loosh	Orange	VI.B.12.176(h)	BL 47482a-67	
590.	II.2§8C.0	eath the ocher	echoustic	Blue	VI.B.12.95(i)	BL 47482a-67v	
591.	II.2§8C.0	dotties	dotted line	Orange	VI.B.20.51(d)	BL 47482a-67v	See VI.B.20.090(d)
592.	II.2§8C.0	O, dear me look at that now!	ah dear me look / at that now	Orange	VI.B.12.82(i)	BL 47482a-67v	
593.	II.2§8C.0	gossoon	gossoon	Blue	VI.B.12.95(o)	BL 47482a-67	
594.	III§2A.7 II.2§8C.0	wont to	wont to	Orange	VI.B.12.19(h)	BL 47483-165 BL 47482a-68	
595.	II.2§8C.0	chipper	chipper	Blue	VI.B.12.91(b)	BL 47482a-68	
596.	II.2§8C.0	noland's browne	B & Nolan paper	Blue	VI.B.12.101(d)	BL 47482a-68	

597.	II.2§8C.0	the juggaleer's veins in his scrag stud out bursthright tamquam taughtropes	till the juggler veins / stood out on his / scraw sicut / tightrope	Blue	VI.B.12.96(d)	BL 47482a-68	
598.	III§2B.0 II.2§8.1	blending tschemes for em	SD wrote themes for / Leo Wilkins, Willy / Fallon	Orange	VI.B.3.64(a)	BL 47482a-61 BL 47482a-71	
599.	II.2§8.1	floored on his plankraft of shittim wood	floored on his plankroft / of shittimwood	Blue	VI.B.12.116(e)	BL 47482a-79v	Exod. 25:-
600.	II.2§8.1	lying low on his rawside laying siege to goblin castle. ... laying him long on his laughside lying sack to croakpartridge.	lying low on R his / r. raw side, laying / siege to Goblin / Castle, & then / laying him long on / his laughside, / lying sack to / croakpartridge / croakparkridge	Blue	VI.B.12.116(d)	BL 47482a-79v	Ezek 4:1-6
601.	II.2§8.1	figuratleavely	figuratively / figuratleavelycolor	TBC	VI.B.12.153(d)	BL 47482a-79	
602.	II.2§8.1	eternal geomater	eternal △	Orange	VI.B.12.123(l)	BL 47482a-77	
603.	II.2§8.1	maidsapron	maid's apron	Blue	VI.B.12.157(f)	BL 47482a-79	
604.	II.2§8.1	ficts	ficts	Orange	VI.B.12.123(a)	BL 47482a-71	
605.	II.2§8.1	Dolph	[Kerrymn] D'Olph	Blue	VI.B.12.107(b)	BL 47482a-70	
606.	II.2§8.1	one of the bright ones	one of the bright / ones	Blue	VI.B.12.139(f)	BL 47482a-79	
607.	II.2§8.1	vartryproof	ᵀ lands at mouth of Vartry	Orange	VI.B.14.37(l)	BL 47482a-73	Very Rev. Dean Kinane, <i>St. Patrick: his life, his heroic virtues, his labours, and the fruits of his</i>

							<i>labours</i> , (ed. unknown) 86-7
608.	II.2§8.1	diarmuee and granyou	diar muid & grand you,	Orange	VI.B.12.123(k)	BL 47482a-75	Transferred from VI.B.12.122(h)
609.	II.2§8.1	goodfornobody	□ good fornobody	Orange	VI.B.12.157(i)	BL 47482a-76	
610.	II.2§8.1	lumerous	lumerals	Blue	VI.B.12.141(b)	BL 47482a-69	
611.	II.2§8.1	nonparile to reed rite and reekan	∧ reckon / read / rite	Blue	VI.B.12.124(m)	BL 47482a-69	
612.	II.2§8.2	thusly	thusly	Orange	VI.B.12.16(a)	BL 47478-5	
613.	II.2§8.2	in applepine odrer	applepine order	Orange	VI.B.12.162(f)	BL 47478-5	
614.	II.2§8.2	finish his sentence for him	finish his sentence / for him □□	Orange	VI.B.15.5(d)	BL 47478-6	
615.	II.2§8.2	of sails	suit of sails	Orange	VI.B.12.127(d)	BL 47478-6	
616.	II.2§8.2	kiss on their bottes	kissed on his boot	Orange	VI.B.15.8(o)	BL 47478-6	
617.	II.2§8.2	prence di Propagandi	prince di Propergandi / for / of —	Orange	VI.B.15.7(n)	BL 47478-7	
618.	II.2§8.2	cheek	cheek of a nun	Orange	VI.B.12.184(b)	BL 47478-8	
619.	II.2§8.2	professed claire's	professed nun	Orange	VI.B.12.32(f)	BL 47478-8	
620.	II.2§8.2	plurible	plurible	Orange	VI.B.12.177(a)	BL 47478-8	
621.	II.2§8.2	from Arklow to Louth	A L Line / (Arklow Louth)	Orange	VI.B.12.155(g)	BL 47478-8	
622.	II.2§8.2	come messes come mams, and touch your spottprice	come messes / — ma/ touch yr. spotprice	Orange	VI.B.15.10(a)	BL 47478-8	Via VI.B.15.009(b)
623.	II.2§8.2	O'Kneels	O'Kneel	Orange	VI.B.12.192(p)	BL 47478-8	

624.	II.2§8.2	for merry a valsehood whispit he to minny a lilying earling	valsehood whispit he / in many a lilying earling	Orange	VI.B.12.179(b)	BL 47478-8	
625.	II.2§8.2	so; and equally so	so / & equally so	Orange	VI.B.12.161(a)	BL 47478-9	
626.	II.2§8.2	Eating	Eating collar	Orange	VI.B.12.100(d)	BL 47478-9	
627.	II.2§8.2	Vieus Von DVbLIn —	Vieus vo Vieu Von DVbLIn	Orange	VI.B.15.8(a)	BL 47478-10	
628.	II.2§8.2	Early clever, surely doomed alas	□ so clever — early doomed / alas!	Orange	VI.B.12.41(f)	BL 47478-10	
629.	II.2§8.2	Gaudyanna	gaudyanna △	Orange	VI.B.15.2(j)	BL 47478-10	VI.C.13:268(j)
630.	II.2§8.2	Allaph Quaran's his bett und bier!	Allaph's quaran's / bed on end	Orange	VI.B.15.9(f)	BL 47478-11	
631.	II.2§8.2	thur him no quartos!	give him no / paper	Orange	VI.B.12.107(c)	BL 47478-11	
632.	II.2§8.2	Sure, you could wright as foyne as that yerself, mick!	Hoey — sure you'd write / as good as that / yourself, Pat	Orange	VI.B.12.178(a)	BL 47478-11	
633.	II.2§8.2	my liver!	∧ songs / 'My liver'	Orange	VI.B.12.47(p)	BL 47478-11	
634.	II.2§8.2	Se non è vero son trovatore	troubadour / se non è vero / son trovatore	Orange	VI.B.12.72(f)	BL 47478-11	
635.	II.2§8.2	ashes	□ ashes on s hair	Orange	VI.B.12.172(a)	BL 47478-12	
636.	II.2§8.2	If you could me lendtill	If you could lend till the / etc — animator	Orange	VI.B.15.9(e)	BL 47478-12	VI.C.13:274(i)
637.	II.2§8.2	poultice	poultice	Orange	VI.B.12.125(a)	BL 47478-12	
638.	II.2§8.2	the clericals	the / clericals / (errors)	Orange	VI.B.12.156(h)	BL 47478-12	
639.	II.2§8.2	hat	flophat	Orange	VI.B.12.59(b)	BL 47478-12	

640.	II.2§8.2	sweet tart	sweet tart	Orange	VI.B.12.front flyleaf verso(e)	BL 47478-12	
641.	II.2§8.2	Hp u bn gd grl. alws my thts.	Hp bn gd by / alws my thts	Orange	VI.B.12.186(c)	BL 47478-12	
642.	II.2§8.2	To be continued	to be continued	Orange	VI.B.12.176(b)	BL 47478-12	
643.	II.2§8.2	Anon.	Anon □	Orange	VI.B.12.173(f)	BL 47478-12	
644.	II.2§8.2	Pose the pen	post yr pen	Blue	VI.B.12.128(f)	BL 47478-12	
645.	II.2§8.2	puppadums	puppadu/ dried biscuit	Orange	VI.B.12.front flyleaf verso(c)	BL 47478-12	
646.	II.2§8.3	barekely	Berkeley △	Orange	VI.B.15.15(k)	Cornell-3	
647.	II.2§8.3	tan soute	tan sout	Orange	VI.B.15.16(d)	Cornell-4	
648.	II.2§8.3	Master!	Master!	Orange	VI.B.15.17(i)	Cornell-4	
649.	II.2§8.3	flop	flop paaterick	Orange	VI.B.15.16(e)	Cornell-4	
650.	II.2§8.3	hollyboys	hollyboys	Orange	VI.B.15.13(g)	Cornell-6	
651.	II.2§8.3	Faithful departed	faithful old poor / dear departed	Orange	VI.B.15.14(k)	Cornell-8	
652.	II.2§8.3	saton	saton hat	Orange	VI.B.15.16(f)	Cornell-10	
653.	II.2§8.3	i R	i rem Rem	Orange	VI.B.15.17(a)	Cornell-11	
654.	II.2§8.4	pupal	pupal	Orange	VI.B.18.251(g)	BL 47478-15	
655.	III§3B.3 II.2§8.4	strongbowed the Lady Eva	marriage of Strongbow / & Eva amid smoke	Orange	VI.B.6.174(c)	BL 474784a-37 BL 47478-16	Emily Lawless, <i>Ireland</i> (Story of Nations series) (192?), 86
656.	II.2§8.4	of old Pales time	in old Pales time	Orange	VI.B.18.168(b)	BL 47478-16	
657.	II.2§8.4 II.2§8.5	niche of time	nick of time	Orange	VI.B.18.98(k)	BL 47478-17 VI.F.4-1	

658.	II.2§8.4	chemise de fer	chemise de fer	Orange	VI.B.18.139(a)	BL 47478-17	
659.	II.2§8.4	Multalusi	multalusi	Orange	VI.B.18.128(a)	BL 47478-17	
660.	II.2§8.4	Vikloe	Vikloe	Orange	VI.B.18.211(f)	BL 47478-17	Jens Jacob Asmussen Worsaae, <i>An Account of the Danes and Norwegians</i> (1852) 325
661.	II.2§8.4	escapes my forgetness	escapes my forgetness	Orange	VI.B.18.12(i)	BL 47478-18	
662.	II.2§8.4	Waterlow raid	Waterloo Road	Orange	VI.B.21.56(h)	BL 47478-18	
663.	II.2§8.4	O little oily head, sloper's brow and prickled ears!	O little oily roundhead / sloper's brow / & pickled ears	Black	VI.B.18.182(e)	BL 47478-18	
664.	II.2§8.4	As round as	as round as hoop	Red	VI.A.641(cf)	BL 47478-18	
665.	II.2§8.4	Krumwall sayed when he slepped	Gr slept under / [Cromlech]	Orange	VI.B.18.188(c)	BL 47478-10	
666.	II.2§8.4	the lothst word	the loth word	Orange	VI.B.18.277(d)	BL 47478-10	Mabel Quiller-Couch, <i>Cornwall's Wonderland</i> (1914) 215
667.	II.2§8.4	moanday, tearsday, wailsday, thumpsday, frightday, shatterday till the fear of the Law.	Moansday / Tearsday / Wailingsday / Thumpsday / Frightday / Shatterday / Fear of the Law	Blue	VI.B.21.83(a)	BL 47478-20	
668.	III§3B.8 II.2§8.4	guerdon	guerdon	Blue	VI.B.12.2(f)	BL 47484a-246 BL 47478-20	
669.	II.2§8.5	doddhunters	Doddhunters	Orange	VI.B.21.85(f)	BL 47478-23	



670.	II.2§8.5	allanights	all[a]night	Orange	VI.B.21.85(g)	BL 47478-23	Hall & Knight (mathematics textbook)
671.	II.2§8.5	Show	show	Orange	VI.B.21.86(j)	BL 47478-23	
672.	II.2§8.5	median	median	Orange	VI.B.21.86(c)	BL 47478-23	See also VI.B.27.067(f)
673.	II.2§8.5	interecting the of a given	intersecting the legs / of a given $\wedge$	Orange	VI.B.21.86(h)	BL 47478-23	
674.	II.2§8.5	biscuts	biscuts	Blue	VI.B.21.87(a)	BL 47478-23	
675.	II.2§8.5	arcs	arc	Orange	VI.B.21.86(i)	BL 47478-23	
676.	II.2§8.5	A Tullagrove pole to the Height of County Fearmanagh has a septain ... and the graphplot for all the functions in Lower County Monachan, whereat something is rivisible by nighttim, may be involted into the zeroic couplet	A Tullagrove pole to the / Height of County Fermanagh Fearmanagh / has a septain inclination / and, in like manner, the graph of graphplot for all the functions in Lower / County Monaghan Monachan, / where something is / divisible revisible by nighttime / can be compressed involted into / the zeroid couplet	Blue	VI.B.21.97(a)	BL 47478-23	See also VI.B.21.096(a)
677.	II.2§8.5	pall's pell in his heventh gleike noughty times	allis M Pull pull in the rith his [?]ty / sleike noughty times / $\infty$	Blue	VI.B.21.97(c)	BL 47478-23	

678.	II.2§8.5	A is for Anna like L is for liv. Ahahahah Ante Ann you're apt to ape aunty annalive!	A if for Anna & like L is / for liv. Ahahahah, Missus Anty Anne, you're / going apt to be aunty / annalive! Dawn / a rise and whup wouf och we're / you're wingwe live! / Eve in fall and, whop / we're / Aiaiaiai! Anti	Orange	VI.B.21.87(c)		
679.	II.2§8.5	if you are not cooefficient	if you are not / coefficient	Not cancelled	VI.B.21.96(d)	BL 47478-23	
680.	II.2§8.5	combinaisies and permutandies	permutandies / & combinaisies	Blue	VI.B.21.95(h)	BL 47478-23	
681.	II.2§8.5	international	international	Blue	VI.B.21.95(e)	BL 47478-23	
682.	II.2§8.5	surd	surd	Blue	VI.B.21.95(f)	BL 47478-23	
683.	II.2§8.5	ꞑpthwndxrelzp!	thunderclip thynderclxpz	Blue	VI.B.21.95(g)	BL 47478-23	
684.	II.2§8.5	hids cubid rute	hids quth root	Blue	VI.B.21.97(b)	BL 47478-23	
685.	II.2§8.5	taking anan illitterettes, ififif at a tom	taking anan iletterettes / ififif at a tom	Blue	VI.B.21.95(i)	BL 47478-23	
686.	II.2§8.5	prostulutes	prostulates	Blue	VI.B.21.99(j)	BL 47478-23	
687.	II.2§8.5	neuralgiabrows	neuralgybruck	Not cancelled	VI.B.21.88(c)	BL 47478-23	
688.	II.2§8.5	sknow royal road	no royal road	Blue	VI.B.21.99(b)	BL 47478-24	
689.	II.2§8.5	pistany	Pistany mud A	Orange	VI.B.21.23(f)	BL 47478-24	
690.	II.2§8.5	'Tis just	'Tis just	Blue	VI.B.21.26(i)	BL 47478-24	

691.	II.2§8.5	meager	meagre boy ^	Orange	VI.B.21.55(a)	BL 47478-24	
692.	II.2§8.5	math hour	math hours	Blue	VI.B.21.84(d)	BL 47478-23	
693.	II.2§8.5	P.T Publikums	P.T. Publickum	Orange	VI.B.21.13(i)	BL 47478-23	
694.	II.2§8.5	beam slewed cable	Beau & Cable	Blue	VI.B.21.12(a)	BL 47478-24	
695.	II.2§8.5	Benjermine Funkling	Benjamin Frankling	Orange	VI.B.21.75(k)	BL 47478-24	
696.	II.2§8.5	Blinkensope's	Blinkensoap	Orange	VI.B.21.94(a)	BL 47478-24	
697.	II.2§8.5	totterer	the totterer	Orange	VI.B.21.2(d)	BL 47478-24	
698.	II.2§8.5	nowtime	nowtime	Orange	VI.B.21.ffv(a)	BL 47478-24	
699.	II.2§8.5	diagonoser's hornest	Diagonas hornest	Orange	VI.B.21.85(h)	BL 47478-23	
700.	II.2§8.5	alljawbreakical	Alljawbreakical	Blue	VI.B.21.96(e)	VI.F.4-2	

701.	II.2§8.5	Dawn gives rise. Lo, lo, lives love! Eve takes fall. La, la, laugh leaves alas! Aiaiaiai, Antiann, we're last to the lost, Loulou!	Dawn gives rise and, lo lo lives love! Eve takes fall and, la la / love leaves a [?!] / Aiaiaiai! Auntianne / we're lost to the last / loulou	Orange	VI.B.21.88(a)	VI.F.4-2	
702.	II.2§8.5	presbyoperian	presbyoperians	Orange	VI.B.21.61(a)	VI.F.4-2	
703.	II.2§8.5	in Fig, the forest	in fig the forist	Orange	VI.B.21.87(b)	VI.F.4-2	
704.	II.2§8.5	then	Now there	Orange	VI.B.21.15(e)	VI.F.4-2	
705.	II.2§8.5	Fantastic!	Fantastic	Orange	VI.B.21.28(j)	VI.F.4-2	
706.	II.2§8.5	raucking his ... turvku	raucking his turcqk	Orange	VI.B.21.41(a)	VI.F.4-2	
707.	II.2§8.5	flavourite	flavourite	Orange	VI.B.21.44(i)	VI.F.4-2	
708.	II.2§8.5	Doweth knoweth	Dowth / Knowth / Howth	Orange	VI.B.21.36(h)		
709.	II.2§8.5	Abraham Bradley King	Abraham / Bradly / King □□	Orange	VI.B.21.41(h)	VI.F.4-2	
710.	II.2§8.5	now and then	Now & then	Orange	VI.B.21.15(d)	VI.F.4-2	

711.	II.2§8.5	for a night and a day	for a night & a day / = life	Orange	VI.B.21.58(d)	VI.F.4-2	
712.	II.2§8.5	groan grunt and a croak click cluck	croak / click / cluck / snort / grunt / warble	Orange	VI.B.21.51(e)	VI.F.4-3	
713.	II.2§8.5	my faceage kink and kurkle trying to make keek peep	ages trying to / say pee	Orange	VI.B.21.51(f)	VI.F.4-3	
714.	II.2§8.5	vortically	vortex	Orange	VI.B.21.74(b)	VI.F.4-3	
715.	II.2§8.5	You must proach nearnear for at is dark	you must come very / near for it is / dark	Orange	VI.B.21.19(d)	VI.F.4-3	
716.	II.2§8.5	And fight your match	they light fires / to see speakers	Orange	VI.B.21.19(e)	VI.F.4-3	
717.	II.2§8.5	And this is what you'll say	take — that's what / you'll do	Orange	VI.B.21.19(f)	VI.F.4-3	
718.	II.2§8.5	plain	plane	Blue	VI.B.21.99(f)	VI.F.4-3	
719.	II.2§8.5	safety vulve	A safety vulve	Orange	VI.B.21.76(h)	VI.F.4-3	
720.	II.2§8.5	This it is an her. You see her it. Which it whom you see it is her her	the man who you see / was the him / See him — there — etc	Blue	VI.B.21.21(i)	VI.F.4-3	
721.	II.2§8.5	My Lourde! My Lourde!	O Lourde!	Orange	VI.B.21.77(h)	VI.F.4-3	
722.	II.2§8.5	superpposition	superposition	Blue	VI.B.21.100(d)	VI.F.4-3	
723.	II.2§8.5	since a foot made you an unmentionable	Since a yard / made him a coat	Orange	VI.B.21.38(a)	VI.F.4-3	
724.	II.2§8.5	aequal to yoursell and to anglyother	equal to [self] / — to any other	Orange	VI.B.21.67(a)	VI.F.4-3	
725.	II.2§8.5	invernal days	invernal day	Blue	VI.B.21.33(i)	VI.F.4-3	
726.	II.2§8.5	ownconsciously	ownconscious	Orange	VI.B.21.61(e)	VI.F.4-3	
727.	II.2§8.5	sinister	Sinister √	Green	VI.B.21.67(d)	VI.F.4-3	
728.	II.2§8.5	He Must Suffer!	he must suffer	Orange	VI.B.21.90(d)	VI.F.4-3	
729.	II.2§8.5	merry money thanks	Very money / thanks	Orange	VI.B.21.77(g)	VI.F.4-4	

730.	II.2§8.5	elementator	element[ato]	Blue	VI.B.21.99(g)	VI.F.4-4	
731.	II.2§8.5	joyclid	joyclid	Blue	VI.B.21.98(a)	VI.F.4-4	
732.	II.2§8.5	Prouf!	proof	Orange	VI.B.21.86(a)	VI.F.4-4	
733.	II.2§8.5	blast	blast	Orange	VI.B.21.74(a)	VI.F.4-4	
734.	II.2§8.5	he measured his earth	measure his / earth	Blue	VI.B.21.99(h)	VI.F.4-4	
735.	II.2§8.5	diorems	theorem	Blue	VI.B.21.99(i)	VI.F.4-1	
736.	II.2§8.5+	inclinaison	incliasion / inclinaison	Blue	VI.B.21.109(c)	BL 47478-25	
737.	II.2§8.5'	the old Adam-he-used-to	the ould Adam □□	Blue	VI.B.21.20(a)	BL 47478-28	
738.	II.2§8.5'	still there if the torso was gone	still there / but the torso was gone	Blue	VI.B.21.102(a)	BL 47478-28	
739.	II.2§8.5'	lovedroyd	add left & right / [multy] right & left ~	Orange	VI.B.21.107(d)	BL 47478-26	
740.	II.2§8.5'	his element curdinal numen and his enement curdinal marryng and his epulent curdinal weisswash and his eminent curdinal Kay O'Kay	Elemence / His Eminent Cardinal / Enemence / His [Cert] Numen / Marryng / Lumen / epulent Weisswarssh / eminent	Orange	VI.B.21.108(a)	BL 47478-26	
741.	II.2§8.5'	and ingreasing em and moultipiecing em	increase & multiply	Orange	VI.B.21.107(f)	BL 47478-26	
742.	II.2§8.5'	rightleft	division left to right	Orange	VI.B.21.107(e)	BL 47478-26	
743.	II.2§8.5'	in the scale of	321 in scale of 7 / = 15	Orange	VI.B.21.107(h)	BL 47478-26	
744.	II.2§8.5'	To sum	to sum	Orange	VI.B.21.106(c)	BL 47478-26	
745.	II.2§8.5'	greatly displeaced	greatly displaced	Blue	VI.B.21.102(c)	BL 47478-28	
746.	II.2§8.5'	Spice and Westend Woman	spice & westend / women	Blue	VI.B.21.101(c)	BL 47478-28	
747.	II.2§8.5'	indiapepper	indiapaper	Blue	VI.B.21.100(b)	BL 47478-28	
748.	II.2§8.5'	man, in shirt, is how he is	man, in shirt, / has always	Blue	VI.B.21.100(a)	BL 47478-28	

749.	II.2§8.5'	la gonna è mobile	la gonna è mobile	Blue	VI.B.18.127(h)	BL 47478-28	
750.	II.2§8.5'	out of old Sare Isaac's universal arismystic	out of old Sire Isaac's / universal arismystic	Blue	VI.B.21.102(b)	BL 47478-28	
751.	II.2§8.5'	the gheist	the gheist	Orange	VI.B.21.107(g)	BL 47478-28	
752.	II.2§8.5'	rovinghamilton	Rowan Hamilton	Orange	VI.B.21.106(f)	BL 47478-28	
753.	II.2§8.5'	harriot	harriot	Orange	VI.B.21.106(d)	BL 47478-28	
754.	II.2§8.5'	bezouts	Bezout	Orange	VI.B.21.106(g)	BL 47478-28	
755.	II.2§8.5'	pascol's	Pascal	Orange	VI.B.21.106(h)	BL 47478-28	
756.	II.2§8.5'	L'Arty Magory	arte maggiore	Orange	VI.B.21.104(d)	BL 47478-28	
757.	II.2§8.5''	wedge	wedge	Blue	VI.B.21.110(d)	BL 47478-35	
758.	II.2§8.5''	brainbox	~ brainbox:	Green	VI.A.982(ea)	BL 47478-35	
759.	II.2§8.5''	radmachrees and rossecullinans and blagpikes in suitclover	cushlachrees on / and pikes on clover	Blue	VI.B.21.111(a)	BL 47478-30	

760.	II.2§8.7	by observation	by observation	Blue	VI.B.4.296(c)	Gilvarry-7	
761.	II.2§8.7	Fanden's Catachysm	Fanden's Catechism	Green	VI.B.4.47(c)	Gilvarry-7	John Fander, <i>A Full Catechism of the Catholic Religion</i> (1863)
762.	II.2§8.7	carry to their whole number	carry 1 to the / whole no	Blue	VI.B.4.296(e)	Gilvarry-8	
763.	II.2§8.7	comedy nominators	comedy nominator	Blue	VI.B.4.296(d)	Gilvarry-8	
764.	II.2§8.7	loafer's terms	in his lowest / terms	Blue	VI.B.4.296(g)	Gilvarry-8	
765.	II.2§8.7	aloquent parts	16/- aloquent / part of £1	Blue	VI.B.4.297(e)	Gilvarry-8	
766.	II.2§8.7	no reminder	no reminder	Blue	VI.B.4.295(h)	Gilvarry-8	

767.	II.2§8.7	equality of relations	[propit.] equality / of [ratios]	Blue	VI.B.4.293(f)	Gilvarry-8	
768.	II.2§8.7	oozies ad libs	lbs to ozs	Not cancelled	VI.B.4.291(d)	Gilvarry-8	
769.	II.2§8.7	gallants to gells	671 gills / to gallants	Not cancelled	VI.B.4.292(k)	Gilvarry-8	
770.	II.2§8.7	clothnails	2[yds] to nails / (cloth)	Blue	VI.B.4.291(j)	Gilvarry-8	
771.	II.2§8.7	league	1 league [to wishes]	Not cancelled	VI.B.4.293(b)	Gilvarry-8	
772.	II.2§8.7	achers	achers	Not cancelled	VI.B.4.293(a)	Gilvarry-8	
773.	II.2§8.7	rude	rd sq ft	Blue	VI.B.4.291(i)	Gilvarry-8	
774.	II.2§8.7	rule of	rule of three	Not cancelled	VI.B.4.294(a)	Gilvarry-8	
775.	II.2§8.7	the prowess of ten	power of ten	Blue	VI.B.4.296(j)	Gilvarry-8	
776.	II.2§8.7 III§3B.14	Answers	Mr Answers	Not cancelled	VI.B.4.140(a)	Gilvarry-8 BL 47484b-443	VI.C.15:069(f)
777.	II.2§8.7	Ten, twent, thirt	ten twent thirt	Blue	VI.B.4.187(a)	Gilvarry-8	
778.	II.2§8.7	maderaheads	maderahead	Green	VI.B.23.107(c)	Gilvarry-10	
779.	II.2§8.7	through the medium of	through the medium / of Irish	Green	VI.B.23.75(i)	Gilvarry-10	
780.	II.2§8.7	sotiric	sotirical	Green	VI.B.4.13(f)	Gilvarry-10	
781.	II.2§8.7	allsods	not allsods	Not cancelled	VI.B.21.135(b)	Gilvarry-11	
782.	II.2§8.7	esoupcans	esoupcans	Blue	VI.B.21.135(a)	Gilvarry-11	
783.	II.2§8.7	allfines	not allfines	Not cancelled	VI.B.21.135(c)	Gilvarry-11	
784.	II.2§8.7	the rose world	the rose world	Green	VI.B.23.113(g)	Gilvarry-11	
785.	II.2§8.7	darkist daylight	darkiss delight	Green	VI.B.4.22(b)	Gilvarry-11	
786.	II.2§8.7	gaulish mousetaches	gaulish moustaches	Blue	VI.B.4.141(e)	Gilvarry-13	
787.	II.2§8.7	Vae Vincis	Brennan Vae Victis ~	Blue	VI.B.4.141(g)	Gilvarry-13	
788.	II.2§8.7	shill und wall	shall & will	Blue	VI.B.4.189(c)	Gilvarry-14	

789.	II.2§8.7	ait	Ait, airts	Blue	VI.B.4.140(f)	Gilvarry-14	
790.	II.2§8.7	discobely	Discobolos	Blue	VI.B.4.222(a)	Gilvarry-14	Edward Lear, Laughable Lyrics (1894)
791.	II.2§8.7	passer!	passer / compass	Blue	VI.B.4.218(d)	Gilvarry-14	
792.	II.2§8.7	galehus!	galehus	Green	VI.B.4.7(i)	Gilvarry-14	
793.	II.2§8.7	Match of a matchness	match of a / matchness	Green	VI.B.4.75(g)	Gilvarry-14	
794.	II.2§8.7	Bigdud	Bigdad	Green	VI.B.4.62(a)	Gilvarry-14	
795.	II.2§8.7	Gorotsky Gollovar's	golova / gordskoj golova	Green	VI.B.4.9(b)	Gilvarry-14	
796.	II.2§8.7	papacocopatl	popocatepetl	Blue	VI.B.4.238(e)	Gilvarry-15	"VOLCANO" Encyclopaedia Britannica, 11th edit. (1911) XXVIII 189
797.	II.2§8.7	magmasine	magma	Blue	VI.B.4.246(f)	Gilvarry-15	"VOLCANO" <i>EB</i> 191
798.	II.2§8.7	doubleviewed seeds	doubles / seeds	Blue	VI.B.4.144(i)	Gilvarry-15	
799.	II.2§8.7	Nun	~ in Nun / (space)	Blue	VI.B.4.145(k)	Gilvarry-14	
800.	II.2§8.7	semenal rations	~ rationes seminales	Blue	VI.B.4.144(g)	Gilvarry-15	Dora Marsden, <i>The Definition of the Godhead</i> . See Letters I, 277.
801.	II.2§8.7	sparematically logoical	logoi spermatikoi ~	Not cancelled	VI.B.4.144(f)	Gilvarry-15	
802.	II.2§8.7	Subtend	subtended	Blue	VI.B.4.141(c)	Gilvarry-15	
803.	II.2§8.7	spidsiest	spids	Blue	VI.B.4.212(h)	Gilvarry-15	



804.	II.2§8.7	trickkikant	trekant	Blue	VI.B.4.213(c)	Gilvarry-15	See also: VI.B.4.156(b).
805.	II.2§8.7	Sluice!	sluice	Blue	VI.B.4.144(e)	Gilvarry-16	
806.	II.2§8.7 III§3B.10	appia lippia	appa lippia / (ΠΠ names △)	Blue	VI.B.4.188(f)	Gilvarry-16 BL 47484b-349v	
807.	II.2§8.7	wandret	vandret	Blue	VI.B.4.213(g)	Gilvarry-16	
808.	II.2§8.7	refluction	refluction	Not cancelled	VI.B.21.112(i)	missing	
809.	II.2§8.7	bolgylines	bølgelinie	Blue	VI.B.4.214(c)	Gilvarry-16	
810.	II.2§8.7 III§4.5	Yseen	Ys	Blue	VI.B.4.151(e)	Gilvarry-16 Private	
811.	II.2§8.7	puncture	puncturelin	Blue	VI.B.4.218(b)	Gilvarry-16	
812.	II.2§8.7	analytical	analytical	Blue	VI.B.4.298(a)	Gilvarry-16	
813.	II.2§8.7	Want to join the police?	want to join the / police	Blue	VI.B.4.189(a)	Gilvarry-16	
814.	II.2§8.7	divver's	divvers	Green	VI.B.23.12(d)	Gilvarry-16	
815.	II.2§8.7	toothsake	hand = toothprovider	Blue	VI.B.4.189(e)	Gilvarry-16	
816.	II.2§8.7	armjaws	armjaw	Blue	VI.B.4.189(f)	Gilvarry-16	
817.	II.2§8.7	leo I read	leo (I read)	Green	VI.B.23.34(f)	Gilvarry-16	
818.	II.2§8.7 I.6§1.6+	such is spanish	such is Spanish	Orange	VI.B.23.33(g)	Gilvarry-16 BL 47475-272	
819.	II.2§8.7	escribibis	escribes	Green	VI.B.23.34(c)	Gilvarry-16	
820.	II.2§8.7	Es war itwas in his priesterrite	it was in his / past	Green	VI.B.4.66(a)	Gilvarry-17	

821.	II.2§8.7	Christ's Church varses Bellial!	Christ Church v / Bellial	Green	VI.B.4.66(d)	Gilvarry-17	
822.	II.2§8.7	Bhagavat	Bhagavat	Green	VI.B.21.134(a)	Gilvarry-17	
823.	II.2§8.7	Jow	Jow = I	Blue	VI.B.4.190(i)	Gilvarry-17	
824.	II.2§8.7	bolsillos	bolsillo	Green	VI.B.23.30(b)	Gilvarry-17	
825.	II.2§8.7	aboleshqvick	abolisheqvick / abolshiqvick / aboleshqvick	Green	VI.B.23.15(c)	Gilvarry-17	
826.	II.2§8.7	Can you write us a last line?	Can you write a /last line?	Blue	VI.B.4.209(h)	Gilvarry-18	
827.	II.2§8.7	Smith-Jones-Orbison?	Smith Brown Jones	Blue	VI.B.4.211(c)	Gilvarry-18	
828.	II.2§8.7	Outstamp and distribute him at the expanse of his society.	printed at expense / of society	Green	VI.B.23.60(f)	Gilvarry-18	
829.	II.2§8.7	drame!	drame	Green	VI.B.23.7(a)	Gilvarry-18	
830.	II.2§8.7	the constant of	Act to Amend — / Act	TBC	VI.B.4.186(d)	Not reproduced	
831.	II.2§8.7	Upanishadem!	Upanishatem!	Not cancelled	VI.B.21.134(b)	Gilvarry-18	
832.	II.2§8.7	Slutningsbane	Slutsningbane	Green	VI.B.23.130(b)	Gilvarry-18	
833.	II.2§8.8	parilegs	parilegs	Blue	VI.B.27.75(d)	BL 47478-45	
834.	II.2§8.8	totchty	totchta	Blue	VI.B.27.64(c)	BL 47478-45	
835.	II.2§8.8	Imagine	imagine	Blue	VI.B.27.69(a)	BL 47478-45	
836.	II.2§8.8	deafferended	deafferent	Blue	VI.B.27.80(b)	BL 47478-45	
837.	II.2§8.8	NCR	$nPr \div r! = nCr$	Not cancelled	VI.B.27.33(b)	BL 47478-45	Hall & Knight, <i>Elementary Algebra</i>

							<i>for Schools</i> (n.d) 321
838.	II.2§8.8	cyclic erdor be outraciously enviolated	violating cyclic / order	Blue	VI.B.27.35(a)	BL 47478-45	Hall & Knight 158
839.	II.2§8.8	MPM	nPr L N! nPm	Not cancelled	VI.B.27.33(a)	BL 47478-45	Hall & Knight 321
840.	II.2§8.8	kaksitoista volts yksitoista volts kymmenen volts yhdeksan volts kahdeksan volts seitseman volts kuusi volts viisi volts nelja volts kolme volts kaksi volts yksi ... to the finish of helve's fractures	479,001,600	Not cancelled	VI.B.27.81(a)	BL 47478-45	
841.	II.2§8.8	nom de Lieu!	nom de Lieu	Blue	VI.B.27.52(a)	BL 47478-54	
842.	II.2§8.8	pair of accompasses!	a pair of acompasses	Blue	VI.B.27.46(e)	BL 47478-58	Hall & Stevens, <i>A Text-Book of Euclid's Elements</i> (n.d) 7
843.	II.2§8.8	pah peh	Deh / peh / pah	Black	VI.B.27.64(e)	BL 47478-59	
844.	II.2§8.8	cute winkles	acute angles	Not cancelled	VI.B.27.46(b)	BL 47478-59	Hall & Stevens 3
845.	II.2§8.8	discinct	$\Delta$ = sides really / distinct & equal		VI.B.27.37(f)	BL 47478-59	
846.	II.2§8.8	isopleural	isopleur	Black	VI.B.27.60(a)	BL 47478-59	
847.	II.2§8.8	in its sixuous parts	$\Delta$ 6 parts	Blue	VI.B.27.47(e)	BL 47478-59	Hall & Stevens 17
848.	II.2§8.8	no	magnitude / no dimension	Blue	VI.B.27.45(e)	BL 47478-60	See also VI.B.27.059(c)
849.	II.2§8.8	magnetude	magnetude	Blue	VI.B.27.59(c)	BL 47478-60	

850.	II.2§8.8	let it be granted	let it be granted	Blue	VI.B.27.46(c)	BL 47478-60	Hall & Stevens 7
851.	II.2§8.8	dissimulant with all respects	= in all respects	Blue	VI.B.27.47(f)	BL 47478-60	Hall & Stevens 17
852.	II.2§8.8	thence must	then must	Not cancelled	VI.B.27.47(g)	BL 47478-60	
853.	II.2§8.8	power of	power of [c]	Not cancelled	VI.B.27.33(f)	BL 47478-60	Hall & Knight 2
854.	II.2§8.8	vectorious	vectorious	Blue	VI.B.27.75(c)	BL 47478-60	See also VI.B.27.068(d)
855.	II.2§8.8	Which is unpassible	which is impossible	Not cancelled	VI.B.27.4(i)	BL 47478-60	
856.	II.2§8.8	Quarrellary	corollary	Blue	VI.B.27.47(a)	BL 47478-60	Hall & Stevens 11
857.	II.2§8.8	The logos of somewome to that base anything, when most characteristically mantissaminus comes to nullum in the endth	the logos of somewon / to a base anyman / is much more / characteristically / with its man / tissaminus & / & comes to / nodding plus / noddy	Blue	VI.B.27.53(c)	BL 47478-60	See also VI.B.27.048(b) and VI.B.27.052(b)
858.	II.2§8.8	here is nowet badder to expense herselfs	here is nothing / badder that the / sin of $\triangle$ with a cosin $\angle B$ / and all that's / consecants and / cotangencies	Blue	VI.B.27.72(a)	BL 47478-60	
859.	II.2§8.8	sin	sine A MP/OP	Not cancelled	VI.B.27.71(d)	BL 47478-60	
860.	II.2§8.8	cosin	cosine A OM/OP	Not cancelled	VI.B.27.71(e)	BL 47478-60	
861.	II.2§8.8	verswaysed	versed	Blue	VI.B.27.75(a)	BL 47478-60	
862.	II.2§8.8	coverswised	covered	Blue	VI.B.27.75(b)	BL 47478-60	
863.	II.2§8.8	consecants	OP/MP cosec	Not cancelled	VI.B.27.70(d)	BL 47478-60	
864.	II.2§8.8	cotangincies	OM/MP cotan	Not cancelled	VI.B.27.70(e)	BL 47478-60	

865.	II.2§8.8	Perpperp	perp	Not cancelled	VI.B.27.74(a)	BL 47478-60	
866.	II.2§8.8	redtangles	redtangled	Blue	VI.B.27.70(b)	BL 47478-60	
867.	II.2§8.8	abscissans	OM abscissa ~	Blue	VI.B.27.71(b)	BL 47478-60	
868.	II.2§8.8	for this tendency of our paradismic perimutter ... in all directions	~ for / limiting the tendency / of this parad / perimother to expand / herself in all / directions	Blue	VI.B.27.72(b)	BL 47478-60	
869.	II.2§8.8	Sexuagesima	Sexagesima	Blue	VI.B.27.68(a)	BL 47478-60	
870.	II.2§8.8	as sphere as possible	as sphere / as possible	Blue	VI.B.27.76(d)	BL 47478-60	
871.	II.2§8.8	on the bend of the unbridalled, the ... of her facets becoming manier and manier as the ... of her umdescribables ... shrinks from schurtiness to scherts	~ on the most unbridalled / of all bends since / the number of her / her facets becomes / manier & manier / while the measures /of her watchables umdescribables shrinks from /shorterness to scherts	Blue	VI.B.27.73(a)	BL 47478-60	
872.	II.2§8.8	Scholium	schoolium	Blue	VI.B.27.73(b)	BL 47478-60	
873.	II.2§8.8	ravenostonnoriously	ravnostoron[n]a	Blue	VI.B.27.65(b)	BL 47478-61	
874.	II.2§8.9	the yeggs in their muddle	with the yeggs / in the muddle	Blue	VI.B.27.123(h)	Yale 9.5-28	
875.	II.2§8.9 II.2§8.10	exarx	exarx	Blue	VI.B.27.123(g)	Yale 9.5-28 SH-29	

876.	II.2§8.9	seems	see— ~	Blue	VI.B.27.123(e)	Yale 9.5-28	
877.	II.2§8.9	virtuoser	^ virtuoser	Blue	VI.B.27.102(d)	Yale 9.5-30	
878.	II.2§8.9	actuary	actuarial	Blue	VI.B.27.110(f)	Yale 9.5-28	Copied from VI.B.27.095(a)
879.	II.2§8.9	limitsing	limits (math)	Blue	VI.B.27.110(d)	Yale 9.5-44	
880.	II.2§8.9	infinisissismalls	infinitesimal	Blue	VI.B.27.111(b)	Yale 9.5-44	
881.	II.2§8.9	calicolum	calculus	Blue	VI.B.27.111(a)	Yale 9.5-44	
882.	II.2§8.9	but ichs on the freed brings euchs to the feared	x3 to x4	Blue	VI.B.27.109(e)	Yale 9.5-44	
883.	II.2§8.9	dimentioned	~ dimension	Not cancelled	VI.B.27.45(f)	Yale 9.5-44	
884.	II.2§8.9	paraboles	parabola	Blue	VI.B.27.94(d)	missing	
885.	II.2§8.9	famellicurbs	family of curves	Blue	VI.B.27.95(e)	missing	
886.	II.2§8.10	links unto chains	links to chains	Blue	VI.B.27.123(c)	SH-28	
887.	II.2§8.10	weys in Nuffolk till tods of Yorek	weys in Nuffolk / to tods of Yorek	Blue	VI.B.27.123(d)	SH-28	
888.	II.2§8.10	zees	zee	Blue	VI.B.27.125(b)	SH-28	See also VI.B.27.094(a)
889.	II.2§8.10	Brickbaths	brickbaths	Blue	VI.B.27.124(d)	SH-28	
890.	II.2§8.10	to beem	~ to been	Blue	VI.B.27.123(f)	SH-29	
891.	II.2§8.10	In outhar wards	in other words	Blue	VI.B.27.110(e)	SH-30	
892.	II.2§8.10	bullyclavers	balicleers	Blue	VI.B.27.89(b)	SH-30	
893.	II.2§8.10	Evenine's World	The Evening World	Blue	VI.B.27.88(a)	SH-30	
894.	II.2§8.10	homolocous	homologous	Blue	VI.B.27.67(c)	SH-42	
895.	II.2§8.10	lozenge	lozenge	Blue	VI.B.27.124(e)	SH-47	

896.	II.2§8.12	lay Eden	I lay Eden	Orange	VI.C.7.103(a)	BL 47478-67	VI.B.8.160(a)
897.	II.2§8.12	the rakehelly!	rakehelly	Blue	VI.B.42.153(d)	BL 47478-67v	J. Sheridan Le Fanu, <i>The House by the Churchyard</i> (1899) 71
898.	II.2§8.12	wouldn't took	they wouldn't took	Blue	VI.B.46.18(d)	BL 47478-68	Mark Twain, <i>Huckleberry Finn</i> , (ed. unknown) Chap. xvii
899.	II.2§8.12	no how	no how	Blue	VI.B.46.18(a)	BL 47478-68	Mark Twain xix
900.	II.2§8.12	anywheres	anywheres	Blue	VI.B.46.18(g)	BL 47478-68	Mark Twain xviii
901.	II.2§8.12	Give you the fantods	give you the / fantods	Blue	VI.B.46.18(e)	BL 47478-68	Mark Twain xvii
902.	II.2§8.12	seemed to him	seemed to me	Blue	VI.B.46.18(f)	BL 47478-68	Mark Twain xvii
903.	II.2§8.12	ought to told	I ought to told	Blue	VI.B.46.18(k)	BL 47478-68	Mark Twain xviii
904.	II.2§8.12	every last word	every last word	Blue	VI.B.46.19(j)	BL 47478-68	Mark Twain xxiv
905.	II.2§8.12	every which way	every which way	Blue	VI.B.46.19(b)	BL 47478-68	Mark Twain xxi
906.	II.2§8.12	kinder	to kinder	Blue	VI.B.46.20(d)	BL 47478-68	Mark Twain xxxi
907.	II.2§8.12	poison long	poison long	Blue	VI.B.46.19(t)	BL 47478-68	Mark Twain xxvii
908.	II.2§8.12	umbrogia	umbrogia	Orange	VI.C.7.107(d)	BL 47478-68	VI.B.8.170(c)
909.	II.2§8.12 II.2§2.11	roundtableturning	table round	Red	VI.B.46.93(o)	BL 47478-68v BL 47478-332	W. Lewis Jones 90f
910.	II.2§8.12	hodgepadge	hodgepodge	Orange	VI.B.46.25(g)	BL 47478-68v	
911.	I.1§1.7/2.7 II.2§8.12	hurry	Harry [trader]	Blue	VI.B.46.25(f)	BL 47476a-152 BL 47478-68v	
912.	II.2§8.12	more	X more Y	Orange	VI.B.46.26(c)	BL 47478-68v	

913.	II.1§6.7 II.2§8.12	missis blong him	missis blong	Orange	VI.B.46.26(h)	BL 47477-175v BL 47478-68v	
914.	II.2§8.12	quickfeller	quickfeller	Orange	VI.B.46.26(g)	BL 47478-68v	
915.	II.2§8.12	twalegged poneys	2legged / ponies	Blue	VI.B.42.153(a)	BL 47478-69	J. Sheridan Le Fanu 155
916.	II.2§8.12	cat my dogs	cat my dogs	Blue	VI.B.46.17(e)	BL 47478-69	Mark Twain xv
917.	II.2§8.12	I baint dingbusted	⊥ be dingbusted	Blue	VI.B.46.17(f)	BL 47478-69	Mark Twain xiv
918.	II.2§8.12	like everything!	tired like everything	Blue	VI.B.46.17(h)	BL 47478-69	Mark Twain xv
919.	II.2§8.12	Inexcessible as thy by god ways.	as inexcassable as G. or thoucolor	t.b.a.	VI.B.42.appendix 1(b)	BL 47478-69	W.B. Yeats, <i>A Vision</i> (Oct 1937) 143
920.	I.3§1.9/2.9/3.9 II.2§8.12	back to bach	back to back	Blue	VI.B.42.15(e)	BL 47476a-36 BL 47478-70	
921.	II.2§8.12	locus	locus	Red	VI.B.21.99(e)	BL 47478-70	Transferred via Sheet ii-41(b)
922.	II.2§8.12	I cain but are you able	I cain / are you able?	Red	VI.B.21.100(f)	BL 47478-70	Transferred via Sheet ii-41(b).
923.	II.2§8.12	Amicably nod	amicable [??]	Red	VI.B.21.102(d)	BL 47478-70	Transferred via Sheet ii-41(b)
924.	II.2§8.12	husk, hiss, a spirit spires	husk, passionate / body / spirit, celestial / body	Blue	VI.B.42.155(e)	BL 47478-70	W.B. Yeats, <i>A Vision</i> (Oct 1937) 187
925.	II.2§8.12	stoan	stoan trees	Orange	VI.B.42.162(d)	BL 47478-70	
926.	II.2§8.12	'druider	he'd druider	Blue	VI.B.46.17(aa)	BL 47478-70v	Mark Twain V
927.	II.2§8.12	to don't	to don't —	Blue	VI.B.46.17(ac)	BL 47478-70v	Mark Twain XI
928.	II.2§8.12	trying to undo with his teeth the knots made by his tongue	undo with yous teeth / knots made by G1 Longue	Orange	VI.C.12.7(a)	BL 47478-70v	VI.B.14.024(g)



929.	II.2§8.12	long as he's	long as he —	Blue	VI.B.46.17(v)	BL 47478-70v	Mark Twain XII
930.	II.2§8.12	damning letter	damning letter	Orange	VI.B.42.166(e)	BL 47478-70v	
931.	II.2§8.12	massangrey	massangrey	Orange	VI.B.42.159(c)	BL 47478-71	
932.	II.2§8.12	ophis	Ophites adorers of serpents ~	Orange	VI.C.7.257(f)	BL 47478-71v	
933.	II.2§8.12	Pointer	the pointer	Orange	VI.B.42.159(d)	BL 47478-71v	
934.	II.2§8.12	sick or whole	sick and whole	Orange	VI.C.7.225(f)	BL 47478-71v	
935.	II.2§8.12	ostrovgods	island ostrov	Orange	VI.C.17.153(l)	BL 47478-71v	VI.B.37.235(e)
936.	II.2§8.12	lineal descendance	lineal descendant	Orange	VI.C.7.231(l)	BL 47478-71v	
937.	II.2§8.12	molniacs'	lightning molnia	Orange	VI.C.17.153(k)	BL 47478-71v	VI.B.37.235(c)
938.	II.2§8.12	medeoturanian	(Medeo) Turanian	Orange	VI.B.46.27(b)	BL 47478-71v	
939.	II.2§8.12	the interlooking and the underlacking of	interlocking ~	Orange	VI.B.42.158(d)	BL 47478-71v	W.B. Yeats 237
940.	II.2§8.12	twentynine shifts	28 phases	Blue	VI.B.42.138(c)	BL 47478-71v	W.B. Yeats 79. See also VI.B.42.158(c)
941.	II.2§8.12	desterrado	[destererados]	Orange	VI.B.42.160(c)	BL 47478-71v	
942.	II.2§8.12	Beveradge	Beveridges	Orange	VI.B.42.165(e)	BL 47478-71v	
943.	II.2§8.12	Lady Elisabbess	lady abbess	Orange	VI.C.7.237(o)	BL 47478-72	
944.	II.2§8.12	bymby	bymby	Orange	VI.B.46.26(l)	BL 47478-72v	
945.	II.1§6.7 II.2§8.12	saltwater	saltwater	Orange	VI.B.46.26(f)	BL 47477-175v BL 47478-72v	
946.	II.2§8.12	these iselands	the is iselands	Orange	VI.B.46.25(n)	BL 47478-72v	
947.	II.2§8.12	timocracy	timocrat	Orange	VI.C.17.222(e)	BL 47478-73	VI.B.37.051(c)

948.	II.2§8.12	Rectory? Vicarage Road? Bishop's Folly?	The Rectory, [Vicarage] / [Gardens], Bishop's / Folly	Blue	VI.B.42.148(d)	BL 47478-73v	
949.	II.2§8.12	picket fences	picket fence	Blue	VI.B.42.142(a)	BL 47478-73v	
950.	II.2§8.12	stonewalls	stonewall	Blue	VI.B.42.142(c)	BL 47478-73v	
951.	II.2§8.12	out and ins	out — in	Blue	VI.B.42.142(b)	BL 47478-73v	
952.	II.2§8.12	oxers	oxer	Blue	VI.B.42.142(d)	BL 47478-73v	
953.	II.2§8.12	decontaminated	decontaminated	Blue	VI.B.42.138(a)	BL 47478-74	W.B. Yeats 74-75
954.	II.2§8.12	discarnate	discarnate	Blue	VI.B.42.156(a)	BL 47478-74	W.B. Yeats 201. See also: VI.B.42.138(d)
955.	II.2§8.12	faustian	faustian	Orange	VI.B.42.161(i)	BL 47478-74	W.B. Yeats 259f
956.	II.2§8.12	launer's lightsome or your soulard's schwarmood	lunar S = solar E	Orange	VI.B.42.161(c)	BL 47478-74	W.B. Yeats 251
957.	II.2§8.12	symibellically	ymb. S	Orange	VI.B.42.161(g)	BL 47478-74	W.B. Yeats 257
958.	II.2§8.12	though a day be as dense as a decade	day = d	Orange	VI.B.42.161(e)	BL 47478-74	W.B. Yeats 252
959.	II.2§8.12	gyro	gyres	Blue	VI.B.42.136(f)	BL 47478-74	W.B. Yeats 68
960.	II.2§8.12	graphically	geog $\wedge\wedge\sim$	Orange	VI.B.42.161(f)	BL 47478-74	W.B. Yeats 257
961.	II.2§8.12	Platonic yearlings	Platonic year ~	Blue	VI.B.42.156(b)	BL 47478-74v	W.B. Yeats 204-205f2
962.	II.2§8.12	in undivided reawlity	undivided reality	Orange	VI.B.42.161(a)	BL 47478-74v	W.B. Yeats 247
963.	II.1§4.9 II.2§8.12	you make what name?	he make what name?	Orange	VI.B.46.25(o)	BL 47477-169v BL 47478-74v	
964.	II.2§8.12	between shift and shift	3) shiftings	Orange	VI.B.42.158(c)	BL 47478-74v	W.B. Yeats 231

965.	II.2§8.12	the death he has lived through becomes the life he is to die into	dying each other's life, living each other's death		VI.B.42.2(a)	BL 47478-74v	W.B. Yeats 271
966.	II.2§8.12	he was as to reasons but the balance of his minds was stables	I'm crazy about her / but the balance of / my mind are R	Blue	VI.B.42.148(c)	BL 47478-74v	
967.	II.2§8.12	rickets	Rickets		VI.B.42.2(b)	BL 47478-74v	W.B. Yeats 298
968.	II.2§8.12	swhitchoverswetch	switchover	Orange	VI.B.42.160(b)	BL 47478-74v	
969.	II.2§8.12	Turnpike	turnpike	Blue	VI.B.42.152(d)	BL 47478-74v	Sheridan Le Fanu 1
970.	II.2§8.12	the Great Elm	elm, lady of / forest	Blue	VI.B.42.152(b)	BL 47478-74v	J. Sheridan Le Fanu
971.	II.2§8.12	of thoughtsendyures	then release / a thought	Blue	VI.B.42.157(d)	BL 47478-75v	W.B. Yeats 227f1
972.	II.2§8.12	Shapesphere	Shakesphere	Blue	VI.B.42.156(d)	BL 47478-75v	W.B. Yeats
973.	II.2§8.12	she hung up for	Xmas tree for /dead children	Blue	VI.B.42.156(e)	BL 47478-75v	W.B. Yeats
974.	II.2§8.12	dreaming back	(dreaming back)	Blue	VI.B.42.157(b)	BL 47478-75v	W.B. Yeats 225
975.	II.2§8.12	I begins to see we're only all telescopes	JB Yeats / (words = self / image) telescope	Blue	VI.B.42.158(a)	BL 47478-75v	W.B. Yeats 229
976.	II.2§8.12	But to return.	return not more than 4 timescolor	TBC	VI.B.42.1(f)	BL 47478-75v	W.B. Yeats 158
977.	II.2§8.12	my instructor unstrict me	my instructors	Blue	VI.B.42.155(c)	BL 47478-75v	W.B. Yeats 187
978.	II.2§8.12	the whole inkle	whole angle	Blue	VI.B.42.143(i)	BL 47478-75v	Mark Twain
979.	II.2§8.12	Gyre O, gyre O, gyrotundo!	~ gyres (jaws)	Orange	VI.B.42.158(e)	BL 47478-75v	W.B. Yeats 237

980.	II.2§8.12	allus for the kunst	all for the / Kunst □	Orange	VI.C.18.75(j)	BL 47478-75v	VI.B.38.152(d)
981.	II.2§8.12	as will pressantly be felt	as will be presently / felt	Blue	VI.B.42.137(g)	BL 47478-75v	W.B. Yeats 73
982.	II.2§8.12	nike	Nike		VI.B.42.appendix 2(d)	BL 47478-76	W.B. Yeats 269
983.	II.2§8.12	hexengown	hexengown △	Red	VI.B.21.236(b)	BL 47478-76	Transferred via Sheet ii-41(d)
984.	II.2§8.12	Sibernia	Siberian	Orange	VI.C.17.166(m)	BL 47478-76	VI.B.37.205(f)
985.	II.2§8.12	Ocone! Ocone!	double cones	Blue	VI.B.42.137(d)	BL 47478-76v	W.B. Yeats 69
986.	II.2§8.12	Puhll the Punkah's bell?	Puhll the Punkah's ball	Orange	VI.B.46.27(z)	BL 47478-76v	
987.	II.2§8.12	dead waters	dead water	Blue	VI.B.42.143(h)	BL 47478-76v	Mark Twain IX
988.	II.2§8.12	Hurdlebury Fenn	Hurdlesbury / Fenn	Blue	VI.B.42.149(c)	BL 47478-76v	
989.	II.2§8.12	flument, fluvey and fluteous	flume, fluvi	Orange	VI.B.46.31(q)	BL 47478-76v	
990.	II.2§8.12	fiho	fiho	Orange	VI.B.46.31(aj)	BL 47478-76v	
991.	II.2§8.12	she sit cresslogged	△ sits crosslegged	Blue	VI.B.42.149(h)	BL 47478-76v	
992.	II.2§8.12	Mahamewetma	wetma (sow)	Orange	VI.B.46.27(j)	BL 47478-76v BL 47478-76v	
993.	II.2§8.12	the province	the province	Orange	VI.B.46.27(ae)	BL 47478-76v	
994.	II.2§8.12	a neggbetter	eggbeater	Blue	VI.B.42.138(b)	BL 47478-76v	W.B. Yeats 74
995.	II.2§8.12	one has thoughts of that eternal Rome	I think of Rome		VI.B.42.2(e)	BL 47478-77	W.B. Yeats 277
996.	II.2§8.12	Mother of us all!	Mother of them all	Red	VI.B.21.257(g)	BL 47478-77v	Transferred via Sheet ii-41(e)

997.	II.2§8.12	spictrre or my omination	spectre / & omination	Blue	VI.B.42.137(f)	BL 47478-77v	W.B. Yeats, <i>A Vision</i> (Oct 1937) 72
998.	II.2§8.12	the beatenest lay I ever see!	the beatenest thing ever	Blue	VI.B.46.17(l)	BL 47478-77v	Mark Twain XIII
999.	II.2§8.12	See her good	see her good	Blue	VI.B.46.17(g)	BL 47478-77v	Mark Twain XVI
1000.	II.2§8.12	be the powers of Moll Kelly	powers of Moll Kelly	Blue	VI.B.42.152(a)	BL 47478-77v	J. Sheridan Le Fanu 4
1001.	II.2§8.12	neighbour topsowyer	neighbour x	Blue	VI.B.42.153(b)	BL 47478-77v	J. Sheridan Le Fanu
1002.	II.2§8.12	lauffe	lozenge all / my laugh	Blue	VI.B.34.84(c)	BL 47478-77v	See also VI.B.27.124(e)
1003.	II.2§8.12	More better	more better	Orange	VI.B.46.26(b)	BL 47478-78	
1004.	II.2§8.12	copperads	copperah	Orange	VI.B.46.25(h)	BL 47478-78	
1005.	II.2§8.12	Parson Rome's	person Rome	Orange	VI.C.17.193(e)	BL 47478-77v	VI.B.37.140(e)
1006.	II.2§8.12	when he stop	you stop time he been [short]	Orange	VI.B.46.25(p)	BL 47478-78	
1007.	II.2§8.12	look	you look (see)	Green	VI.B.46.26(d)	BL 47478-78	
1008.	II.2§8.12	he stop long ground	he stop long ground	Orange	VI.B.46.26(i)	BL 47478-78	
1009.	II.2§8.12	who here hurry	who here Harry?	Orange	VI.B.46.25(j)	BL 47478-78	
1010.	II.2§8.12	while that Other	While the other in his / pure primary seeks / the bounty of fight / to deliver the ~	Blue	VI.B.42.139(a)	BL 47478-78	Sheet ii-42(b). W.B. Yeats, <i>A Vision</i> (Oct 1937) 68, 91
1011.	II.2§8.12	halp of his creactive mind offered to deleberate	~ Same help of the [blank] / to delubberate his / mask and from the ~	Blue	VI.B.42.139(b)	BL 47478-78	Sheet ii-42(b). W.B. Yeats, <i>A Vision</i> (Oct 1937) 91

1012.	II.2§8.12	mass from the booty of fight	~ mass from the booty of faith	Blue	VI.B.42.139(c)	BL 47478-78	Sheet ii-42(b). W.B. Yeats, <i>A Vision</i> (Oct 1937) 91
1013.	II.2§8.12	to delubberate the mess from his	~ to deliberate the mass / from his	Blue	VI.B.42.139(d)	BL 47478-78	Entered via Sheet ii-42(b). W.B. Yeats, <i>A Vision</i> (Oct 1937) 91
1014.	II.2§8.12	spirals'	spiral	Blue	VI.B.42.137(e)	BL 47478-78	W.B. Yeats, <i>A Vision</i> (Oct 1937) 70
1015.	II.2§8.12	From here Buvard to dear Picuchet.	buvard et pecuchetcolor	TBC	VI.B.42.1(g)	BL 47478-79	W.B. Yeats, <i>A Vision</i> (Oct 1937) 160
1016.	II.2§8.12	peel your eyes	keep yr eyes peeled	Blue	VI.B.46.20(g)	BL 47478-79	Mark Twain, <i>Huckleberry Finn</i> , (ed. unknown) Chap. xxxi
1017.	II.2§8.12	muggins	like a / muggins	Blue	VI.B.46.19(v)	BL 47478-79	Mark Twain, <i>Huckleberry Finn</i> , (ed. unknown) Chap. xxviii
1018.	II.2§8.12	Game of inspiration!	jeu d'inspiration	Red	VI.C.1.111(f)	BL 47478-79	VI.B.11.041(b)
1019.	II.2§8.12	always adored your hand	adored his hand	Red	VI.C.1.117(j)	BL 47478-79	VI.B.11.047(h)
1020.	II.2§8.12	Ohr for oral	prefer oral to lectures	Red	VI.C.1.109(i)	BL 47478-79	VI.B.11.039(k)
1021.	II.2§8.12	my Georgeous	My Georges	Blue	VI.B.46.17(k)	BL 47478-80	Mark Twain, <i>Huckleberry Finn</i> , (ed. unknown) XIII
1022.	II.2§8.12	I judge!	I judge	Blue	VI.B.46.17(i)	BL 47478-80	VI.B.42.147(d)

							Mark Twain, <i>Huckleberry Finn</i> , (ed. unknown) XV
1023.	II.2§8.12	autocratic writings	autocratic / writing	Blue	VI.B.42.157(c)	BL 47478-80	W.B. Yeats, <i>A Vision</i> (Oct 1937) 223f2
1024.	II.2§8.12	hit him where he lived	it hit him where / he lived	Blue	VI.B.46.20(r)	BL 47478-80	Mark Twain, <i>Huckleberry Finn</i> , (ed. unknown) Chap. xxxiii
1025.	II.2§8.12	what I think	whilst I think / of it	Blue	VI.B.46.20(v)	BL 47478-80	Mark Twain, <i>Huckleberry Finn</i> , (ed. unknown) Chap. xxxv
1026.	II.2§8.12	you one	you one —	Orange	VI.B.46.26(a)	BL 47478-80	
1027.	II.2§8.12	mercystroke	mercystroke,	Orange	VI.C.7.267(i)	BL 47478-80	
1028.	II.2§8.12	anyway?	anyway	Blue	VI.B.46.17(q)	BL 47478-80	Mark Twain, <i>Huckleberry Finn</i> , (ed. unknown) XII
1029.	II.1§6.7 II.2§8.12	he fight him	he fight him bloody face / belong you	Orange	VI.B.46.25(t)	BL 47477-175v BL 47478-80	
1030.	II.2§8.12	twofeller	Two feller he fall down long	Red	VI.B.46.26(e)	BL 47478-80	
1031.	II.2§8.12	kill dead finish	kill dead finish	Orange	VI.B.46.25(e)	BL 47478-80	
1032.	II.1§6.7 II.2§8.12	bloody face blong you	he fight him bloody face / belong you	Orange	VI.B.46.25(t)	BL 47477-175v BL 47478-80	
1033.	II.2§8.12	thunder and turf	thunder & turf	Blue	VI.B.42.12(b)	BL 47478-75	

1034.	II.2§8.12	One recalls Byzantium	One recalls Byzantium		VI.B.42.2(c)	BL 47478-75	W.B. Yeats 270f
1035.	II.2§8.12	as I think	as I think	Not cancelled	VI.B.21.70(g)	BL 47478-75v	
1036.	II.2§8.12	of thoughtsendyures	~ night = 100 yrs	Blue	VI.B.42.156(c)	BL 47478-75v	W.B. Yeats 204-205, f2
1037.	II.2§8.12	apexojesus	apexegetical	Blue	VI.B.42.140(c)	BL 47478-76	
1038.	II.2§8.12	Singing the top line	sing the top line	Orange	VI.C.17.224(g)	BL 47478-76	VI.B.37.043(a)
1039.	II.2§8.12	cottonwood	he'd druid	Blue	VI.B.46.17(aa)	BL 47478-70v	Mark Twain V
1040.	II.2§8.12	Truckeys' cant	trickey's cant / (name)	Orange	VI.C.17.163(o)	BL 47478-67	VI.B.37.211(a)
1041.	II.2§8.12	Nom de nombres!	nom de / nombre!	Red	VI.B.42.78(c)	BL 47478-69	
1042.	II.2§8.12	Vile Paco Hunter!	V P H	Blue	VI.C.18.37(j)	BL 47478-68v BL 47478-69	VI.B.38.070(f)
1043.	II.2§8.12	Sarga, or the path of outgoing.	chief end	TBC	VI.C.7.255(j)		NLI.3.013(f)
1044.	II.2§8.12	Docetism	Docetism theory / of appearance (suffered / and not suffered)	Orange	VI.C.7.256(e)	BL 47478-75	NLI.3.013(s)
1045.	II.2§8.12	Tamas-Rajas-Sattvas.	~ Tamos (dark) / rajar (activity) and Sattiva / (light)	Orange	VI.C.7.256(c)	BL 47478-75	NLI.3.013(q)
1046.	II.2§8.12	Design	design	Orange	VI.C.17.164(e)	BL 47478-76	VI.B.37.210(b)
1047.	II.2§8.12	Ascription	ascription	Orange	VI.C.17.235(l)	BL 47478-78v	VI.B.37.009(f)
1048.	II.2§8.12	Ensouling Female Sustains Agonising Overman.	ensouling female power / that stays by overman / in his ayouy	Orange	VI.C.7.261(f)	BL 47478-79	NLI.3.014(c)



1049.	II.2§8.12	Force Centres of the Fire Serpentine:	Force centres and serpent / fire	Orange	VI.C.7.259(c)	BL 47478-79v	NLI.3.013(be)
1050.	II.2§8.12	heart, throat, navel, spleen, sacral, fontanelle intertemporal eye.	sacral, navel, spleen / heart, throat, space be- /tween brow, crown) others / not used by white ma-/gic	Orange	VI.C.7.259(d)	BL 47478-79v	NLI.3.013(bf)
1051.	II.2§8.12	Ideal Present Alone Produces Real Future.	Nur ideale Gegenwart / Kann zu realen Z— /kunft führen	TBC	VI.C.7.266(b)	BL 47478-80	
1052.	II.2§8.12	DIVINITY NOT DEITY	divinity / not deity	Orange	VI.C.7.104(p)	BL 47478-67	VI.B.8.166(d)
1053.	II.2§8.12	INGENUOUS AND LIBERTINE.	ingenuous & / libertine	Red	VI.B.42.46(c)	BL 47478-69v	
1054.	II.2§8.12	SEDIMENT	~ sediment opera	Orange	VI.C.17.179(b)	BL 47478-78	VI.B.37.177(d)
1055.	II.2§8.12	OUR DARNING WIVES.	my darning / wife	Orange	VI.C.17.180(g)	BL 47478-78	VI.B.37.173(c)
1056.	II.2§8.12	ALL SQUARE AND ACCORDING TO COCKER.	allsquare and / according to / cocker	Red	VI.B.42.66(b)	BL 47478-79v	
1057.	II.2§8.12	FIG AND THISTLE	fig & thistle	Orange	VI.C.17.162(d)	BL 47478-79v	VI.B.37.215(a)
1058.	II.2§8.12	But where, O where, is me lickle dig done?	where O where is / my little dog gone	Orange	VI.C.7.181(b)	BL 47478-67	
1059.	II.2§8.12	whisper waltz	whisper waltz	Orange	VI.C.7.176(h)	BL 47478-67v	
1060.	II.2§8.12	Slash-the-Pill	slashed the / pill	Orange	VI.C.7.220(b)	BL 47478-68	
1061.	II.2§8.12	lifts the pellet.	lifted the pellet	Orange	VI.C.7.219(i)	BL 47478-68	

1062.	II.2§8.12	Dideney, Dadeney, Dudeney,	[Puzzel king] Dudeney / [Carpentry] Puzzle	Red	VI.B.42.65(g)	BL 47478-68	
1063.	II.2§8.12	tottinghim in his boots.	totting him / in his boots	Green	VI.B.42.74(d)	BL 47478-68	duplicated at VI.B.23.102(e).
1064.	II.2§8.12	the richview press	B & N / Richmond Press	Red	VI.B.42.46(e)	BL 47478-68v	
1065.	II.2§8.12 II.2§8.12	⌘ for wadlock, P for shift, □ for Lona	V P H	Blue	VI.C.18.37(j)	BL 47478-68v BL 47478-69	VI.B.38.070(f)
1066.	II.2§8.12	cowsway	Cowsway	Orange	VI.C.7.131(f)	BL 47478-68	VI.B.8.226(g)
1067.	II.2§8.12	trilbits	trilbits	Orange	VI.C.7.103(k)	BL 47478-68v	VI.B.8.161(c)
1068.	II.2§8.12	fraywhaling	freewhaled	Orange	VI.C.7.166(h)	BL 47478-69	
1069.	II.2§8.12	Try Asia	try Asia (□□)	TBC	VI.B.42.1(i)	BL 47478-69	W.B. Yeats 176-7
1070.	II.2§8.12	the asphalt body	the asphalt man	TBC	VI.B.42.1(e)	BL 47478-68	W.B. Yeats 151
1071.	II.2§8.12	the forequarters	N the forequarters	TBC	VI.B.42.1(h)	BL 47478-69	W.B. Yeats ?167f
1072.	II.2§8.12	out of his phase	of this phase out of his phase	TBC	VI.B.42.1(a)	BL 47478-69	W.B. Yeats 127
1073.	II.2§8.12	Rhombulus	rhomboid	Orange	VI.C.7.199(d)	BL 47478-69v	
1074.	II.2§8.12	Singlebarrelled names for doubleparalleled	3barrelled names	Red	VI.B.42.47(a)	BL 47478-69v	
1075.	II.2§8.12	wavetrap	wavetrap ~	Orange	VI.C.7.128(i)	BL 47478-70	VI.B.8.217(g)
1076.	II.2§8.12	If we each could always do all we ever did.	can he always do / all that he ever did ~	Orange	VI.C.7.222(k)	BL 47478-70	
1077.	II.2§8.12	Spish from the Doc.	speech from dock	Orange	VI.C.7.223(e)	BL 47478-70	

1078.	II.2§8.12	Basqueesh, Finnican, Hungulash and Old Teangtaggle, the only pure	basqueesh / finnican, / hungulash / irish 4 pure	Red	VI.B.42.61(b)	BL 47478-70v	
1079.	II.2§8.12	the yellow world?	the yellow world	Orange	VI.C.12.3(i)	BL 47478-70v	VI.B.14.021(b)
1080.	II.2§8.12	mountain and river system	Mtn and river system	Orange	VI.C.12.2(h)	BL 47478-70v	VI.B.14.020(e)
1081.	II.2§8.12	banished to his native Ireland	banned to his / native Ireland	Red	VI.B.42.98(b)	BL 47478-71	
1082.	II.2§8.12	Had our retrospectable fearfurther gotch mutchtatches?	[F] [has my] [fam] got / any mustaches	Orange	VI.B.42.112(e)	BL 47478-71	
1083.	II.2§8.12	cleared of factions	cleared of fractions	Orange	VI.C.7.231(j)	BL 47478-71	NLI.5B.023(bo)
1084.	II.2§8.12	spirits a body away	spirit away	Orange	VI.C.7.104(l)	BL 47478-71v	VI.B.8.165(h)
1085.	II.2§8.12	Patatapadatback	fall padat	Orange	VI.C.17.153(j)	BL 47478-71v	VI.B.37.235(b)
1086.	II.2§8.12	Dump her	dumped her (corpse)	Red	VI.C.7.34(i)	BL 47478-71v	VI.B.8.040(d)
1087.	II.2§8.12	Fox him!	fox him — spy	Orange	VI.C.7.230(c)	BL 47478-71v	
1088.	II.2§8.12	leggy colt!	leggy colt	Orange	VI.C.7.235(f)	BL 47478-71v	
1089.	II.2§8.12	Do he not know that walleds had wars? Harring man is neow king. This is modeln times.	Do you not know that we / had war Workingman is / now king. / This is other / times ~	Orange	VI.C.7.231(n)	BL 47478-71v	
1090.	II.2§8.12	Jilt	jilt	Orange	VI.C.7.104(k)	BL 47478-72	VI.B.8.165(b)
1091.	II.2§8.12	puerile blonds those large flexible ears?	puerile, blond large / ears	Orange	VI.C.7.235(h)	BL 47478-72	NLI.4.005(n)

1092.	II.2§8.12	Pomeroy Roche of Portobello	Pomeroy / of Portobello	Orange	VI.B.42.97(b)	BL 47478-72v	
1093.	II.2§8.12	Miss Dotsh	daughter = datsch	Orange	VI.C.17.153(d)	BL 47478-72v	VI.B.37.236(g)
1094.	II.2§8.12	obloquohy	cloud obloquoh	Orange	VI.C.17.153(f)	BL 47478-72v	VI.B.37.236(j)
1095.	II.2§8.12	rushin's hat	Russian hat	Red	VI.C.7.10(d)	BL 47478-72v	VI.B.7.217(d)
1096.	II.2§8.12	I'm blowed if I knowed	blown = known	Red	VI.B.46.130(c)	BL 47478-72v	
1097.	II.2§8.12	the slave is doing behind the curtain	Slave behind / Curtain	Red	VI.C.7.10(f)	BL 47478-72v	VI.B.7.218(a)
1098.	II.2§8.12	the League	the League	Red	VI.B.42.83(f)	BL 47478-73	
1099.	II.2§8.12	round me hat I'll wear a drooping dido.	dido (white punt seaf) / weeper round hat ~	Orange	VI.C.17.157(m)	BL 47478-73	VI.B.37.225(c)
1100.	II.2§8.12	preferment	preferment	Red	VI.B.42.58(b)	BL 47478-73v	
1101.	II.2§8.12	Fennella	Fenella	Red	VI.B.42.29(a)	BL 47478-73v	
1102.	II.2§8.12	booty's pot	beauty spot	Red	VI.B.42.29(k)	BL 47478-73v	
1103.	II.2§8.12	Charles de Simples	Charles Simple ~	Red	VI.C.7.36(d)	BL 47478-73v	
1104.	II.2§8.12	Dear old Erosmas	Dear Erasmus	Red	VI.B.42.62(f)	BL 47478-78v	
1105.	II.2§8.12	Penmark	Penmark	Orange	VI.C.7.103(n)	BL 47478-78v	VI.B.8.161(d)
1106.	II.2§8.12	Write to the corner	letters to the / corner	Red	VI.B.42.63(a)	BL 47478-78v	
1107.	II.2§8.12	Macbeths	macbeth	Red	VI.B.42.56(e)	BL 47478-78v	
1108.	II.2§8.12	He, angel that I thought him	he angel that I / thought him	Orange	VI.C.7.133(b)	BL 47478-79v	VI.B.8.231(g)
1109.	II.2§8.12	Castlehacknolan	Castlenolan	Red	VI.B.42.65(a)	BL 47478-79v	
1110.	II.2§8.12	Nutcracker Sunday!	Nutcrack Sund / 29/9	Orange	VI.C.7.118(c)	BL 47478-80	VI.B.8.191(h)
1111.	II.2§8.12	Pickington	^ picking on □	Red	VI.C.7.96(h)	BL 47478-77v	VI.B.8.147(a)

1112.	II.2§8.12	whide elephant	White Elephant	Not cancelled	VI.B.36.94(d)	BL 47478-78	
1113.	II.2§8.12	Whangpoos	Whangpoo R	Red	VI.B.42.65(e)	BL 47478-76v	
1114.	II.2§8.12	enjoy as good as anyone.	enjoy as good as anyone	Orange	VI.C.7.246(i)	BL 47478-77	NLI.4.022(ad)
1115.	II.2§8.12	Neither a soul to be saved nor a body to be kicked.	neither a soul to be / saved, nor a body to be / kicked	Orange	VI.C.7.243(n)	BL 47478-77	NLI.4.018(m)
1116.	II.2§8.12	boast of the town	A toast of the / town	Orange	VI.C.17.177(h)	BL 47478-77	VI.B.37.183(e)
1117.	II.2§8.12	scumhead	scumhead	Orange	VI.C.7.121(e)	BL 47478-77v	VI.B.8.199(h)
1118.	II.2§8.12	Hasitatense?	hasitatense ~	Orange	VI.C.18.37(m)	BL 47478-76	VI.B.38.072(a)
1119.	II.2§8.12	of Doña Speranza	of Speranza	Orange	VI.C.7.157(d)	BL 47478-76	
1120.	II.2§8.12	the screw spliss his street	screw split the street	Orange	VI.C.7.184(i)	BL 47478-76	
1121.	II.2§8.12	Draumcondra's Dreamcountry	Dramcondra / Dreamconndry	Red	VI.B.42.54(a)	BL 47478-74v	
1122.	II.2§8.12	Sir Somebody Something	sir somebody some- /thing	Orange	VI.C.7.173(l)	BL 47478-74v	
1123.	II.2§8.12	flagrant	fla-/grant	Orange	VI.C.7.191(i)	BL 47478-75	
1124.	II.2§8.12	buckskin shiorts	buckskin shirt	Orange	VI.C.7.165(h)	BL 47478-75v	
1125.	II.2§8.14	Barneycorrall a precedent for the prodection of curiosity from children	S P C C bornokarl	Orange	VI.B.45.133(k)	BL 47478-342	Allen Mawers, <i>The Vikings</i> (1913) 84
1126.	II.2§8.14	A pfurty pscore of ruderic rossies haremhorde	Rurik 800 wh	Orange	VI.B.45.133(l)	BL 47478-342	Allen Mawers 85
1127.	II.2§8.14	Matter of Brettaine	matter of Brit[ann]y	Red	VI.B.46.94(g)	BL 47478-336	W. Lewis Jones 58

1128.	II.1§6.8 II.2§8.14	brut	brut	Red	VI.B.46.94(h)	BL 47477-295 BL 47478-336	W. Lewis Jones 58
1129.	II.2§8.14	At the foot of Bagnabun Banbasday was lost on one.	At the fall of / Bag & Bun / I's day was / lost & won	Orange	VI.B.45.102(a)	BL 47478-348	
1130.	II.2§8.14	Say where! A timbrell of twinkletinkle.	bird Chakora drinks moon's / rays	Orange	VI.B.45.132(c)	BL 47478-348	René Daumal, <i>Les pouvoirs de la parole</i> (1938) [77- 8].
1131.	II.2§8.14	swimford	Fr John of Swimford	Orange	VI.B.45.99(f)	BL 47478-349	
1132.	II.2§8.14	Suksumkale!	Suksum kale	Orange	VI.B.45.99(g)	BL 47478-349	
1133.	II.2§8.14	Sangannon's	Sangamon R	Not cancelled	VI.B.45.131(d)	BL 47478-349	
1134.	II.2§8.14	meinkind	mankind	Orange	VI.B.45.147(d)	BL 47478-349	
1135.	II.2§8.14	chingchong	Chinese	Not cancelled	VI.B.46.47(a)	BL 47478-350	
1136.	II.2§8.14	idiotism	ideotism	Red	VI.B.46.47(i)	BL 47478-350	
1137.	II.2§8.14	words all in one soluble:	600-2000 mots (letters) / syllables	Red	VI.B.46.47(b)	BL 47478-350	
1138.	II.2§8.14	fish. That's U	ü fish	Not cancelled	VI.B.46.47(q)	BL 47478-350	
1139.	II.2§8.14	When she tripped against the briery bush he profused her allover with curtesy flowers.	tree Asoka flowers when / struck W' foot	Orange	VI.B.45.132(a)	BL 47478-351	René Daumal, <i>Les pouvoirs de la parole</i> (1938) [77-8]
1140.	II.2§8.14	nastilow	nastilo (ink)	Red	VI.B.46.71(p)	BL 47478-351	
1141.	II.2§8.14	disigraible game.	igra (game)	Red	VI.B.46.71(g)	BL 47478-351	

1142.	II.2§8.14	When the dander rattles how the peacocks prance!	peacocks dance thunder	Orange	VI.B.45.132(b)	BL 47478-352	René Daumal [77-8]
1143.	II.2§8.14	hoojahs	hoojah	TBC	VI.X.5.5(r)	BL 47478-341	W.H. Downing 28
1144.	II.2§8.14	koojahs	koojah	TBC	VI.X.5.7(x)	BL 47478-341	W.H. Downing 57
1145.	II.2§8.14	herman	Herman	TBC	VI.X.5.5(q)	BL 47478-341	W.H. Downing 28
1146.	II.2§8.14	Aysha	Ayesha	Orange	VI.B.45.107(e)	BL 47478-342	Edith Holland, <i>The Story of Mohammed</i> (1914) 70
1147.	I.4§1.10 II.2§8.14	gad of the gidday	god of the day	Orange	VI.B.45.104(c)	BL 47478-342	Edith Holland 23-24
1148.	II.2§8.14	like a seven of wingless arrows	7 wingless arrows	Orange	VI.B.45.104(e)	BL 47478-342	Edith Holland 23-24
1149.	II.2§8.14	uhu and uhud!	battle of Uhud	Orange	VI.B.45.108(a)	BL 47478-342	Edith Holland 77
1150.	II.2§8.14	allahthallacamelated	Allah ta'Alah / (Mosthigh)	Orange	VI.B.45.105(b)	BL 47478-342	Edith Holland 42
1151.	II.2§8.14	caravan series	caravan series	Orange	VI.B.45.103(g)	BL 47478-342	Edith Holland 20-21
1152.	II.2§8.14	gang along	send along	TBC	VI.X.5.6(u)	BL 47478-345	W.H. Downing 44
1153.	II.2§8.14	gigglehouse	giggle house	TBC	VI.X.5.5(j)	BL 47478-345	W.H. Downing 26
1154.	II.2§8.14	hogwarts	Hogwatz	Orange	VI.B.45.99(j)	BL 47478-349	
1155.	II.2§8.14	arraquinouthiance	arhaginouthioutz / (virtue)	Orange	VI.B.45.100(h)	BL 47478-349	
1156.	II.2§8.14	beloved birouthiarn and hushtokan hishtakatsch	bnouthian / hrshtakats / (nature of angels)	Orange	VI.B.45.101(b)	BL 47478-349	
1157.	II.2§8.14	Lob	lob		VI.X.5.5(x)	BL 47478-49	W.H. Downing 32
1158.	II.2§8.14	Jeldy	jeldy	TBC	VI.X.5.5(s)	BL 47478-349	W.H. Downing 30
1159.	II.2§8.14	Kangarooose feathers.	kangaroo feathers	TBC	VI.X.5.5(t)	BL 47478-350	W.H. Downing 30

1160.	I.4§1.10/2.10 II.2§8.14	When he rolls over his ars and shows the hise of his heels. entilely!	Eng. “r” = l à rebours,	Green	VI.B.46.47(m)	BL 47476a-196 BL 47478-350	
1161.	II.2§8.14	yangsheepstang	iang (sheep)	Red	VI.B.46.47(t)	BL 47478-350	
1162.	II.2§8.14	tsifengtse	ts (mot)	Red	VI.B.46.47(u)	BL 47478-350	
1163.	II.2§8.14	Spry	spry (stop)	Red	VI.B.46.72(c)	BL 47478-351	
1164.	II.2§8.14	bloodlekar!	lekar (Dr)	Red	VI.B.46.71(w)	BL 47478-351	
1165.	II.2§8.14	Brassenaarse?	brassnaar (barber)	Red	VI.B.46.71(t)	BL 47478-351	
1166.	II.2§8.14	it’s life that’s all chokered by that batch of grim rushers	THIS LIFE IS ALL CHEQUERED .. The Bunch of Green Rushes	Red	VI.B.45.3(ad)	BL 47478-346	Thomas Moore, <i>Moore’s Irish Melodies</i> (n.d.)
1167.	II.2§8.14	‘twas one of doze deams darkies ding in dewood	‘Twas ONE OF THOSE DREA.. The Song of the Wood	Red	VI.B.45.4(f)	BL 47478-347	Thomas Moore, <i>Moore’s Irish Melodies</i> (n.d.)
1168.	II.2§8.14	Makefearsome’s Ocean!	Macpherson’s / Ocean	Orange	VI.B.45.101(c)	BL 47478-348	
1169.	II.2§8.14	Araxes	Araxes	Orange	VI.B.45.99(d)	BL 47478-349	
1170.	II.2§8.14	yaghags	Jaghags	Orange	VI.B.45.99(i)	BL 47478-349	See also VI.B.45.100(a)
1171.	II.2§9.0	Thanks eversore much	thanks / so much:	Red	VI.A.903(t)	BL 47478-124	
1172.	II.2§9.0	dullard!	~ dullard	Blue	VI.C.5.231(d)	BL 47478-124	VI.B.7.054(a)
1173.	II.2§9.0	born with a solver arm up your sleep?	Trist [has] born with a / silver arm up his sleeve	Blue	VI.B.3.87(f)	BL 47478-124	
1174.	II.2§9.0	I defend you to champ	I defend (defend) / you to speak	Blue	VI.B.3.89(b)	BL 47478-124	



1175.	II.2§9.0	scullion's	SD scullion to -	Blue	VI.B.3.93(f)	BL 47478-124	J.M.Flood, <i>Ireland: Its Saints and Scholars</i> 88
1176.	II.2§9.0	laudable purpose	same laudable / purpose	Blue	VI.B.3.89(f)	BL 47478-124	J.M. Flood 4
1177.	II.2§9.2	Aun Do Tri Car Cush Shay Shockt Ockt Ni Geg	am do tu car / cush shay shockt / ocht ni geg	Blue	VI.C.1.61(f)	BL 47478-136	VI.B.16.128(a)
1178.	II.2§9.3	Honours	honours	Green	VI.B.36.273(c)	BL 47478-152	
1179.	II.2§9.3	Nubilina?	Nubilina	Green	VI.B.36.272(a)	BL 47478-152	
1180.	II.2§9.3	studiert whas?	shie stediert	Green	VI.B.36.271(b)	BL 47478-152	
1181.	II.2§9.3	offals boys	[the] offals boys	Blue	VI.B.36.253(c)	BL 47478-152	
1182.	II.2§9.3	For I've flicked up all the crambs as they fell from your table um, singing glory allaloserem	he flicked up the / pins that fell / from the table um, / & jolly he'll / illum em	Blue	VI.B.36.256(b)	BL 47478-152	
1183.	II.2§9.3	cog it out, here goes a sum.	a cogitout / & heregoes / a sum	Blue	VI.B.36.248(a)	BL 47478-152	
1184.	II.2§9.3	He prophetsmost who I bilks the best	he profits most / who serves the / best	Blue	VI.B.36.245(c)	BL 47478-152	
1185.	II.2§9.3	woolfell	Woolfells	Orange	VI.C.9.43(d)	BL 47478-152	VI.B.29.059(e)
1186.	II.2§9.3	merger	merger	Orange	VI.B.36.58(f)	BL 47478-152	
1187.	II.2§9.3	I could engage in an energument over you till you were royally blue in the shirt	engaged in / energument / till he was / royally blue / in the shirt	Red	VI.B.36.20(a)	BL 47478-152	
1188.	II.2§9.3	Our Allies the Hills	our loyal allies the hills (De Valera)	Not cancelled	SA (VI.A).642(j)	BL 47478-153v	
1189.	II.2§9.3	Delays are Dangerous	delays are / dangerous	Not cancelled	VI.B.36.265(d)	BL 47478-152v	

1190.	II.2§9.3	the chancellory of his exticker	chancellor of / my exticker (= watch)	Orange	VI.B.36.58(e)	BL 47478-153	
1191.	II.2§9.3	gift uns his Noblett's surprize	H offers a / Noblett's prize	Blue	VI.B.36.25(a)	BL 47478-153	
1192.	II.2§9.3'	Service superseding self.	service supra / self	Blue	VI.B.36.245(a)	BL 47478-155v	
1193.	II.2§9.4	take you for a ride	take him for / a ride	Orange	VI.B.36.160(e)	BL 47478-175	
1194.	II.2§9.4	funfer	funfair	Blue	VI.B.36.180(d)	BL 47478-175	
1195.	II.2§9.4	sit in the barrel	sit in a barrel	Blue	VI.B.36.180(c)	BL 47478-175	
1196.	II.2§9.4	In effect	in effect	Orange	VI.B.36.148(c)	BL 47478-175	
1197.	II.2§9.4	Keane!	Keane	Blue	VI.B.36.281(b)	BL 47478-175	
1198.	II.2§9.4	Monosyllables	monosyllable	Orange	VI.B.36.104(b)	BL 47478-176	
1199.	II.2§9.4	UNGUMPTIOUS	ungumptious	Blue	VI.B.36.249(c)	BL 47478-177	
1200.	II.2§9.4	glosses	glosses	Green	VI.B.36.275(b)	BL 47478-175v	See also VI.B.36.275(e)
1201.	II.2§9.4	Able seaman's caution	able seaman / [candour]	Orange	VI.B.36.150(a)	BL 47478-176v	Sheet ii-39(g)
1202.	II.2§9.4	He has toglieresti in brodo all over his agrammatical parts of face	He has flecks of / Toglieresti in / brodo over his / agrammatical / parts of face	Green	VI.B.36.223(d)	BL 47478-177v	
1203.	II.2§9.4	skool and crossbuns	Skull and crossbones ~	Blue	VI.C.5.247(e)	BL 47478-177	VI.B.7.103(e)
1204.	II.2§9.5	bugaboo	bugaboo	Green	VI.B.36.306(c)	BL 47478-201	
1205.	II.2§9.5	ballasted bottle	ballasted bottle / post	Green	VI.B.36.307(c)	BL 47478-201	
1206.	II.2§9.5	porker	port barrel	Green	VI.B.36.277(a)	BL 47478-201	
1207.	II.2§9.5	drift bobs	[drift bottles]	Green	VI.B.36.307(e)	BL 47478-201	
1208.	II.2§9.5	bottom trailers!	bottom trailer	Green	VI.B.36.307(f)	BL 47478-201	

1209.	II.2§9.5	Tiny Mite	Tiny Mite	Green	VI.B.36.305(a)	BL 47478-201	
1210.	II.2§9.5	listening-in coiffure	listening in coiffure	Green	VI.C.2.48(l)	BL 47478-201	VI.B.2.053(c)
1211.	II.2§9.5+	her dream of Endsland's daylast	Is dream end of world	Orange	VI.C.2.64(f)	BL 47478-224	VI.B.2.080(e)
1212.	II.2§9.5	she isn't the girl she easily might be	She isn't the girl she / easily might be	Orange	VI.C.2.248(g)	BL 47478-201	VI.B.6.097(f)
1213.	II.2§9.5	lollipops	lollipops ~	Orange	VI.C.2.248(h)	BL 47478-201	VI.B.6.097(h)
1214.	II.2§9.5	Virginia's air of achievement.	Virginia's air of / achievement	Orange	VI.C.2.248(j)	BL 47478-201	VI.B.6.097(i)
1215.	II.2§9.5	That might keep her from throwing delph.	to keep her from theory / delph	Orange	VI.C.2.265(b)	BL 47478-201	VI.B.6.121(b)
1216.	II.2§9.5	retorting thanks	retorting thanks	Green	VI.B.36.283(a)	BL 47478-201	
1217.	II.2§9.5	must book	a must book	Orange	VI.C.2.195(b)	BL 47478-201	VI.D.1.073(b)
1218.	II.2§9.5	It tells	He tells	Orange	VI.C.2.195(c)	BL 47478-201	VI.D.1.073(c)
1219.	II.2§9.5	Forge	forge documents / (Macpherson's /Ossian)	Green	VI.C.2.22(e)	BL 47478-201	VI.B.2.020(i)
1220.	II.2§9.5	It is hours giving	He will give / hours	Orange	VI.C.2.194(g)	BL 47478-201	VI.D.1.072(g)
1221.	II.2§9.5	prussic	prussic blue	Orange	VI.C.2.139(b)	BL 47478-202	VI.D.1.017(b)
1222.	II.2§9.5	The law does not aloud you to shout	law does not allow you / to shout ~	Orange	VI.C.2.206(j)	BL 47478-202	VI.B.6.039(n)
1223.	II.2§9.5	pilscrummage scarf and blessed wallet	pilgrim gets blessed / wallet and scarf	Green	VI.C.2.43(c)	BL 47478-203	VI.B.2.046(d)
1224.	II.2§9.5	our aureoles round our neckkandcropfs	aureole round neck / (S Deum)	Green	VI.C.2.44(d)	BL 47478-203	VI.B.2.047(e)
1225.	II.2§9.5	parent who offers sweetmeats	the parent / offers Sweetmeat	Orange	VI.C.2.141(b)	BL 47478-203	VI.D.1.019(b)

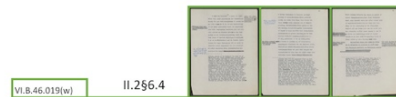
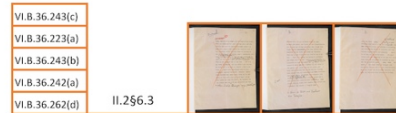
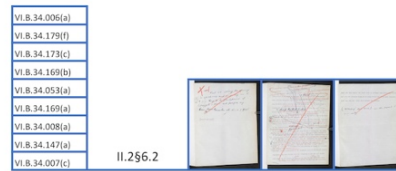
1226.	II.2§9.5	split second	split second	Green	VI.B.36.310(a)	BL 47478-205	
1227.	II.2§9.5	Shake hams	I shd like to / shake hams	Orange	VI.C.2.171(i)	BL 47478-201	VI.D.1.049(i)
1228.	II.2§9.5	people sing	People sang	Orange	VI.C.2.195(d)	BL 47478-201	VI.D.1.073(d)
1229.	II.2§9.5	From three shellings	from 5/-	Green	VI.B.36.289(f)	BL 47478-202	
1230.	II.2§9.5	sacrifice	~ sacrifice	Green	VI.C.2.35(g)	BL 47478-202	VI.B.2.036(b)
1231.	II.2§9.5	Not kilty	but the manager / was / not guilty	Green	VI.B.36.309(e)	BL 47478-202	
1232.	II.2§9.5	But the manajar was.	but the manager / was / not guilty	Green	VI.B.36.309(e)	BL 47478-202	
1233.	II.2§9.5	He! He! Ho! Ho! Ho!	heehee (girl) / hoho (boy)	Green	VI.C.2.58(h)	BL 47478-202	VI.B.2.065(d)
1234.	II.2§9.5	Giglamps	giglamps	Green	VI.B.36.291(e)	BL 47478-202	
1235.	II.2§9.5	disengaged	disengaged	Green	VI.B.36.274(e)	BL 47478-203	
1236.	II.2§9.5	character	character	Blue	VI.B.36.244(a)	BL 47478-203	
1237.	II.2§9.5	Bupabipibambuli	bupalapibambali	Green	VI.C.2.59(b)	BL 47478-203	VI.B.2.066(b)
1238.	II.2§9.5	I can do what I like with what's me own	do what I like / with my own	Green	VI.B.36.304(b)	BL 47478-203	
1239.	II.2§9.5	Nyamnyam	~ nyamnyam / (good)	Green	VI.C.2.59(c)	BL 47478-203	VI.B.2.066(b)
1240.	II.2§9.5	rude hiding rod	rude hiding / rod	Green	VI.B.36.304(c)	BL 47478-204	
1241.	II.2§9.5	the whaled prophet	The Whaled Prophet	Green	VI.C.2.20(b)	BL 47478-204	VI.B.2.018(d)
1242.	II.2§9.5	pim money	pim money	Green	VI.B.36.313(f)	BL 47478-204	
1243.	II.2§9.5	I've lost the place, where was I?	J lost place	Green	VI.B.36.302(a)	BL 47478-204	

1244.	II.2§9.5	Something happened that time I was asleep	what happened during / H sleep ~	Orange	VI.C.2.251(c)	BL 47478-204	VI.B.6.100(c)
1245.	II.2§9.5	torn letters or was there snow?	torn letters, snowflakes	Orange	VI.C.2.251(e)	BL 47478-204	VI.B.6.100(e)
1246.	II.2§9.8	NIGHTLETTER	a nightletter	Blue	VI.C.6.52(m)	missing	VI.B.12.080(i)
1247.	II.2§9.8	our drawings on the line!	me drawings on / the line	Orange	VI.C.18.53(h)	missing	VI.B.38.106(a)
1248.	II.2§9.12	If I'd more in the cups that peevs thee you could cracksmith your rows tureens.	I'D MOURN THE HOPES THAT LEAVE ME The Rose Tree	Red	VI.B.45.2(d)	BL 47478-353	Thomas Moore, <i>Moore's Irish Melodies</i> (n.d.)
1249.	II.2§9.12	divvy	divvy	TBC	VI.X.5.4(g)	BL 47478-354	W.H. Downing 19
1250.	II.2§9.12	babbling brook	Babbling brook	TBC	VI.X.5.2(h)	BL 47478-354	W.H. Downing 9
1251.	II.2§9.12	Dear Auntie	dear auntie	TBC	VI.X.5.4(f)	BL 47478-354	W.H. Downing 10
1252.	II.2§9.12	Emma Emma	emma emma esses	TBC	VI.X.5.4(p)	BL 47478-354	W.H. Downing 22
1253.	II.2§9.12	Eates	eats	TBC	VI.X.5.4(o)	BL 47478-354	W.H. Downing 21
1254.	II.2§9.12	Strike the day off, the nightcap's on nigh	STRIKE THE GAY HARP, SEE THE MOON IS ON HIGH (THE NIGHT DANCE) The Night-cap	Red	VI.B.45.3(m)	BL 47478-354	Thomas Moore, <i>Moore's Irish Melodies</i> (n.d.)

## Appendix 2: Notebook units in the “Letter” (II.2§6)

A halt for hearsake.<sup>1</sup>

1 Come, smooth of my slate, to the beat of my blosh! With all these gelded ewes jilting about and the thrills and ills of laylock blossoms three's so much more plants than chants for cecilies that I was thinking fairly killing times of putting an end to myself and my malody, when I remembered all your **pupilteacher's** erringnesses in **perfection class**. You **sh'undn't** write you **can't** if you **w'udn't** pass for undevelopmented. This is the propper way to say that, **Sr**. If it's me chews to swallow all you saidn't you can eat my words for it as sure as there's a key in my kiss. Quick erit faciofacey. When we will **conjugate** together toloseher tomaster tomiss while morrow fans amare hour, **verbe de vie** and **verve to vie**, with love ay loved have I on my back spine and does for ever. **Your are me severe?** Then **rue**. My intended **Jr**, who I'm throne away on, (here he inst, my lifstack, a newfolly likon) when I slip through my **pettigo** I'll get my **decree** and take seidens when I'm not ploughed first by some Rolando the **Lasso**, and flaunt on the filmsyfilmsies for to grig my **collage** **juniorees** who, though they flush fuchsia, are they octette and viginity in my shade but always my **figurants**. They may be yea of my year but they're **nary** nay of my day. Wait till spring has sprung in spickness and prigs beg in to pry they'll be **plentyprime of housepets** to pimp and pamper my **impending marriage**. **Nature tells everybody about** but I learned all the runes of the gamest game ever from my old nourse Asa. A most adventuring trot is her and she vicking well knowed them all heartwise and fourwords. **How Olive d'Oyly** and Winnie Carr, bejupers, they reized the dressing of a salandmon and how a peeper coster and a sail sailor med a mustied poet atwaimen. It most have bean Mad Mullans planted him. Bina de Bisse and Trestrine von Terrefin. Sago sound, rite go round, kill kackle, kook kettle and **(remember all should I forget to)** bolt the thor. Auden. Wasn't it just divining that dog of a dag in **Skokholme** as **I sat astrid** luppum their **Drewitt's altar** as cooledas as culcumbre, **slapping my straights** till the sloping ruins, **postillion, postallion,** a **swinge** a swank, with you offering me clouts of illscents and them horners stagstruck on the leasward! Don't be of red, you blanching mench! This **isabella** I'm on knows the ruelles of the rut and she don't fear andy mandy. So sing loud, sweet cheeriot, like **anegreon in heaven**! The good fother with the twingling in his eye will always have cakes in his pocket to bethroat us with for our allmichael good. Amum. Amum. And Amum again. For tough troth is stronger than fortuitous fiction and it's the **surplice money**, oh my young friend and ah me sweet creature, what **buys** the bed while wits borrows **the clothes**.



### Appendix 3. Chronology of the composition of “Night Studies”

The table has been compiled by collating several consolidatory sources, namely the *JJA*, Hayman’s *First Draft*, Crispi’s essay in *How Joyce Wrote FW* (2007), Van Hulle’s Chapter Six in *Textual Awareness* (2004). The timeline only includes events that have a direct bearing on the composition of chapter II.2.

Colour key table (follows rainbow arrangement for ease of use):

	first drafts (mostly holographic)
	early typescripts (primarily for prepublications)
	prepublications (in periodicals or as deluxe editions)
	typescripts for <i>FW</i> printers
	galley proofs
	page proofs

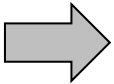
	“Opening & Closing Pages” or <i>Storiella as She is Syung</i>			Scribbledehobbles		“The Letter”	Edgar Quinet & Margaritom ancy	“The Triangle” or “The Muddest Thick That Was Ever Heard Dump”	“Opening & Closing Pages” or <i>Storiella as She is Syung</i>	Notebooks
	II.2§1	II.2§2	II.2§3	II.2§4	II.2§5	II.2§6	II.2§7	II.2§8	II.2§9	
	<i>FW</i> 260- 263.30	<i>FW</i> 264.01- 266.19	<i>FW</i> 266.20- 275.02	—	<i>FW</i> 275.03- 278.24	<i>FW</i> 279 footnote 101	<i>FW</i> 278.25- 282.04	<i>FW</i> 282.05-304.04	<i>FW</i> 304.05-308	
1923				JJ starts VI.A: Scribbledehobble.						VI.B.03
1926								May: JJ promises a piece for WL’s “Tyro- Critic”. Jun: §8.*0-2 in copybook BL 47482a. Sep: JJ sends TS §8.3 to WL.		VI.B.17 VI.B.13 (Feb- Mar) VI.B.12 (Jun- Aug) VI.B.15 VI.B.20

	“Opening & Closing Pages” or <i>Storiella as She is Syung</i>			Scribbledehobbles		“The Letter”	Edgar Quinet & Margaritom ancy	“The Triangle” or “The Muddest Thick That Was Ever Heard Dump”	“Opening & Closing Pages” or <i>Storiella as She is Syung</i>	Notebooks
	II.2§1	II.2§2	II.2§3	II.2§4	II.2§5	II.2§6	II.2§7	II.2§8	II.2§9	
	<i>FW</i> 260- 263.30	<i>FW</i> 264.01- 266.19	<i>FW</i> 266.20- 275.02	—	<i>FW</i> 275.03- 278.24	<i>FW</i> 279 footnote 101	<i>FW</i> 278.25- 282.04	<i>FW</i> 282.05-304.04	<i>FW</i> 304.05-308	
1927								Jan: WL references unpublished §8.3 in <i>Time and the Western Man</i> and <i>The Childermass</i> .		
1928								Jan: galley proofs §8.4- 5 for <i>transition 11</i> .		VI.B.21
								Feb: publication of “The Triangle” in <i>transition 11</i> .		
1929								Apr: TSS & galley proofs §8.7-11+ for “The Muddest Thick that Was Ever Heard Dump” in <i>Tales Told of Shem and Shaun</i> .		VI.B.4
								Aug: The Black Sun Press publishes “The Muddest Thick”, along “The Ondt and the Gracehopper” and “The Mookse and the Gripes”.		



	“Opening & Closing Pages” or <i>Storiella as She is Syung</i>			Scribbledehobbles		“The Letter”	Edgar Quinet & Margaritom ancy	“The Triangle” or “The Muddest Thick That Was Ever Heard Dump”	“Opening & Closing Pages” or <i>Storiella as She is Syung</i>	Notebooks
	II.2§1	II.2§2	II.2§3	II.2§4	II.2§5	II.2§6	II.2§7	II.2§8	II.2§9	
	<i>FW</i> 260- 263.30	<i>FW</i> 264.01- 266.19	<i>FW</i> 266.20- 275.02	—	<i>FW</i> 275.03- 278.24	<i>FW</i> 279 footnote 101	<i>FW</i> 278.25- 282.04	<i>FW</i> 282.05-304.04	<i>FW</i> 304.05-308	
1930										VI.B.32 VI.X.4
1931										VI.B.33
1932				early drafts §4.0-3						VI.B.34 VI.B.35
1933	first draft §1.*0, missin g §1.1	missing first draft §2.*0.	summer: §3.0 (revision of §4.5), second draft §3.*1	second TS §4.4; summer: §4.5 (reused for §7); last revision of third TS §4.5’(reused for §5)		summer: early drafts §6.*0/6.*0+6.1	first draft §7.*0, missing §7.1. Jul: letter to PL about EQ quotation (§7.2+).		first draft §9.*0; missing second draft §9.1	
	first TS §1.2, missin g §1.3.	first TS §2.1.	first TS §3.2			fall: first TS §6.2			first TS §9.2	
1934			second TS §3.3	section abandoned		integrated and abandoned in TS §1.4/2.2/3.4/6.3/9.3	first TS §7.2		first integrated TS §1.4/2.2/3.4/6.3/9. 3	VI.B.36
	first integrated TS §1.4/2.2/3.4/6.3/9.3								fall 1934: integrated fair	

	“Opening & Closing Pages” or <i>Storiella as She is Syung</i>			Scribbledehobbles		“The Letter”	Edgar Quinet & Margaritom ancy	“The Triangle” or “The Muddest Thick That Was Ever Heard Dump”	“Opening & Closing Pages” or <i>Storiella as She is Syung</i>	Notebooks
	<b>II.2§1</b>	<b>II.2§2</b>	<b>II.2§3</b>	<b>II.2§4</b>	<b>II.2§5</b>	<b>II.2§6</b>	<b>II.2§7</b>	<b>II.2§8</b>	<b>II.2§9</b>	
	<i>FW</i> 260- 263.30	<i>FW</i> 264.01- 266.19	<i>FW</i> 266.20- 275.02	—	<i>FW</i> 275.03- 278.24	<i>FW</i> 279 footnote 101	<i>FW</i> 278.25- 282.04	<i>FW</i> 282.05-304.04	<i>FW</i> 304.05-308	
	fall 1934: integrated fair copy §1.*5/ 2.*3/ 3A.*5/ 9.*4 (Hotel Elite Zurich).								copy §1.*5/ 2.*3/ 3A.*5/ 9.*4 (Hotel Elite Zurich).	
			late 1934: subsection §3BC.3-6							
1935	Feb-Mar: revised TS §1.6/2.4/3.6/9.5 for <i>transition</i> 23								Feb-Mar: revised TS §1.6/2.4/3.6/9.5 for <i>transition</i> 23	
	extradraft material §1.6+/ 2.4+ §1.6+’/ 2.4+’ §2.4‡/ 3A.6+ / 9.5+ §1.6‡/ 2.4□/ 3A.6‡								extradraft material §2.4‡/ 3A.6+/ <b>9.5+</b>	
	missing TS §1.Σ7/ 2.Σ5/ 3.Σ7/ 9.Σ6 for <i>transition</i> 23; missing proofs §1.8/ 2.6/ 3.8/ 9.7 for <i>transition</i> 23.								missing TS §1.Σ7/ 2.Σ5/ 3.Σ7/ <b>9.Σ6</b> for <i>transition</i> 23; missing proofs §1.8/ 2.6/ 3.8/ <b>9.7</b> for <i>transition</i> 23.	
	6 Jul: publication of “Opening and closing pages of part II: section ii” in <i>transition</i> 23.								Jul: publication of “Opening and closing pages of	

	“Opening & Closing Pages” or <i>Storiella as She is Syung</i>			Scribbledehobbles		“The Letter”	Edgar Quinet & Margaritom ancy	“The Triangle” or “The Muddest Thick That Was Ever Heard Dump”	“Opening & Closing Pages” or <i>Storiella as She is Syung</i>	Notebooks
	II.2§1	II.2§2	II.2§3	II.2§4	II.2§5	II.2§6	II.2§7	II.2§8	II.2§9	
	<i>FW</i> 260-263.30	<i>FW</i> 264.01-266.19	<i>FW</i> 266.20-275.02	—	<i>FW</i> 275.03-278.24	<i>FW</i> 279 footnote 101	<i>FW</i> 278.25-282.04	<i>FW</i> 282.05-304.04	<i>FW</i> 304.05-308	
								part II: section ii” in <i>transition 23</i> .		
1936	§1.Σ9/ 2.Σ7/ 3.Σ9/ 9.Σ8: off-print marked copy of <i>transition 23</i> .							§1.Σ9/ 2.Σ7/ 3.Σ9/ <b>9.Σ8</b> : off-print marked copy of <i>transition 23</i> .		
	missing proofs §1.10/ 2.8/ <b>3.10</b> / 9.9 for <i>Storiella</i> .							missing proofs §1.10/ 2.8/ 3.10/ <b>9.9</b> for <i>Storiella</i> .		
	§1.11/ 2.9/ 3.11/ 9.10: incomplete unrevised page proofs for <i>Storiella</i> at Buffalo.							§1.11/ 2.9/ 3.11/ <b>9.10</b> : incomplete unrevised page proofs for <i>Storiella</i> at Buffalo.		
1937	28 Feb: publication of <i>Storiella As She Is Syung</i> by the Corvinus Press (dated as Oct 1937 in the colophon).				Nov: first draft §5.0 (material from §4.5’)		§8.12: revised pages of “Muddest Thick”.	28 Feb: publication of <i>Storiella As She Is Syung</i> by the Corvinus Press (London, Oct 1937).	VI.B.42	
	§1.12/ 2.10/ 3.12/ 9.11: missing revised copy of <i>Storiella</i> for Faber & Faber printers.				Dec: TS §5.1		missing TS §8.13 for Faber & Faber <i>FW</i> .	§1.12/ 2.10/ 3.12/ <b>9.11</b> : missing		

	“Opening & Closing Pages” or <i>Storiella as She is Syung</i>		Scribbledehobbles		“The Letter”	Edgar Quinet & Margaritom ancy	“The Triangle” or “The Muddest Thick That Was Ever Heard Dump”	“Opening & Closing Pages” or <i>Storiella as She is Syung</i>	Notebooks
	<b>II.2§1</b>	<b>II.2§2</b>	<b>II.2§3</b>	<b>II.2§4</b>	<b>II.2§5</b>	<b>II.2§6</b>	<b>II.2§7</b>	<b>II.2§8</b>	<b>II.2§9</b>
	<i>FW</i> 260- 263.30	<i>FW</i> 264.01- 266.19	<i>FW</i> 266.20- 275.02	—	<i>FW</i> 275.03- 278.24	<i>FW</i> 279 footnote 101	<i>FW</i> 278.25- 282.04	<i>FW</i> 282.05-304.04	<i>FW</i> 304.05-308
					Dec: integrated TS §5.2/ 6.4/ 7.3 (partially missing) for Faber & Faber <i>FW</i>			revised copy of <i>Storiella</i> for Faber & Faber printers.	
1938	Feb: first set of galley proofs for Faber & Faber <i>FW</i> 1.13/ 2.11/ 3.13/ 5.3/ 6.5/ 7.4/ 8.14/ 9.12. 29 Mar: second set of galley proofs for Faber & Faber <i>FW</i> 1.13+/ 2.11+/ 3.13+/ 5.3+/ 6.5+/ 7.4+/ 8.14+/ 9.12+.								VI.B.46
	23 Sep: first set of page proofs for Faber & Faber <i>FW</i> 1.14/ 2.12/ 3.14/ 5.4/ 6.6/ 7.5/ 8.15/ 9.13 with signatures R, S, T, U.								
	20 Nov-early Dec: second set of page proofs for Faber & Faber <i>FW</i> 1.15/ 2.13/ 3.15/ 5.5/ 6.7/ 7.6/ 8.16/ 9.14 with signatures R, S, T, U.								
1939	14 Jan: §9.15 partial third set of page proofs with “RUSH” in blue crayon								
	<b>4 May: Publication of <i>FW</i> by Faber &amp; Faber (London) and The Viking Press (New York).</b>								

## Appendix 4: Manuscript descriptions of the “Letter” section by draft level

### II.2§6.\*0

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II.2§6.\*0 represents the first extant draft of “The Letter” section of *Finnegans Wake* Chapter II.2. The material evidence relating to this stage of compositional process consists of five holograph manuscript pages held in the British Library, Western Manuscripts collection, item Add MS 47478: BL47478-303v, BL47478-304r, BL47478-302v, BL47478-302r, BL47478-305r. The compositional timeframe of the manuscripts falls approximately to 1933. The draft is compiled from notesheet elements on large loose graph paper pages using black ink. A few revisions are in black ink, red and navy-blue crayon. The manuscript measurements range approximately around 20,6 x 26,9 cm. Black and white facsimiles of all five pages have previously been published in the *James Joyce Archive* volume 52, pages 227-231 (Grodén et al. (eds.), Garland Publishing Inc. 1978). The transcription of these pages has also been printed in *A First-Draft Version of Finnegans Wake* by David Hayman, 1963 (pp. 156-158).

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### II.2§6.1

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Draft stage II.2§6.1 represents the second draft or a fair copy of “The Letter” section of *Finnegans Wake*. The material evidence relating to this stage of the compositional process is missing. An approximate dating is 1933. Despite the missing witness, it is possible to reconstruct the textual contents of the absent draft by critical collation. Via subtraction of the variant text or top layer of a preceding draft (II.2§6.0) from the “clean” base layer of the following draft (II.2§6.2) it is possible to restore the missing textual material of the “ghost” manuscripts. The physical attributes, however, including revision details, placement of textual additions and deletions, writing tools, cannot be ascertained.

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### II.2§6.2

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II.2§6.2 represents the first extant typescript of “The Letter” section of *Finnegans Wake* Chapter II.2. The material evidence relating to this stage of the compositional process consists of three typewritten pages held in the British Library, Western Manuscripts collection, item Add MS 47478: BL47478-306r, BL47478-307r, BL47478-308r. The compositional timeframe is approximately 1933. The manuscript measurements range approximately around 20,6x26,9 cm. The draft was typed out on large graph paper pages. The large number of typos and double spacing of lines may suggest that the text was typed in by an amanuensis or, perhaps, Joyce himself. The text is heavily revised using various writing tools, including black, blue, and cinder ink, red and navy-blue crayons. The red crayon has a strong orange hue due to wear or the writing medium (crayon). The multiple

red crayon cancellations on the pages are customarily used by Joyce to show that the textual material has been successfully integrated into the text during copying process. The blue crayon is primarily used to reinforce the insertion instructions via pointing arrows. Black and white facsimiles of all three manuscript pages have previously been published in the James Joyce Archive volume 52, pp. 232-234 (Grodén et al. (eds.), Garland Publishing Inc. 1978). The transcription of these pages has also been printed in *A First-Draft Version of Finnegans Wake* by David Hayman, 1963 (pp. 156-158). The textual insertions come from Buffalo Notebook VI.B.34 (Rose and O’Hanlon 2018, JJDA).

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### **II.2§6.3**

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II.2§6.3 constitutes the second typescript of “The Letter” section of *Finnegans Wake* Chapter II.2. The material evidence relating to this stage of compositional process consists of three typewritten pages held in the British Library, Western Manuscripts collection, item Add MS 47478: BL47478-309r, BL47478-310r, BL47478-311r. The compositional timeframe is around late 1934. The manuscript measurements range approximately around 20,6x26,9 cm. The draft was typed out on three rather thin typewriter quality paper sheets. The big number of blank spaces in between sentences suggests that the text was typed under Joyce’s supervision and with his intervention. The textual revisions consist mostly of additions using black and blue ink. There are a few strokes of red and navy-blue crayon. The red crayon has a strong orange hue due to wear or the specificity of the writing medium. The big red crayon cancellations most likely indicate that the textual material has been successfully transferred to a new draft. The blue crayon is only used to indicate page order. Black and white facsimiles of all three manuscript pages have previously been published in the James Joyce Archive volume 52, pp. 235-237 (Grodén et al. (eds.), Garland Publishing Inc. 1978). The textual insertions most likely are from Buffalo Notebook VI.B.36 (Rose and O’Hanlon 2018, JJDA).

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### **II.2§6.4 / 7.3**

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II.2§6.4 & II.2§7.3 represent the first extant point of integration of “The Letter” section with the rest of *Finnegans Wake* Chapter II.2. The material evidence relating to this stage of the compositional process consists of five typewritten pages held at the Zürich James Joyce Foundation (Hans E. Jahnke Bequest). These are also hosted online on behalf of the Foundation by the National Library of Ireland (first published in 2014). Catalogue numbers of the folios: Zürich 1/07-1, 1/07-2, 1/07-3, 1/07-4, 1/07-5. The call number of the originals: Wake II.2 A halt for hearsake\_4. The date of composition of the draft: December 1937. The dimensions and condition of the folios: TBC. Thin typewriter quality paper

sheets with paper manufacture's watermark running vertically across the pages: "Bank Paper. Louis Duval Paris". According to Rose and O'Hanlon (2018, JJDA), these carbon copies were prepared for the printer of *Finnegans Wake* but might not be the ones sent to London (two corrections, some footnotes and marginalia are missing). The textual revisions consist mostly of additions with blue ink and occasional overtyped characters. The distinctive feature of this typescript is the omission of the white-space character before and/or after punctuation marks. These are preserved in the transcript for demonstrative purposes. To date, the pages have not been previously published in print.

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### II.2§5.3 / 6.5 / 7.4

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Galley Proof of Sections 5, 6&7, Integrated (II.2§5.3 / 6.5 / 7.4). Galley BL47478-339r represents the earliest available integration of three neighbouring sections of *Finnegans Wake* Chapter II.2: the ending of "Scribbledehobbles" (II.2§5.3), "The Letter" in its entirety (II.2§6.5), and the beginning of Section II.2§7.4. This manuscript page is held in the British Library, Western Manuscripts collection, folder Add MS 47478, "FINNEGANS WAKE. Vol. VIII" (ff. 390). The manuscript belongs to the first batch of galley proofs for the first edition of *Finnegans Wake* (Faber and Faber). Each recto leaf has a running left-margin header "Joyce's Work in Progress" (the printers were notified of the book's title only after 22 Dec 1938). The first page of this signature batch has a printers stamp: "FROM / Robert MacLehose & Co. Ld / FEB 1938 / UNIVERSITY PRESS / ANNIESLAND. GLASGOW." There is an added printer's stamp "PLEASE RETURN THIS / PROOF AFTER CORRECTING" on the same page. The manuscript is heavily revised with green ink in Joyce's hand. The overwhelming majority of revisions is accretive. The pencil cancellations sketched over the marginal additions likely belong to printers. The manuscript measures approximately 17,9 x 27,9 cm. A black and white facsimile of the page has been published in the *James Joyce Archive* volume 53, p. 318 (Groden et al. (eds.), Garland Publishing Inc. 1978).

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### II.2§5.3+ / 6.5+ / 7.4+

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Two manuscript pages, BL47478-369v and BL47478-370r represent the second set of galley proofs with typed versions of additions on BL47478-339r (first set of galleys) of three neighbouring sections of *Finnegans Wake* Chapter II.2: the ending of "Scribbledehobbles" (II.2§5.3+), "The Letter" in its entirety (II.2§6.5+), and the beginning of Section II.2§7.4+. The manuscript pages are held in the British Library, Western Manuscripts collection, folder Add MS 47478, "FINNEGANS WAKE. Vol. VIII" (ff. 390). Like the first galley set, this set for the first edition of *Finnegans Wake* (Faber and Faber)

has a running left-margin header “Joyce’s Work in Progress” on every recto leaf (the printers were notified of the book’s title only after 22 Dec 1938). The first page of this signature batch has a dated printers stamp: “FROM / Robert MacLehose & Co. Ld / 29 MAR 1938 / UNIVERSITY PRESS / ANNIESLAND. GLASGOW.” There is a note by Paul Léon on the verso of the same sheet (BL47478-358v) “NB—the footnotes will have to be reshuffled / and renumbered as some of the new / additions are to be interrelated!!” The black and red ink handwritten revisions on BL47478-370r are likely in Léon’s hand too. The colour of the revision notes in BL47478-369v: TBC. The overwhelming majority of revisions is accretive. The manuscripts measure approximately 20,6 x 29,9 and 20,3 x 29,4 cm. Black and white facsimiles of the pages have been published in the *James Joyce Archive* volume 53, pp. 360-361 (Grodén et al. (eds.), Garland Publishing Inc. 1978).

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#### **II.2§5.4 / 6.6 / 7.5**

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Manuscript Tulsa-I-S-279 belongs to the first available set of galley proofs of two sections of *Finnegans Wake* Chapter II.2: “The Letter” (II.2§6.6) and Section II.2§7.5. The manuscript page is held at the University of Tulsa, McFarlin Library, Paul and Lucie Léon collection of James Joyce. This set was prepared for the first edition of *Finnegans Wake* by Faber and Faber. The first page of the relevant signature batch has a printers’ stamp with a date: “FROM / Robert MacLehose & Co. Ld / 23 SEP 1938 / UNIVERSITY PRESS / ANNIESLAND. GLASGOW.” Each signature batch has also “J.W.P.” for “Joyce’s Work in Progress” as a running footer in the left bottom corner. The colour of the revision notes: TBC. Dimensions of the folio: 232x146mm to 246x157mm (Luca Crispi, Tulsa proofs, 21.05.2003). The manuscript was not reproduced in the *James Joyce Archive*.

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#### **II.2§5.5 / 6.7 / 7.6**

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Manuscript Tulsa-II-S-279 belongs to the copy of the second setting of galley proofs of two sections of *Finnegans Wake* Chapter II.2: “The Letter” (II.2§6.7) and Section II.2§7.6. The manuscript page is held at the University of Tulsa, McFarlin Library, Paul and Lucie Léon collection of James Joyce. This set was prepared for the first edition of *Finnegans Wake* by Faber and Faber. The first page of the relevant signature batch has a printers’ stamp with a date: “FROM / Robert MacLehose & Co. Ld / 8 DEC 1938 / UNIVERSITY PRESS / ANNIESLAND. GLASGOW.” Each signature batch has “J.W.P.” for “Joyce’s Work in Progress” as a running footer in the left bottom corner. There are pencil and orange crayon markings by the printers. The manuscript is identical with the published version of page 279. Dimensions of the folio: 232x146mm to 246x157mm (Luca Crispi, Tulsa proofs, 21.05.2003). The manuscript was not reproduced in the *James Joyce Archive*.



## Appendix 5. Complete list of “Night Studies” manuscripts

MSS tables are divided by section and draft levels. Each manuscript page has a unique code featuring its location and holding number and an approximate date of composition.

*Table 1.* Manuscripts representing early draft stages of “The Triangle” section (II.2§8).

№	MS code	Draft Stage	FW page.line	Holding Library	Date	Notes
1.	BL 47482a-65v	II.2§8AC.*0	FW 282.05-304.04	British Library	Jul 1926	first draft; pencil; in large fibreboard-cover notebook
2.	BL 47482a-67v					
3.	BL 47482a-68r					
4.	BL 47482a-68r					
5.	BL 47482a-68v					
6.	Buffalo VI.J.3	II.2§8(?)	FW 293	University at Buffalo	Jul 1926	a diagram for II.2§8
7.	Buffalo VI.J.2					
8.	BL 47482a-65r	II.2§8B.*0/ III.4§3B.5+	FW 282.05-304.04	British Library	Jul 1926	first draft in pencil(?)
9.	BL 47482a-62v					
10.	BL 47482a-63r					
11.	BL 47482a-61v					
12.	BL 47482a-59v					
13.	BL 47482a-60r	II.2§8.*1	FW 282.05-304.04	British Library	Jul 1926	second draft in pen(?)
14.	BL 47482a-68v					
15.	BL 47482a-69r					
16.	BL 47482a-70r					
17.	BL 47482a-70v					
18.	BL 47482a-71r					
19.	BL 47482a-72r					
20.	BL 47482a-73v					
21.	BL 47482a-74r					
22.	BL 47482a-73r					
23.	BL 47482a-74v					
24.	BL 47482a-75r					
25.	BL 47482a-76r					
26.	BL 47482a-77r					
27.	BL 47482a-78r					
28.	BL 47482a-79r					
29.	BL 47482a-79v					
30.	BL 47482a-80r					
31.	BL 47482a-81r					
32.	Buffalo VI.I.29	II.2§8.*1+	FW 282.05-304.04	University at Buffalo	Jul 1926	emendation to the second draft

*Table 2.* Manuscripts representing early draft stages of “The Triangle” section (II.2§8). A fair copy sent to Harriett Shaw Weaver from Brussels on 25 Sep 1926 and intended as a contribution to Wyndham Lewis’s provisional periodical *Tyrocritic*. But Lewis fails to

publish it as promised. Instead, he criticises Joyce's unpublished piece in *Time and the Western Man* (Jan 1927).

<b>N<sup>o</sup></b>	<b>MS code</b>	<b>Draft Stage</b>	<b>FW page.line</b>	<b>Holding Library</b>	<b>Date</b>	<b>Notes</b>
1.	BL 47478-4r	II.2§8.*2	FW 282.05-304.04	British Library	Jul-Aug 1926	fair copy; ink
2.	BL 47478-5r					
3.	BL 47478-6r					
4.	BL 47478-7r					
5.	BL 47478-8r					
6.	BL 47478-9r					
7.	BL 47478-10r					
8.	BL 47478-11r					
9.	BL 47478-12r					
10.	Cornell-1	II.2§8.3	FW 282.05-304.04	Cornell University	Aug-Sep 1926	first TS consigned for WL's <i>Tyrocritic</i>
11.	Cornell-2					
12.	Cornell-3					
13.	Cornell-4					
14.	Cornell-5					
15.	Cornell-6					
16.	Cornell-7					
17.	Cornell-8					
18.	Cornell-9					
19.	Cornell-10					
20.	Cornell-11					
21.	Buffalo VI.I.30	II.2§8.3+	FW 282.05-304.04	University at Buffalo	~ 26 Sep 1926	emendations to TS; instructions to SB

Table 3. In preparation for "The Triangle" section in *transition* 11. Draft levels II.2§8.4/ 8.5/ 8.6.

<b>N<sup>o</sup></b>	<b>MS code</b>	<b>Draft Stage</b>	<b>FW page.line</b>	<b>Holding Library</b>	<b>Date</b>	<b>Notes</b>
1.	BL 47478-14r	II.2§8.4	FW 282.05-304.04	British Library	10 Jan 1928	first set of galley proofs for <i>transition</i> 11
2.	BL 47478-15r					
3.	BL 47478-16r					
4.	BL 47478-17r					
5.	BL 47478-18r					
6.	BL 47478-19r					
7.	BL 47478-20r					
8.	BL 47478-21r					
9.	BL 47478-23r	II.2§8.5	FW 282.05-304.04	British Library	18 Jan 1928	partial second set of galley proofs for <i>transition</i> 11
10.	BL 47478-24r					
11.	Buffalo VI.G.4			University at Buffalo		partial second set of galley proofs for <i>transition</i> 11; a quarto sheet
12.	BL 47478-26r	II.2§8.5'	FW 282.05-304.04	British Library	18-21 Jan 1928	partial set of galley proofs for <i>transition</i> 11; another overlay
13.	BL 47478-27r					
14.	BL 47478-28r					

15.	BL 47478-29r	II.2§8.5”			Jan 1928	duplicate of second set of galley proofs for <i>transition 11</i> ; another overlay
16.	BL 47478-30r					
17.	BL 47478-31r					
18.	BL 47478-32r					
19.	BL 47478-33r					
20.	BL 47478-34r					
21.	BL 47478-35r					
22.	BL 47478-*25r	II.2§8.5+	FW 282.05-304.04	British Library	Jan 1928	late corrections in a letter to Elliot Paul (editor of <i>transition</i> )
23.	BL 47478-36r	II.2§8.6	FW 282.05-304.04	British Library	Jan-Feb 1928	page proofs for <i>transition 11</i>
24.	BL 47478-36v					
25.	BL 47478-37r					
26.	BL 47478-37v					
27.	BL 47478-38r					
28.	BL 47478-38v					
29.	BL 47478-39r					
30.	BL 47478-39v					
31.	BL 47478-40r					
32.	BL 47478-40v					
33.	BL 47478-41r					
34.	BL 47478-41v					
35.	Buffalo VI.I.31	II.2§8.6+	FW 282.05-304.04	University at Buffalo	Jan 1928	extradraft material; emendations for page proofs of <i>transition 11</i>

Table 4. In preparation for the publication of “The Muddest Thick that was Ever Heard Dump” in *Tales Told of Shem and Shaun* (Black Sun Press: Paris, Aug 1929).

№	MS code	Draft Stage	FW page.line	Holding Library	Dates	Notes
1.	missing	II.2§8.7	FW 282.05-304.04		~Apr-May 1929	TS for printer of <i>Tales Told of Shem and Shaun</i> (Paris, Aug 1929)
2.	Yale 9.4-8r	II.2§8.7+	FW 282.05-304.04	Yale University Library	Apr-May 1929	unrevised TS set for <i>Tales Told</i> (carbon)
3.	Yale 9.4-8v					
4.	Yale 9.4-8br					
5.	Yale 9.4-8bv					
6.	missing					
7.	Yale 9.4-11r			Yale University Library	unrevised TS set for <i>Tales Told</i> (carbon)	
8.	Yale 9.4-11v					
9.	Yale 9.4-11br					
10.	Yale 9.4-11bv					

11.	missing					unrevised TS set for <i>Tales Told</i> (carbon)
12.	Yale 9.4-14r			Yale University Library		unrevised TS set for <i>Tales Told</i> (carbon)
13.	Yale 9.4-15r					
14.	Yale 9.4-16r					
15.	Yale 9.4-17r					
16.	Yale 9.4-18r					
17.	Yale 9.4-18v					
18.	Yale 9.4-20r					
19.	Yale 9.4-20v					
20.	Yale 9.4-22r					
21.	Yale 9.4-22v					
22.	Yale 9.4-24r					
23.	Yale 9.4-24v					
24.	Yale 9.4-26r					
25.	BL 47478-43r	II.2§8.8	FW 282.05- 304.04		British Library	
26.	BL 47478-44r					
27.	BL 47478-45r					
28.	BL 47478-46r					
29.	BL 47478-47r					
30.	BL 47478-48r					
31.	BL 47478-49r					
32.	BL 47478-50r					
33.	BL 47478-51r					
34.	BL 47478-52r					
35.	BL 47478-53r					
36.	BL 47478-54r					
37.	BL 47478-55r					
38.	BL 47478-56r					
39.	BL 47478-57r					
40.	BL 47478-58r					
41.	BL 47478-59r					
42.	BL 47478-60r					
43.	BL 47478-61r					
44.	BL 47478-62r					
45.	BL 47478-63r					
46.	BL 47478-64r					
47.	BL 47478-65r					
48.	Yale 9.5-25r			II.2§8.9		FW 282.05- 304.04
49.	Yale 9.5-26r					
50.	Yale 9.5-27r					
51.	Yale 9.5-28r					
52.	Yale 9.5-29r					
53.	Yale 9.5-30r					
54.	Yale 9.5-31r					
55.	Yale 9.5-32r					
56.	Yale 9.5-33r					
57.	Yale 9.5-34r					
58.	Yale 9.5-35r					

59.	Yale 9.5-36r					
60.	Yale 9.5-37r					
61.	Yale 9.5-38r					
62.	Yale 9.5-39r					
63.	Yale 9.5-40r					
64.	Yale 9.5-41r					
65.	Yale 9.5-42r					
66.	Yale 9.5-43r					
67.	Yale 9.5-44r					
68.	Yale 9.5-45r					
69.	Yale 9.5-46r					
70.	Yale 9.5-47r					
71.	Yale 9.5-48r					
72.	missing				~May 1929	second set of page proofs for <i>Tales Told</i>
73.	Buffalo VI.H.7	II.2§8.9'	FW 282.05- 304.04	University at Buffalo	May 1929	unmarked second set of proofs of <i>Tales Told</i>
74.	missing	II.2§8.10	FW 282.05- 304.04		~May 1929	third set of page proofs for <i>Tales Told</i>
75.	Texas-17r	II.2§8.11	FW 282.05- 304.04	Texas at Austin	May 1929	fourth set of page proofs for <i>Tales Told</i>
76.	Texas-18r					
77.	Texas-19r					
78.	Texas-20r					
79.	Texas-21r					
80.	Texas-22r					
81.	Texas-23r					
82.	Texas-24r					
83.	Texas-25r					
84.	Texas-26r					
85.	Texas-27r					
86.	Texas-28r					
87.	Texas-29r					
88.	Texas-30r					
89.	Texas-31r					
90.	Texas-32r					
91.	Texas-33r					
92.	Texas-34r					
93.	Texas-35r					
94.	Texas-36r					
95.	Texas-37r					
96.	Texas-38r					
97.	Texas-39r					
98.	Texas-40r					
99.	Texas-41r					
100.	Texas-42r					
101.	Texas-43r					

102.	Texas-19br	II.2§8.11- +	FW 282.05- 304.04	Texas at Austin	May 1929	resetting of MS Texas-19r
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Table 5. Preparing for the publication of the 1939 Faber & Faber edition of *Finnegans Wake*.

Nº	MS code	Draft Stage	FW page.line	Holding Library	Dates	Notes
1.	BL 47478-67r	II.2§8.12	FW 282.05- 304.04	British Library	~1934- 1937	marked pages of <i>Tales Told</i> (Paris, 1929)
2.	BL 47478-67v					
3.	BL 47478-68r					
4.	BL 47478-68v					
5.	BL 47478-69r					
6.	BL 47478-69v					
7.	BL 47478-70r					
8.	BL 47478-70v					
9.	BL 47478-71r					
10.	BL 47478-71v					
11.	BL 47478-72r					
12.	BL 47478-72v					
13.	BL 47478-73r					
14.	BL 47478-73v					
15.	BL 47478-74r					
16.	BL 47478-74v					
17.	BL 47478-75r					
18.	BL 47478-75v					
19.	BL 47478-76r					
20.	BL 47478-76v					
21.	BL 47478-77r					
22.	BL 47478-77v					
23.	BL 47478-78r					
24.	BL 47478-78v					
25.	BL 47478-79r					
26.	BL 47478-79v					
27.	BL 47478-80r					
28.	BL 47478-*81r	II.2§8.12+	FW 282.05- 304.04	British Library	~1934- 1937	extradraft material
29.	BL 47478-*82r					
30.	BL 47488-*253r					
31.	BL 47488-*257r					
32.	missing	II.2§8.13	FW 282.05- 304.04		early 1937	TS for <i>FW</i> printer
33.	Buffalo VI.E.2-24	II.2§8(?)	FW 282.05- 304.04	University at Buffalo	1932- 1936	marked copy of <i>Tales Told</i> ; not sent to printer
34.	Buffalo VI.E.2-25					
35.	Buffalo VI.E.2-26					
36.	Buffalo VI.E.2-27					
37.	Buffalo VI.E.2-28					
38.	Buffalo VI.E.2-29					
39.	Buffalo VI.E.2-30					
40.	Buffalo VI.E.2-31					
41.	Buffalo VI.E.2-32					
42.	Buffalo VI.E.2-33					
43.	Buffalo VI.E.2-34					

44.	Buffalo VI.E.2-35					
45.	Buffalo VI.E.2-36					
46.	Buffalo VI.E.2-37					
47.	BL 47478-84r	II.2§8.13+	<i>FW</i> 282.05-304.04	British Library	early 1937	TS; additions in amanuensis' hand
48.	BL 47478-85r					
49.	BL 47478-86r					
50.	BL 47478-87r					
51.	BL 47478-88r					
52.	BL 47478-89r					
53.	BL 47478-90r					
54.	BL 47478-91r					
55.	BL 47478-92r					
56.	BL 47478-93r					
57.	BL 47478-94r					
58.	BL 47478-95r					
59.	BL 47478-96r					
60.	BL 47478-97r					
61.	BL 47478-98r					
62.	BL 47478-99r					
63.	BL 47478-100r					
64.	BL 47478-101r					
65.	BL 47478-*102r					
66.	BL 47478-103r					
67.	BL 47478-104r					
68.	BL 47478-105r					
69.	BL 47478-106r					
70.	BL 47478-107r					
71.	BL 47478-108r					
72.	BL 47478-109r					
73.	BL 47478-110r					
74.	BL 47478-111r					
75.	BL 47478-112r					
76.	BL 47478-113r					
77.	BL 47478-114r					
78.	BL 47478-115r					

Table 6. Extant galley proofs for *FW* printers.

<b>Nº</b>	<b>MS code</b>	<b>Draft Stage</b>	<b><i>FW</i> page.line</b>	<b>Holding Library</b>	<b>Dates</b>	<b>Notes</b>
1.	BL 47478-341r	II.2§8.14	<i>FW</i> 282.05-304.04	British Library	Feb 1938	galley proofs for <i>FW</i>
2.	BL 47478-342r					
3.	BL 47478-343r					
4.	BL 47478-344r					
5.	BL 47478-345r					
6.	BL 47478-346r					
7.	BL 47478-347r					
8.	BL 47478-348r					
9.	BL 47478-349r					
10.	BL 47478-350r					
11.	BL 47478-351r					

12.	BL 47478-352r							
13.	BL 47478-372r	II.2§7.4+/ 8.14+	<i>FW</i> 280- 304.04	British Library	29 Mar 1938	second set of galley proofs		
14.	BL 47478-372v	II.2§8.14+	<i>FW</i> 282.05- 304.04					
15.	BL 47478-373r							
16.	BL 47478-373v							
17.	BL 47478-374r							
18.	BL 47478-374v							
19.	BL 47478-375r							
20.	BL 47478-376r							
21.	BL 47478-376v							
22.	BL 47478-377r							
23.	BL 47478-378r							
24.	BL 47478-378v							
25.	BL 47478-379r							
26.	BL 47478-379v							
27.	BL 47478-380r							
28.	BL 47478-380v							
29.	BL 47478-381r							
30.	BL 47478-381v							
31.	BL 47478-382r							
32.	BL 47478-382v							
33.	BL 47478-383r							
34.	BL 47478-383v							
35.	BL 47478-384r							
36.	BL 47478-384v							
37.	BL 47478-385r							
38.	BL 47478-385v							
39.	BL 47478-386r							
40.	BL 47478-387r						II.2§8.14+/ 9.12+	<i>FW</i> 282.05- 308

Table 7. Extant page proofs for *FW* printers of §8.

<b>Nº</b>	<b>MS code</b>	<b>Draft Stage</b>	<b><i>FW</i> page.line</b>	<b>Holding Library</b>	<b>Dates</b>	<b>Notes</b>
1.	Tulsa-I-S-282	II.2§7.5/ 8.15	<i>FW</i> 282.05- 304.04	University of Tulsa	23 Sep 1938	first set of page proofs; revisions in green & black ink
2.	Tulsa-I-S-283	II.2§8.15				
3.	Tulsa-I-S-284					
4.	Tulsa-I-S-285					
5.	Tulsa-I-S-286					
6.	Tulsa-I-S-287					
7.	Tulsa-I-S-288					
8.	Tulsa-I-T-289					
9.	Tulsa-I-T-290					
10.	Tulsa-I-T-291					
11.	Tulsa-I-T-292					
12.	Tulsa-I-T-293					
13.	Tulsa-I-T-294					
14.	Tulsa-I-T-295					



15.	Tulsa-I-T-296					
16.	Tulsa-I-T-297					
17.	Tulsa-I-T-298					
18.	Tulsa-I-T-299					
19.	Tulsa-I-T-300					
20.	Tulsa-I-T-301					
21.	Tulsa-I-T-302					
22.	Tulsa-I-T-303					
23.	Tulsa-I-T-304	II.2§8.15/ II.2§9.13				
24.	Tulsa-II-S-282	II.2§7.6/ 8.16		University of Tulsa	early Dec	second set of page proofs; revisions in red & black ink
25.	Tulsa-II-S-note	II.2§8.16		University of Tulsa	early Dec	holograph note to the printers, in Paul Léon's hand, attached to p. 282
26.	Tulsa-II-S-283					second set of page proofs; revisions in red & black ink
27.	Tulsa-II-S-284					
28.	Tulsa-II-S-285					
29.	Tulsa-II-S-286					
30.	Tulsa-II-S-287					
31.	Tulsa-II-S-288					
32.	Tulsa-II-T-289					
33.	Tulsa-II-T-290					
34.	Tulsa-II-T-291					
35.	Tulsa-II-T-292					
36.	Tulsa-II-T-293					
37.	Tulsa-II-T-294					
38.	Tulsa-II-T-295					
39.	Tulsa-II-T-296					
40.	Tulsa-II-T-297					
41.	Tulsa-II-T-298					
42.	Tulsa-II-T-299					
43.	Tulsa-II-T-300					
44.	Tulsa-II-T-301					
45.	Tulsa-II-T-302					
46.	Tulsa-II-T-303					
47.	Tulsa-II-T-304	II.2§8.16/ 9.14				

Table 8. Manuscripts representing early draft stages of “The Letter” section (II.2§6).

Nº	MS code	Draft Stage	FW page.line	Holding Library	Date	Notes
1.	BL 47478-303v	II.2§6.*0	279.f1	British Library	summer 1933	first draft in black ink with blue and orange crayon revisions
2.	BL 47478-304r					
3.	BL 47478-302v					

4.	BL 47478-302r	II.2§6.*0†				extradraft material
5.	BL 47478-305r					
6.	missing	II.2§6.1				second draft
7.	BL 47478-*306r	II.2§6.2		British Library	fall 1933	first TS
8.	BL 47478-307r					
9.	BL 47478-308r					
10.	BL 47478-309r	II.2§6.3	279.f1	British Library	1934	second TS; prepared (if not together at least) along §1.4/ 2.2/ 3.4/ 9.3
11.	BL 47478-310r					
12.	BL 47478-311r					

Table 9. Autograph manuscripts representing early draft stages of “Edgar Quinet” section (II.2§7).

N <sup>o</sup>	MS code	Draft Stage	FW page.line	Holding Library	Date	Notes	
1.	BL 47478-312r	II.2§7.*0/ 5.0†	278, 280-282.04	British Library	1933	first draft; ink; extradraft material	
2.	BL 47478-313r						
3.	BL 47478-314r	II.2§7.*0	280-282.04				
4.	BL 47478-315r						
5.	missing						
6.	BL 47478-316r						
7.	BL 47478-317r	II.2§7.2		British Library	1934	TS	
8.	BL 47478-*122r	II.2§7.2†				1933	extradraft material; relates to E.Q.
9.	BL 47478-*118v					1933	extradraft material
10.	Yale 10.13-1r				Yale University	Jul 1933	extradraft material; Paul Léon’s transcription the Edgar Quinet’s quote in a letter of 6 Jul 1933.
11.	Yale 10.13-1v						
12.	Zurich 1/08-1	II.2§7.2+	FW 281	Zurich JJF	~1932-1933	extradraft material	
13.	Zurich 1/09-1						

Table 10. Early drafts and typescripts of “Scribbledehobbles” section (II.2§4).

N <sup>o</sup>	MS code	Draft Stage	FW page.line	Holding Library	Date	Notes
1.	BL 47478-239r	II.2§4.*0	275-276	British Library	~1932	first draft; pencil
2.	BL 47478-240r					
3.	BL 47478-241r					
4.	BL 47478-242r	II.2§4.*1			1932	fair copy; ink
5.	BL 47478-243v					
6.	BL 47478-244r					
7.	BL 47478-245r					
8.	BL 47478-246r					
9.	BL 47478-247r					
10.	BL 47478-252r					

11.	BL 47478-253r				TS; new material in pencil
12.	BL 47478-254r				
13.	BL 47478-*248r				
14.	BL 47478-*249r				
15.	BL 47478-*250r				
16.	BL 47478-*251r				
17.	BL 47478-266r	II.2§4.*3	275-276	1932	another fair copy; ink
18.	BL 47478-258r				
19.	BL 47478-259r				
20.	BL 47478-260r				
21.	BL 47478-261r				
22.	BL 47478-262r				
23.	BL 47478-267r				
24.	BL 47478-264r				
25.	BL 47478-265r				
26.	BL 47478-255r	II.2§4.*3+		1932	redrafts of BL 47478-266r and - 267r
27.	BL 47478-256r				
28.	BL 47478-257r				
29.	BL 47478-263r				
30.	BL 47478-269r	II.2§4.4		~1933	second TS
31.	BL 47478-270r				
32.	BL 47478-271r				
33.	BL 47478-272r				
34.	BL 47478-273r				
35.	BL 47478-273v				
36.	BL 47478-274r				
37.	BL 47478-276r	II.2§4.5		summer 1933	third TS; carbon
38.	BL 47478-276v				
39.	BL 47478-277r				
40.	BL 47478-278r				
41.	BL 47478-279r				
42.	BL 47478-280r				
43.	BL 47478-281r				
44.	BL 47478-282r				
45.	BL 47478-283r				
46.	BL 47478-284r				
47.	BL 47478-285r				
48.	BL 47478-286r				
49.	BL 47478-288r	II.2§4.5/ 5.0	275.03- 279.09	summer 1933	another layer of the third TS; some textual material reused for the second draft of §7
50.	BL 47478-288v	II.2§4.5'	275-276		
51.	BL 47478-289r				
52.	BL 47478-290r				
53.	BL 47478-291r				
54.	BL 47478-292r				
55.	BL 47478-293r				
56.	BL 47478-294r				
57.	BL 47478-295r				
58.	BL 47478-296r				
59.	BL 47478-297r				

60.	BL 47478-298r	II.2§4.5'/ 7.1	FW 275- 276			
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Table 11. Manuscripts representing early draft stages of “Scribbledehobbles” section (II.2§5).

Nº	MS code	Draft Stage	FW page.line	Holding Library	Date	Notes
1.	BL 47478-*319r	II.2§5.0	275.03- 279.09	British Library	~Nov 1937	first draft
2.	BL 47478-*319v					
3.	BL 47478-*320r					
4.	BL 47478-*320v					
5.	BL 47478-*321r					
6.	BL 47478-*322r					
7.	BL 47477-23r	II.2§5.0+	FW 275.03- 282.04		~Nov 1937	extradraft material
8.	BL 47486a-*36r					
9.	BL 47486a-*37r					
10.	BL 47478-*299r					
11.	BL 47478-*300r					
12.	BL 47478-*301r					
13.	Zurich 1/06-1	II.2§5.0'	FW 276-278	Zurich JJF	Nov- Dec 1937	extradraft material
14.	Zurich 1/05-1	II.2§5.1	275.03- 278.23		Dec 1937	TS (carbon)
15.	Zurich 1/05-2					
16.	Zurich 1/05-3					
17.	Zurich 1/05-4					
18.	Zurich 1/05-5					
19.	Zurich 1/05-6					
20.	Zurich 1/05-7					
21.	Zurich 1/05-8					
22.	BL 47478-*324r	II.2§5.1+	275.03- 279.09	British Library	~Nov- Dec 1937	autograph draft of footnotes and marginalia for the previous TS
23.	BL 47478-*325r					
24.	BL 47478-*326r					
25.	BL 47478-*327r					

Table 12. Integrated sections of “Scribbledehobbles”, “The Letter”, and “Edgar Quinet” (II.2§5,6,7): typescripts and galley proofs for the FW printers.

Nº	MS code	Draft Stage	FW page.line	Holding Library	Date	Notes
1.	missing	II.2§5.2/ 6.4/ 7.3	275.03- 282.04		1934- 1937	TS for FW printer
2.	Zurich 1/07-1	II.2§6.4/ 7.3	279-281	Zurich JJF	Dec 1937	TS for FW printer; possibly another draft layer is missing
3.	Zurich 1/07-2					
4.	Zurich 1/07-3					
5.	Zurich 1/07-4					
6.	Zurich 1/07-5	II.2§7.3				
7.	BL 47478-338r	II.2§5.3/ 6.5	275.03- 279.f1	British Library	Feb 1938	galley proofs for FW

8.	BL 47478-339r	II.2§5.3/ 6.5/ 7.4	275.03- 282.04		
9.	BL 47478-340r	II.2§7.4			
10.	BL 47478- 368v	II.2§5.3+/ 6.5+	275.03- 279.f1	29 Mar 1938	second set of galley proofs for <i>FW</i>
11.	BL 47478-369r				
12.	BL 47478- 369v	II.2§5.3+/ 6.5+ / 7.4+	275.03- 282.04		
13.	BL 47478-370r				
14.	BL 47478-371r	II.2§7.4+	280-282.04		
15.	BL 47478- 371v	II.2§7.4+/ 8.14+	280-304.04		

Table 13. Page proofs of integrated sections: “Scribbledehobbles”, “The Letter”, “Margaritomancy”, and “Edgar Quinet” (II.2§5,6,7) for *FW* printers.

№	MS code	Draft Stage	<i>FW</i> page.line	Holding Library	Date	Notes
1.	Tulsa-I-S-275	II.2§3.14/ 5.4	275-282	University of Tulsa	23 Sep 1938	first set of page proofs; revisions in green and black ink
2.	Tulsa-I-S-276	II.2§5.4				
3.	Tulsa-I-S-277					
4.	Tulsa-I-S-278					
5.	Tulsa-I-S-279	II.2§5.4/ 6.6				
6.	Tulsa-I-S-280	II.2§7.5				
7.	Tulsa-I-S-281					
8.	Tulsa-I-S-282	II.2§7.5/ 8.15				
9.	Tulsa-II-S-275	II.2§3.15/ 5.5			early Dec 1938	second set of page proofs; revisions in red and black ink
10.	Tulsa-II-S-276	II.2§5.5				
11.	Tulsa-II-S-277					
12.	Tulsa-II-S-278					
13.	Tulsa-II-S-279	II.2§5.5/ 6.7				
14.	Tulsa-II-S-280	II.2§7.6				
15.	Tulsa-II-S-281					
16.	Tulsa-II-S-282	II.2§7.6/ 8.16				

Table 14. Manuscripts representing early draft stages of sections II.2§1, 2, and 3.

№	MS code	Draft Stage	<i>FW</i> page.line	Holding Library	Date	Notes
1.	BL 47478-116r	II.2§1.*0	260-263	British Library	~1934	first draft; ink
2.	missing	II.2§1.1			1934	second draft
3.	BL 47478-126r	II.2§1.2		British Library	1934	TS
4.	missing	II.2§1.3			1934	fourth draft; may represent

						revisions in dictation
5.	missing	II.2§2.*0	264-266.19		~1934	first draft
6.	BL 47488-245r	II.2§2.*0+		British Library	1934	extradraft material
7.	BL 47488-246r					
8.	BL 47488-247r					
9.	BL 47478-*127r	II.2§2.1				
10.	BL 47478-128r					
11.	BL 47478-286r	II.2§3.0/ 4.5	266.20-		summer 1933	first draft; ink
12.	BL 47478-117r	II.2§3.*1	275.02			second draft; ink
13.	BL 47478-118r				summer 1933	second draft; ink
14.	BL 47478-119r					
15.	missing	II.2§3.1+				late additions; perhaps in dictation
16.	BL 47478-130r	II.2§3.2/ 3.3		British Library		TS; revisions in ink
17.	BL 47478-131r	II.2§3.2				
18.	BL 47478-*121r	II.2§3.2				
19.	BL 47478-*122r	II.2§3.2				
20.	BL 47478-*123r	II.2§3.2				
21.	BL 47478-*129r	II.2§3.2+			extradraft material	
22.	missing	II.2§3.2+			1934	late additions; perhaps in dictation
23.	BL 47478-*120r	II.2§3.2+/-/		British Library	1934	extradraft material
24.	BL 47486a-*67r	7.1+				
25.	BL 47478-132r	II.2§3.3				
26.	BL 47478-133r	II.2§3.3				
27.	BL 47478-134r	II.2§3.3				
28.	BL 47478-232r	II.2§3B.*3	274.13-275.02		late 1934	first draft of subsection
29.	BL 47478-234r	II.2§3B.*4				second draft
30.	BL 47478-235r	II.2§3BC.*5				fair copy of §3
31.	BL 47478-236r	II.2§3BC.*5				
32.	BL 47478-231r	II.2§3BC.*5+/-/ 9.Σ6+	274.13-275.02,			extradraft material
33.	BL 47478-233r	II.2§3BC.*5+	304.05-308			
34.	missing	II.2§3BC.6			late 1934-1935	TS

Table 15. Section 9 (early manuscripts).

№	MS code	Draft Stage	FW page.line	Holding Library	Date	Notes
1.	BL 47478-124r	II.2§9.*0	304.05-308	British Library	~1934	first draft; pencil
2.	missing	II.2§9.1			1934	second draft; may be verbal revision in dictation(?)

3.	BL 47478-136r	II.2§9.2	British Library	1934	first TS
4.	BL 47478-152r	II.2§9.3			second TS
5.	BL 47478-152v				
6.	BL 47478-153v				
7.	BL 47478-153r				
8.	BL 47478-*237r				extra material for second TS

Table 16. Manuscripts representing early draft stages of sections II.2§1, 2, 3 (Integrated).

№	MS code	Draft Stage	FW page.line	Holding Library	Date	Notes
1.	BL 47478-138r	II.2§1.4	260-275.02, 304.05-308	British Library	1934	TS
2.	BL 47478-138v					
3.	BL 47478-139r					
4.	BL 47478-140r	II.2§2.2				
5.	BL 47478-141r					
6.	BL 47478-142r					
7.	BL 47478-142v	II.2§3.4				
8.	BL 47478-143r					
9.	BL 47478-144r					
10.	BL 47478-145r					
11.	BL 47478-146r					
12.	BL 47478-147r					
13.	BL 47478-148r					
14.	BL 47478-149r					
15.	BL 47478-149v					
16.	BL 47478-150r					
17.	BL 47478-151r					
18.	BL 47478-*154r	II.2§1.4+/ 2.2+/ 3.4+/ 9.3+				later additions; marginalia
19.	BL 47478-*154v					
20.	BL 47478-*155v					

Table 17. "Opening and Closing Pages of Part II: Section II: Fragment of Work in Progress". Signed: James Joyce, Hotel Elite Zurich. In preparation for *transition 23*.

№	MS code	Draft Stage	FW page.line	Holding Library	Date	Notes
1.	BL 47478-161r	II.2§1.*5	260-274.13	British Library	1934	fair copy; ink; (title page)
2.	BL 47478-157r					fair copy; ink
3.	BL 47478-158r					
4.	BL 47478-159r					
5.	BL 47478-159v					
6.	BL 47478-166r	II.2§2.*3				
7.	BL 47478-166v					
8.	BL 47478-167r	II.2§2.*3/ 3A.*5				
9.	BL 47478-168r	II.2§3A.*5				
10.	BL 47478-168v					
11.	BL 47478-169r					
12.	BL 47478-169v					

13.	BL 47478-170r				
14.	BL 47478-170v				
15.	BL 47478-171r				
16.	BL 47478-171v				
17.	BL 47478-172r				
18.	BL 47478-172v				
19.	BL 47478-173r				
20.	BL 47478-173v				
21.	BL 47478-174r				
22.	BL 47478-174v				
23.	BL 47478-175r	II.2§9.*4	304.05-308		
24.	BL 47478-175v				
25.	BL 47478-176r				
26.	BL 47478-176v				
27.	BL 47478-177r				
28.	BL 47478-177v				
29.	BL 47478-178r				
30.	BL 47478-162r	II.2§1.*5+	260-274.13, 304.05-308		partial redraft; ink
31.	BL 47478-163r				
32.	BL 47478-164r				
33.	BL 47478-165r				
34.	BL 47478-155r	II.2§1.*5+/ 2.*3+/ 3A.*5+ / 9.*4+			late additions
35.	BL 47478-156r				
36.	BL 47478-156v				
37.	BL 47486a-*34v	II.2§1.*5+			extradraft material for BL 47478- 156v

Table 18. TSS in preparation for transition 23, integrated sections 1, 2, 3, 9.

№	MS code	Draft Stage	FW page.line	Holding Library	Date	Notes
1.	BL 47478-182r	II.2§1.6	260-263	British Library	late 1934	TS sent to HSW from Paris on 29 Mar 1935
2.	BL 47478-183r					
3.	BL 47478-184r					
4.	BL 47478-185r					
5.	BL 47478-186r					
6.	BL 47478-187r					
7.	BL 47478-188r	II.2§2.4	264- 274.13			
8.	BL 47478-189r					
9.	BL 47478-190r	II.2§2.4/ 3A.6				
10.	BL 47478-191r	II.2§3A.6				
11.	BL 47478-192r					
12.	BL 47478-193r					
13.	BL 47478-194r					
14.	BL 47478-195r					
15.	BL 47478-196r					
16.	BL 47478-197r					
17.	BL 47478-198r					



18.	BL 47478-199r				
19.	BL 47478-200r				
20.	BL 47478-201r	II.2§9.5	304.05-308		
21.	BL 47478-202r				
22.	BL 47478-203r				
23.	BL 47478-204r				
24.	BL 47478-205r				
25.	BL 47478-*206r				
26.	BL 47478-207r				
27.	BL 47478-*209r	II.2§1.6+	260-274.13		transcription of late additions
28.	BL 47478-*210r				
29.	BL 47478-*211r	II.2§1.6+/ 2.4+			unrevised scribal copy
30.	BL 47478-*212r	II.2§2.4+			
31.	BL 47478-*213r	II.2§1.6+’			
32.	BL 47478-*214r				
33.	BL 47478-*215r	II.2§1.6+’/ 2.4+’			
34.	BL 47478-*216r	II.2§2.4+’			
35.	BL 47478-*217r	II.2§2.4+’			
36.	BL 47478-*218r	II.2§2.4‡/ 3A.6+			further additions in JJ’s hand
37.	BL 47478-*219r	II.2§3A.6+			
38.	BL 47478-*220r				
39.	BL 47478-*221r				
40.	BL 47478-*222r	II.2§9.5+	304.05-308, 266.20-274.13		
41.	BL 47478-*223r	II.2§3A.6+/ 9.5+			
42.	BL 47478-*224r				
43.	BL 47478-*225r	II.2§9.5+			
44.	BL 47478-*226r				
45.	missing	II.2§3A.6+/ 9.5+			
46.	BL 47478-*227r	II.2§1.6‡/ 2.4□			
47.	BL 47478-*228r	II.2§2.4□			
48.	BL 47478-*229r	II.2§2.4□/ 3A.6‡/ 9.5+			

Table 19. Integrated Sections 1, 2, 3 & 9: getting ready for *Storiella As She Is Syung*.

Nº	MS code	Draft Stage	FW page.line	Holding Library	Date	Notes
1.	missing	II.2§1.Σ7/ 2.Σ5/ 3.Σ7/ 9.Σ6	260-275.2, 304.5-308	—	Apr-Jun 1935	TS and proofs for <i>transition</i> 23
2.	—	II.2§1.8/ 2.6/ 3.8/ 9.7		—	—	(missing draft stage in <i>JJA</i> )
3.	Zurich 1/04-1	II.2§1.Σ9/ 2.Σ7/ 3.Σ9/ 9.Σ8		Zurich JJF	Jul 1935	off-print marked copy of <i>transition</i> 23
4.	Zurich 1/04-2					
5.	Zurich 1/04-3					
6.	Zurich 1/04-4					
7.	Zurich 1/04-5					
8.	Zurich 1/04-6					
9.	Zurich 1/04-7					
10.	Zurich 1/04-8					
11.	Zurich 1/04-9					

12.	Zurich 1/04-10					
13.	Zurich 1/04-11					
14.	Zurich 1/04-12					
15.	Zurich 1/04-13					
16.	Zurich 1/04-14					
17.	Zurich 1/04-15					
18.	Zurich 1/04-16					
19.	Zurich 1/04-17					
20.	Zurich 1/04-18					
21.	Zurich 1/04-19					
22.	Zurich 1/04-20					
23.	Zurich 1/04-21					
24.	missing	II.2§1.10/ 2.8/ 3.10/ 9.9	260- 275.02		~summer 1937	proofs for <i>Storiella As She Is Syung</i> (missing draft stage in <i>JJA</i> )
25.	Buffalo VI.H.8-5	II.2§1.11		University at Buffalo	Sep-Oct 1937 (late 1936?)	unrevised page proofs for <i>Storiella</i>
26.	Buffalo VI.H.8-6					
27.	missing	parts of §1.11/ 2.9				
28.	Buffalo VI.H.8-7	II.2§2.9				
29.	Buffalo VI.H.8-8					
30.	Buffalo VI.H.8-9	II.2§2.9/ 3.11				
31.	Buffalo VI.H.8-10	II.2§3.11				
32.	Buffalo VI.H.8-11					
33.	Buffalo VI.H.8-12					
34.	Buffalo VI.H.8-13					
35.	Buffalo VI.H.8-14					
36.	Buffalo VI.H.8-15					
37.	Buffalo VI.H.8-16					
38.	Buffalo VI.H.8-17					
39.	Buffalo VI.H.8-18					
40.	Buffalo VI.H.8-19					
41.	Buffalo VI.H.8-20					
42.	Buffalo VI.H.8-21	II.2§9.10	304.05- 308			
43.	Buffalo VI.H.8-22					
44.	Buffalo VI.H.8-23					
45.	Buffalo VI.H.8-24					
46.	Buffalo VI.H.8-25					
47.	Buffalo VI.H.8-26					
48.	Buffalo VI.H.8-27					

Table 20. Integrated Sections 1, 2, 3, 9: Toward the 1939 Faber & Faber edition of *FW*.

Nº	MS code	Draft Stage	<i>FW</i> page.line	Holding Library	Date	Notes
1.	missing	II.2§1.12/ 2.10/ 3.12/ 9.11	260-275.02, 304.05-308		late 1937	marked copy of <i>Storiella</i> for <i>FW</i> printer
2.	BL 47478-329r	II.2§1.13				

3.	BL 47478-329v			British Library	Feb 1938	galley proofs for <i>FW</i>		
4.	BL 47478-330r							
5.	BL 47478-331r	II.2§2.11						
6.	BL 47478-332r	II.2§2.11/II.2§3.13						
7.	BL 47478-333r	II.2§3.13						
8.	BL 47478-334r							
9.	BL 47478-335r							
10.	BL 47478-336r							
11.	BL 47478-337r	II.2§3.13/ 5.3/ 6.5	266.20-279.fl					
12.	BL 47478-353r	II.2§8.14/ 9.12	282.05-308					
13.	BL 47478-354r							
14.	BL 47478-355r							
15.	BL 47478-357r	II.2§1.13+	260-263-279.fl				29 Mar 1938	second set of galley proofs for <i>FW</i>
16.	BL 47478-358r							
17.	BL 47478-358v							
18.	BL 47478-359r							
19.	BL 47478-359v							
20.	BL 47478-360r	II.2§1.13+/ 2.11+						
21.	BL 47478-360v	II.2§2.11+						
22.	BL 47478-361r	II.2§2.11+						
23.	BL 47478-361v	II.2§2.11+/ 3.13+						
24.	BL 47478-362r	II.2§2.11+/ 3.13+						
25.	BL 47478-362v	II.2§3.13+						
26.	BL 47478-363r	II.2§3.13+						
27.	BL 47478-363v	II.2§3.13+						
28.	BL 47478-364r	II.2§3.13+						
29.	BL 47478-364v	II.2§3.13+						
30.	BL 47478-365r	II.2§3.13+						
31.	BL 47478-365v	II.2§3.13+						
32.	BL 47478-366r	II.2§3.13+						
33.	BL 47478-366v	II.2§3.13+						
34.	BL 47478-367r	II.2§3.13+						
35.	BL 47478-367v	II.2§3.13+/ 5.3+/ 6.5+						
36.	BL 47478-368r	II.2§3.13+/ 5.3+/ 6.5+						
37.	BL 47478-386v	II.2§8.14+/ 9.12+	282.05-308					
38.	BL 47478-387r							
39.	BL 47478-387v	II.2§9.12+	304.05-308					
40.	BL 47478-388r							
41.	BL 47478-388v							
42.	BL 47478-389r							
43.	BL 47478-390r							
44.	BL 47477-319v	II.2§1.14	260-263	Sep 1938	first set of page proofs for <i>FW</i>			
45.	BL 47477-320r							
46.	BL 47477-320v							
47.	BL 47477-321r							
48.	BL 47477-321v	II.2§2.12/ 3.14	264-275.02					
49.	BL 47477-322r							
50.	BL 47477-322v							

51.	BL 47477-323r
52.	BL 47477-323v
53.	BL 47477-324r
54.	BL 47477-324v
55.	BL 47477-325r
56.	BL 47477-325v

Table 21. Integrated Sections 1, 2, 3 & 9: page proofs for the 1939 Faber and Faber edition of *Finnegans Wake*.

Nº	MS code	Draft Stage	FW page.line	Holding Library	Date	Notes				
1.	Tulsa-I-R-TS-note			University of Tulsa	23 Sep 1938	typescript note to the printer, concerning the kerning of the footnotes				
2.	Tulsa-I-R-260	II.2§1.14	260-308			first set of page proofs; revisions in green & black ink				
3.	Tulsa-I-R-261									
4.	Tulsa-I-R-262									
5.	Tulsa-I-R-263									
6.	Tulsa-I-R-264	II.2§2.12								
7.	Tulsa-I-R-265	II.2§2.12								
8.	Tulsa-I-R-266	II.2§2.12/ II.2§3.14								
9.	Tulsa-I-R-267	II.2§3.14								
10.	Tulsa-I-R-268									
11.	Tulsa-I-R-269									
12.	Tulsa-I-R-270									
13.	Tulsa-I-R-271									
14.	Tulsa-I-R-272									
15.	Tulsa-I-S-273									
16.	Tulsa-I-S-274									
17.	Tulsa-I-S-275	II.2§3.14/ II.2§5.4								
18.	Tulsa-I-T-304	II.2§8.15/ II.2§9.13								
19.	Tulsa-I-U-305	II.2§9.13								
20.	Tulsa-I-U-306									
21.	Tulsa-I-U-307									
22.	Tulsa-I-U-308									
23.	BL 47477-319v	II.2§1.14'	260-275.02	British Library	23 Sep 1938					
24.	BL 47477-320r									
25.	BL 47477-320v									
26.	BL 47477-321r									
27.	BL 47477-321v	II.2§2.12'								
28.	BL 47477-322r									
29.	BL 47477-322v	II.2§2.12'/ II.2§3.14'								
30.	BL 47477-323r	II.2§3.14'								

31.	BL 47477-323v					
32.	BL 47477-324r					
33.	BL 47477-324v					
34.	BL 47477-325r					
35.	BL 47477-325v					
36.	Tulsa-II-R-260	II.2§1.15	260-308	University of Tulsa	20 Nov-9 Dec 1938	second set of page proofs; revisions in red and black ink
37.	Tulsa-II-R-261					
38.	Tulsa-II-R-262					
39.	Tulsa-II-R-263					
40.	Tulsa-II-R-264	II.2§2.13				
41.	Tulsa-II-R-265					
42.	Tulsa-II-R-266	II.2§2.13/ II.2§3.15				
43.	Tulsa-II-R-267	II.2§3.15				
44.	Tulsa-II-R-268					
45.	Tulsa-II-R-269					
46.	Tulsa-II-R-270				early Dec 1938	
47.	Tulsa-II-R-271					
48.	Tulsa-II-R-272					
49.	Tulsa-II-S-273					
50.	Tulsa-II-S-274					
51.	Tulsa-II-S-275	II.2§3.15/ II.2§5.5				
52.	Tulsa-II-T-304	II.2§8.16/ II.2§9.14				
53.	Tulsa-II-U-305	II.2§9.14				
54.	Tulsa-II-U-306					
55.	Tulsa-II-U-307					
56.	Tulsa-II-U-308				14 Jan 1939	third set of page proofs; "RUSH" in blue crayon
57.	Tulsa-III-U-305	II.2§9.15				
58.	Tulsa-III-U-306					
59.	Tulsa-III-U-307					
60.	Tulsa-III-U-308					

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