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A first-draft version of Finnegans wake. 1963

Joyce, James

Austin, Texas: University of Texas Press, 1963

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*A First-Draft Version of
Finnegans Wake*



EDITED AND ANNOTATED WITH A DRAFT CATALOGUE BY
DAVID HAYMAN

A FIRST-DRAFT VERSION
OF
FINNEGANS WAKE

Edited and annotated by
DAVID HAYMAN

No book by a modern author has a richer history than *Finnegans Wake*, upon which James Joyce lavished seventeen years of creative effort, painfully achieving like the "Ondt" in his own fable the right to enjoy his leisure. The finished novel, a joyous and fiddling "Gracehoper," crawled into existence from beneath a mound of almost numberless drafts. Some nine thousand pages of holograph, typescript, and revised proof now preserved in the British Museum attest the nature of the book's development and the variegated character of the artist's inspiration. With the fifty-odd notebooks that constitute the *Finnegans Wake* papers at the University of Buffalo they afford excellent insights into the character of the creative act and of the ideas that underlie the *Wake's* creation.

For several years David Hayman studied the draft notebooks, the fair copies, the typescripts, the proof sheets, the notes for additions and changes, the galley proof, the corrected page proof—all the documents that form the record of Joyce's composition and revision of *Finnegans Wake*. Mr. Hayman has attempted to "expose within the artificial unity of a liberally defined first-draft version as many as possible of the salient aspects and peculiarities of that collection." Through an ingeniously devised set of symbols he guides the reader to an understanding of the "runes of the creative process," indicating by the use of italics, boldface, square brackets, pointed brackets, parentheses, crosses, asterisks, underlining, and marginalia how revisions were made through additions, deletions, and substitutions on as many as four levels of revision.

(Continued on back flap)

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Finnegans Wake

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Edited and Annotated by DAVID HAYMAN



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Like all students of the Joyce manuscripts I owe my first debt to the patience, goodwill, and generosity of the late Harriet Shaw Weaver, whose gift of the *Finnegans Wake* papers to the British Museum and whose warm encouragement of my project have literally made this book possible. I am also grateful to the other executors of the Joyce estate for permission to publish this version of the *Wake*.

I am most grateful to the John Simon Guggenheim Memorial Foundation for a fellowship (1958–1959) which enabled me to spend four months checking my transcriptions against the manuscripts in the British Museum and further months compiling and distilling data for my Draft Catalogue and Introduction. In 1956, through the good offices of my colleague C. L. Cline, the University of Texas purchased the microfilms from which my first transcriptions were made. Since that time the University of Texas Research Institute has given me a research fellowship and two grants in aid for materials and assistance.

The librarians of the Manuscript Division of the British Museum (especially T. Julien Brown), the Humanities Research Center of the University of Texas, the Sterling Memorial Library at Yale University, and the Lockwood Memorial Library at the University of Buffalo have all been most helpful and patient. At various stages in the book's development I have had invaluable help in deciphering, transcribing, and retyping draft versions from Cynthia Richmond, Paul Kellogg, Robert Harrison, and Terry Alt. My thanks also to Professors Cleanth Brooks and William K. Wimsatt, who in 1956 suggested that I do a first-draft version of the *Wake*; to the staff of the University of Texas Press for aid rendered often and not under the best of circumstances; to all of my friends and colleagues (especially Allen W. Becker for a valuable suggestion) who have supported my work in countless small ways.

More than anyone, my wife Loni has borne the boredom and has deserved the credit for typing and retyping, underlining and crossing out, proof reading and pushing.

D. H.



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Well, almost any *micro* photoist worth his chemicots will tip anyone ~~asking~~ **tossing** him the teaser . . . . .

(MS 47475,46; a passage taken from Draft 9 of Chapter I, v, and incorporating two changes never used by Joyce.)

It is possible that some day, when the book has been completed and given a title, that it will be edited with columns of footnotes prepared by industrious pedants after years of research. I hope not, for one of the beauties of *Work in Progress* is its mystery and its inexhaustible promise of new revelations.

(Robert Sage, "Before *Ulysses*—and After," in *Our Exagmination . . .*, Paris, 1929.)





A First-Draft Version of

*Finnegans Wake*



## INTRODUCTION

~~~~~

“We ought to be deeply thankful that we have even a written
on with now dried ink piece of paper after it all and cling
to it as with drowning hands.”

(A sentence added to the first draft
of FW 118-119, MS 47471b, 41b)

Although it has often been described as a work of destruction, James Joyce's *Finnegans Wake* was designed as a triumphant reconstruction. It was in reference to this characteristic of his last book that Joyce is reported to have remarked during a visit to Stonehenge, “I have been fourteen years trying to get here.”¹ The task of reproducing with words the aesthetic unity of the past was an arduous one. For seventeen years, Joyce, having at his disposal all the means of knowing and all the means of expressing, labored to resolve the “proteaform” mass of modern learning into a “faustian fustian” of words. Such a process, the mixing and blending, the ordering and composing, the choosing and discarding, was necessarily a lengthy one entailing numberless revisions which bear “hermetic” testimony to the nature of the creative act while recording the mind in a state of flux. It is self-evident therefore that the manuscripts for *Finnegans Wake* are of immense importance to the scholar. They are capable of revealing the basic plan of each passage and the root ideas which, when early drafts are juxtaposed with the printed version, show how simple concepts have ramified, taking on in each case microcosmic implications. The manuscripts also illustrate the varied methods and approaches, the singlemindedness with which Joyce pursued his ends; they reflect the relationship of manner to matter. Through them we discover the rationale behind the book's form and the stages through which that form passed.

The nine thousand pages of holograph, typescripts, and revised proof, now available for study at the British Museum, cast both light and shadow. The sheer bulk, the embarrassment of riches makes total reproduction impractical, if not impossible. Therefore, as a convenient and

¹ Statement by Mrs. Kathleen Griffin on the BBC Third Program, Part II, “The Artist in Maturity,” 17 February 1950.

workable compromise the present volume represents an attempt to expose within the artificial unity of a liberally defined first-draft version as many as possible of the salient aspects and peculiarities of that collection. It is my experience that the complex and almost illegible first-draft versions of the basic chapters, when combined with the first drafts of later interpolations and important additions, can serve more than adequately as a guide to the runes of the creative process. These early drafts illustrate the nature of Joyce's inspiration and the direction of his thought. By virtue of their chronology (the first dates from early 1923, the last from late 1938), they permit us to sample the creative process at various stages in the book's history. Because of their unpolished state they reveal more about the author's concepts of style and structure than do any of the later versions. Here is the record of Joyce's quest for form and tone and texture; here too are his errors and his *tours de force*. Here is the complete skeleton of the *Wake* reduced to its simplest language and arranged in its definitive order.

The Manuscript Collections

The manuscripts presented in 1951 by Miss Weaver to the British Museum represent very nearly the author's complete production between 1922 and 1939. Concerning the collecting of these manuscripts Miss Weaver writes me: "All I know is that Mr. Joyce used to send them as and when he had finished with them, saying once, I remember: 'I send you a little waste paper to get it out of the way.' They came in no particular order and often were sent by anyone who had been helping with the typing, chiefly Mr. Paul Léon, sometimes Mrs. Jolas or Mr. Stuart Gilbert. And sometimes, especially towards the end, disconnected loose pages would be included, that had been forgotten or mislaid. So that altogether the sorting of them was not easy. There was no arrangement what ever between Mr. Joyce and myself about this. He just took to sending them and I kept safely whatever reached me."

The MSS are arranged according to chapter and approximately according to draft chronology and bound in large volumes (numbered BM Add MS 47471-47488).² In this collection are draft notebooks, fair copies, typescripts, proof sheets for periodicals like *Transition* and for books like the *Tales Told of Shem and Shaun*, rough drafts and transcriptions of and notes for additions and changes to the later drafts and galleys, and of course galleys and even some corrected page proof for *Finnegans*

²In his admirable arrangement of these papers Mr. T. J. Brown of the British Museum relied heavily upon notes made by Miss Weaver. Mr. Brown is also responsible for the draft tabulation (MS 47489). The account of the drafts given in the back of the present volume is designed to supplement that tabulation and to locate more precisely the pages of each of Joyce's drafts.

Wake. As a glance at the tabulation at the end of this volume will indicate, all but some fifty pages of Joyce's book are available in first-draft or very early draft versions. Though there are significant lacunae, it is possible to trace almost any passage from its inception to its publication in *Finnegans Wake*.

To supplement the British Museum collection we have the holdings of the Lockhart Memorial Library at the University of Buffalo. This large and heterogeneous collection of manuscripts, books, and memorabilia includes the fifty-nine early notebooks for the *Wake*, the largest of which has recently been published as the *Scribbledehobble: the Ur-Workbook to Finnegans Wake* by Thomas E. Connolly.³

The contents of these notebooks and especially of the *Scribbledehobble*—rough notes, comments, quotations, etc.—served at various times to prime Joyce's creative pump. Hence they are rich in clues to his early intentions. With perhaps two exceptions, which I shall discuss below under Sources, they contain no significant draft material.⁴

The Work in Progress

As Joyce worked from a master concept before he was able to crystallize his master plan, as the book was seventeen years in the making, as no two chapters evolved in precisely the same way, and as partial publication, illness, and amanuenses constellate the book's prepublication history, these manuscripts are of a complexity which defies description. However, it is possible, perhaps necessary in the present context, to discuss in general terms the history and the chronology of the first drafts together with Joyce's methods of composition and revision.

The history of *Finnegans Wake* properly begins with the earliest notes which Joyce took in preparation for writing his first drafts. Joyce himself consistently dates his last book from 1922. In that year, using the *Scribbledehobble* notebook from the University of Buffalo collection, he did indeed, through the medium of controlled note taking, attempt to give rough expression to the lowest common denominators of human experience. But, though the insights derived from these exploratory jottings gave the book its original impetus, the draft history of "Work in Progress" begins on the tenth of March 1923, a little over a year after the publication of *Ulysses*. On that day, according to a letter to Miss Weaver, Joyce wrote in pencil a two-page first-draft version of the "Roderick O'Connor" sketch (FW 380-382): "The first I have written since the final *Yes* of

³ Northwestern University Press, Evanston, 1961.

⁴ Aside from the materials described above, there are a few odd drafts to be found in Joyce collections in the United States. Those which I have been able to locate are listed in my draft catalogue.

INTRODUCTION

Ulysses." (*Letters* 11/3/23)⁵ He appears not to have conserved that primitive draft, but fortunately for the chronicler of *Finnegans Wake* he kept almost every other scrap of paper relating to his new book.

Beginning in March and continuing through October of 1923 Joyce composed and revised six brief sketches all of which are parodies of medieval literary modes: "Roderick O'Connor," "Tristan and Isolde," "Saint Kevin," "St. Patrick and the Druid," "Here Comes Everybody," and finally "Mamalujo" (this last being a satirical treatment of the chroniclers themselves). In reference to these pieces he wrote his bewildered patroness: "these are not fragments but active elements and when they are more and a little older they will begin to fuse themselves" (*Letters* 9/10/23). The fusion began to take place in the fall of 1923, when, using one of these sketches as a point of departure ("Here Comes Everybody," now the first part of Book I, Chapter ii,⁶ FW 30-34), Joyce began filling a notebook with drafts of all but two of the chapters of Book I. By December he had drafted and revised and recopied in rapid sequence I, ii, iii, and iv.

The smooth progress of the Book's development was interrupted in December, when Joyce turned to the composition of I, v. Out of the original version of that chapter, the "Revered Letter" of ALP,⁷ evolved the present I, v, and probably I, vii and viii. More important is the fact that while searching for a means of introducing the "Letter," Joyce conceived of the subject matter for Book III, which deals with Shaun the post en route to HCE with his mother's "Mamafesto." The "Revered" piece became in 1938 the third part of Book IV (FW 615-619). Once these formal problems had been worked out in the author's mind (*Letters* 16/1/24), Joyce was able to write early in 1924 Chapters I, vii, and I, viii, which were followed by the four chapters of Book III (March 1924-late 1925). Meanwhile he had begun publishing portions of the manuscript in periodicals.⁸

⁵ I shall refer to letters included in the Stuart Gilbert edition (New York, Viking Press, 1957) by date only.

⁶ I shall use the term Book (capitalized) to indicate any of the four main sections of the *Wake*. Book I comprises the first eight chapters I, i-viii. Books II and III have four chapters each. Book IV has no subdivisions.

⁷ For other accounts of the "Letter's" progress see M. J. C. Hodgart; "The Earliest Sections of *Finnegans Wake*," *James Joyce Review*, Vol. 1 (2 February 1957), pp. 3-18; errata, Vol. I (16 June 1957), 25-26; and Fred H. Higginson; "Two Letters from Dame Anna Earwicker," *Critique: Studies in Modern Fiction*, Vol. I (Summer 1957), pp. 3-14.

⁸ For an account of the history of *Work in Progress* see Walton Litz, "The Making of *Finnegans Wake*" in *A James Joyce Miscellany*, (Second Series, Marvin Magalaner, editor, Carbondale, University of Southern Illinois, 1959), pp. 209-223 and Litz' book *The Art of James Joyce* (New York, Oxford, 1961), pp. 77-100, 130-131, 142-149. A variant version of Litz' chronology taking the book through 1932 is to be found in

Early in 1926 Joyce began work on I, vi (the twelve questions), which was not completed until the summer of 1927, when he was able to write the answer to Shaun's eleventh question. By June of 1926 he had worked out in some detail a tentative plan for the remaining portions of the book, that is, for Books II and IV. In July he drafted the piece from II, ii, called by him "the triangle" (now FW 282-303) but published under the title "The Muddest Thick That Was Ever Heard Dump" (in *Tales Told of Shem and Shaun*, Paris, Black Sun Press, 1929). Returning at that time to the *Scribbledehobble* notebook, he took two series of penciled notes for two further passages: an abortive first version of *Finnegans Wake* pages 275-282 (in Chapter II, ii) and the first draft of I, i. With the aid of these notes and ostensibly in response to Miss Weaver's request Joyce wrote in the fall the opening chapter of Book I.⁹

The year 1927 saw Joyce revising Book I for publication in *Transition* (1-8). In the fall of that year he completed I, vi, adding "The Mookse and the Gripes" too late for its inclusion in a first set of pages for *Transition* 6 (September 1927).¹⁰ In March 1928 he composed "The Ondt and the Gracehoper" for insertion in III, i, which was then in proof for *Transition* 12. Nothing new was written between March 1928 and September 1930, when Joyce began work on the "twilight games" (II, i) for which he had made a comprehensive outline in 1926. The revision of this chapter was well under way when the author, using the notes penciled in the *Scribbledehobble* notebook, wrote in 1932-1934 what is now the central portion of II, ii. From the successive versions of this passage, designed as an introduction both for the chapter and the "triangle," Joyce eventually derived his inspiration for the sections later published as *Storiella As She Is Syung* (London, Corvinus Press, 1937). In 1933-1934 these sections

Richard Ellmann's *James Joyce* (New York, Oxford University Press, 1959), pp. 801-803. My own version of the chronology, which pays scant attention to the publication dates, deals much more thoroughly with the draft sequences, and corrects errors in Mr. Litz' treatments. In the present volume I have approached the problem of the books' manuscript history from three angles, presenting: first, a descriptive account of the general aspect; second, a description of the first drafts which I have transcribed (see below under Sources); and finally, an appendix, a draft catalogue of the entire British Museum manuscript collection designed to fill in details of chronology, extent, and locations which cannot be presented elsewhere.

⁹ See *Letters* 24/9/26, 8/10/26, 15/10/26. For two accounts of the derivation of this chapter see Walton Litz, "The Genesis of 'Finnegans Wake,'" *Notes and Queries*, Vol. CXCVIII (October 1953), pp. 445-447; Joseph Prescott, "Concerning the Genesis of *Finnegans Wake*," *PMLA*, Vol. LXIX (December 1954), pp. 1300-1302.

¹⁰ The *Work in Progress* section of the periodical had subsequently to be reset and renumbered. For a partial account of the confusion caused by the two versions of this text see Fred R. Higginson, "Notes on the Text of *Finnegans Wake*," *Journal of English and Germanic Philology*, Vol. IV (July 1956), pp. 451-456. For my own account based upon the MSS see below under Sources and in the Appendix under I, vi, 5-7.

of II, ii were being written and revised along with parts of II, i.¹¹ Between 1935 and 1938 Joyce drafted and revised progressively the segments of II, iii, with some slight use of transcriptions of notes from the Buffalo notebooks made between 1933 and 1936, by Mme. France Raphaël. Perhaps because the author was now more sure of his means and his ends, the early drafts for Book II are more complex than are those of Books I and III. Thanks to this initial complexity Joyce took far longer to write them but was obliged to write fewer drafts. It should be further noted that, beginning in 1936, Joyce was revising for *Finnegans Wake* first on *Transition* pages and later on *Finnegans Wake* galleys.

Finally, in 1938, he returned to the early sketches, including the tale of King Roderick O'Connor in II, iii; fusing the Tristan piece and the "Mamalujo" to make II, iv; establishing transitions between the description of St. Kevin at Glendalough, the treatment of St. Patrick's dispute with the Druid, and the "Revered Letter" of ALP to make Book IV. According to a letter by Paul Léon, Joyce was assembling both II, iv, and IV in or about July 1938.

The Mastery of Language and the Perfection of Form

The reader, aware of the chronological factors and the variations in Joyce's subject matter and consequently in his approaches, will hardly expect to find in the present volume a uniform first draft of *Finnegans Wake* or even a fairly uniform text. If some passages show a degree of polish that one would not expect to find in a first draft, others are sketchy, some are nearly formless, most are written in a language quite different from that used in the final version. However, it is precisely to these irregularities in the text and to the peculiarities of chronology and organization that we owe our knowledge of the author's attitude towards his chapters and his book's structure, and of his growing facility with the new idiom, the language of the *Wake*. To illustrate this development we have only to sample passages written at different periods in the book's history. Here are three unelaborated fragments drawn from passages written in 1923, 1926, and 1930 respectively. The first of these is from the second part of I, ii, dating probably from October 1923. Though it is written in simple prose almost totally devoid of the linguistic devices which give the final version its baroque quality, it is not without charm,

¹¹ Our chronology breaks down at this point, where Joyce neither mentioned his chapters in letters nor published them in periodicals. However, given the similarities both in the writing materials used and in the methods of drafting sections of these chapters, it seems safe to say that II, i, and II, ii were, for a while at least, evolving simultaneously. I am certain for example that the passages later published as *Storiella as She Is Syung* and the closing pages of the *Mime of Mick Nick and the Maggies* were drafted within days of each other.

and indeed Joyce has attained in this first version the sense and mood of the published passage and the rhythm of its prose:

“Guiltless he was clearly for so once at least he clearly declared himself to be. They tell the story that one fine spring morning some years after the alleged misdemeanour whisst crossing the fair expanse of the park he met a cad with a pipe. The latter accosted him to ask what it was o’clock that the clock struck.” (FW 34–35; MS 47471 b, 1)

The second passage is from the opening of I, i (fall of 1926). Perhaps the complexity of this draft is a result of Joyce’s preparations in the *Scribbledehobble* notebook. Certainly the prose is more suggestive; there are fused words, coined words, foreign terms, and localisms contributing to the texture of this multiplex passage:

“brings us to Howth Castle & Environs! Sir Tristram had not encore arrived from North Armorica, nor stones exaggerated themselves in Laurens county, Ga, doubling all the time, nor a voice answered mishe mishe to tufftuff thouartpatrick. Not yet had a kidson buttended an isaac not yet had twin sesthers played siege to twoone Jonathan. Not a peck of malt had Shem or Som brewed & bad luck to the regginbrew was to be seen on the waterface.” (FW 3; MS 47482 a, 83)

My last example is taken from Chapter II, i, which Joyce outlined in 1926 and wrote in 1930. Though to my knowledge no elaborate note taking preceded the composition of this draft, there is a remarkable amount of wordplay rich in allusions and irony in the following sentence:

Such their petals are each of all has a stalk unto herself love and all of all of their understamens is as open as she posably feel it and turned straightout or sidewaist towooerds him, their lord, that they may catchup in these chalicettes the parryshoots from his pistil, (O my goodness! O my gracious! O my pricelestly preshoes!) as dewyfully as dumbelles they allisten to his elixir. (FW 236–237; MS 47477, 33)

The preceding passages bear witness to the fact that the first draft of almost any passage served to define form, tone, and content. In general, Joyce’s extensive revisions of detail contributed body and texture only. However, a study of these extensive and elaborate revisions can supply information concerning meaning, style, influence, function, and method which the primitive versions lack and which the complete passages conceal.

Though they vary from draft to draft in quality and extent, Joyce’s alterations are not difficult to define in a mechanical sense. There are changes in the spelling of a word, substitutions of one word or phrase

for another, larger alterations in the phrasing of a passage, additions varying in length from one word to several pages, changes in punctuation, and, finally, transpositions. Most striking, because most numerous, are the addenda. Joyce often doubled or tripled the length of passages by the time he finished reworking the first draft. A single manuscript page usually reflects between four and ten separate revisions of the draft. Consequently there are not only additions but also additions to and changes in additions; there are not only changes but changes in and additions to changes. I have attempted to record all of these in my transcriptions in the belief that from this evidence of the passages' growth the drafts derive their significance as keys to the author's intentions and his means. With this in mind let us reconsider, this time with Joyce's revisions, the passage from II, ii (now FW 236–237):¹²

~~Such~~ **Just so stylled** are their petals ~~are~~ each of all has a stalk unto herself love and all of their understamens is as open as ~~she~~ **he can** posably ~~feel it~~ **she** and ~~turned~~ **tournasoled** straightout or sidewaist *according to the courses of things* [*feminite*] towooerds him, their lord & *stigmatiser*, that they may catchcup in ~~those~~ **these** ~~chalicettes~~ **calyzettes** ~~the~~ **those** parryshoots from his ~~one~~ **muscalone** pistil, (O my goodness **goodmiss!** O my ~~gracious~~ **graceness** **greatness!** O my pricelestly preshoes!) as **while** dewyfallly as dumbelles they allisten to his elixir.

The preceding sentence describes the behaviour of Isy and her troop of flower-girls toward their May king, Shaun. Both the circumstances and the mood of this piece are reminiscent of the opening sequence from Chapter III, ii, which treats, though with a different emphasis, Shaun-Jaun's sermon to the same set of girls. Here both the girls and Shaun are treated as manifestations of nature, or flowers in a spring rite. If we ignore Joyce's changes the sequence is lighthearted and prim in tone, though the overtones are ironic. The mood is one of static expectancy. All movement is latent and implied: Isy's flower-girls turn seductively towards "their lord," who will fertilize them with words. The girls are distinctly feminine in their aspect and their yearnings; they are also subject to individuation. Shaun is clearly male and predominantly a source of healthy pleasure, though there is, to be sure, a sadistic ring to "pistil" and "shoots" and a ritualistic one in the reference to the girls' chalices.

All of the aspects outlined above were enriched by Joyce's revisions. When he changed the phrase "she can posably feel it" to "he can posably

¹² Joyce's changes are indicated by strike-outs plus bold face; his additions are italicized; additions to additions are enclosed in brackets; alterations in additions are indicated by crossed-out italics followed by heavy italics.

she," the author introduced the factor of a male-female balance or stasis early in the sentence; again, he removed the sensual implication of "feel," replacing them with those of "she" (see) appropriate to the voyeurism of Shaun but even more to the latent quality of infant sexuality and the essentially visual character of the *Mime* itself. More important, Joyce emphasized here the androgynous aspects not only of some flowers but also of the children (and angels). This hermaphroditism blends well with other ambivalent and slightly sinister undertones in the sentence: e.g., the newly introduced image of the sacrificed god, the pistol shots mentioned above, and the black mass. The word "stigmatiser," when associated with "lord," has nonbotanical implications. Shaun is at once bestower of the stigmata and, as in Chapter III, ii, possessor of them. The black mass is suggested by the image of Shaun's sperm being caught by the girls in their cups or "calyzzettes." To convey to the attitudes or poses of the flower-girls a dance quality consistent with the movement and mood of the chapter, Joyce substituted "tournasoled" (*tournesol* is French for heliotrope or sunflower) for "turned," introducing the idea of Shaun as sun (see also "according to the courses") and reinforcing at the same time the theme of individual activity ("sole"). This last element was reinforced by the addition of "one" before "pistil" and linked with sexuality when Joyce changed that word to read "muscalone." To balance the latter, Joyce added the second level word "feminite." Finally, to balance the precocious sexual aspects, the movement of the dance and the audible qualities of Shaun's words, Joyce substituted "Just so stilled" for "Such." Innocence is evoked by the reference to Kipling's *Just-So Stories*, silence by "stilled" (stilled) as is the girls' posing or affectation (stiled) and writing as opposed to speech (style and stylus).

The results of Joyce's revisions are fairly clear. He has brought into focus themes latent in the primitive version, significantly developing both the dark side and the light side of this *Alice in Wonderland* ("allisten") and *Just-So Stories* sequence. He has added more than a pinch of the precious to the style. Repeatedly, he has enriched the general tone and effect. But the formal balance has been maintained by the insertion of compensating terms; thus neither tone nor effect have been altered; the new implications have broadened the original context.

Much has already been said concerning the quality and quantity of Joyce's revisions and their impact upon *Work in Progress*. Unfortunately, the judgements expressed thus far have often been hasty ones based upon a partial knowledge of the manuscripts. One is reminded of the tale of the four blind men and the elephant. I shall not add to the confusion by making further unsupported generalizations. The manuscripts reproduced below are sufficiently numerous and varied to enable the reader to draw some conclusions. The emphasis in the remainder

of this introduction will be on methods as opposed to results. For the rest, to complement the present volume, I am now preparing a book based upon the manuscript materials and devoted to critical examinations of aspects of the *Wake*'s evolution.

Methods of Composition

As the style of each episode or passage is attuned to its subject matter and as each segment of the *Wake* reflects a different facet of experience, we may expect to discover considerable variations in the writer's approaches to different parts of the book and even to different segments of a single chapter. A study of the manuscripts indicates however that Joyce had perhaps no more than six methods of composition. These I shall call: 1. *straight composition*, 2. *revise-and-complete*, 3. *episodic*, 4. *episodic fusion*, 5. *piecemeal* or *mosaic*, 6. *framing*. Used separately or in conjunction with each other (the possibilities for combinations are numerous) these approaches enabled the author to create an astonishing number of formal relationships.

The first and most obvious method is *straight composition*, or the single-minded elaboration of a passage, without pauses for revision or rewriting. The Shaun-Jaun chapters, III, i and ii, which Joyce conceived as a single unit with a simple narrative and analogical framework, were written in this fashion, though in each case an important passage was interpolated into the chapter at an advanced stage in its development. Straight composition was frequently used elsewhere in the novel for shorter nonepisodic narrative sequences.

Joyce applied the *revise-and-complete* method when writing narrative or dramatic passages whose progress is episodic or when composing multisegmental units. Pausing at the end (or near the end) of each substructure or episode to revise and recopy, the author would then append to the redrafted material a fresh passage which would in its turn be revised, recopied, and lengthened. By continually retracing his steps before proceeding with his composition, he achieved an overall unity of tone and content. This method is best illustrated by the development of the Yawn chapter (III, iii) which, though it represents a clear and simple progression, lends itself because of the dialogue form to gradual composition. The simplest example is perhaps to be found in the first draft of the ALP chapter, I, viii, which stops approximately at the point where the piece's second half (the tale of the flood) begins.

When the chapter could be thought of as a series of semiautonomous units Joyce generally used the *episodic* method of composition. Each episode in sequence was revised repeatedly and polished before he thought of composing its sequel. In this fashion he wrote his "Tale of the House of the Hundred Bottles" (II, iii), a chapter patterned after the *1001 Nights*

with a frame story designed to lend significance to a group of tales. The method proved especially efficient when the subdivisions of the chapter were arranged within an organized framework. Joyce used it again when he assembled the elements of IV, joining previously written passages by means of relatively lengthy transitions.

The fourth approach, *episodic fusion*, enabled Joyce to alter the orientation of units which had evolved separately. A clear example is found in Chapter II, iv, an account of Tristan's seduction of Isolde fused with a treatment of the ramblings of the four senile chroniclers ("Mamalujo"). Taken separately, these passages evoke youth and age respectively. When Joyce dismembered the first to combine it with the second, he united the extremes and created an ironic focus, portraying alternately decay and rebirth or suggesting rebirth within the context of decay, generating the cycle out of an antithetical metaphor. Another example is furnished by Chapter III, iv, the *recorso* section of Book III. In its present form this chapter is a complex study in point of view, a sort of cubistic montage which derives its effects partially from the fusion of two separately composed passages with different time sequences but a single context. It is the complexity of the relationships rather than the complexity of the subject matter and style which makes this a difficult chapter.

The *piecemeal* or *mosaic* method was useful when the passage depended more heavily upon ornament and logic than on plot development. Working from some sort of rough plan or at least from a coherent concept, Joyce wrote a series of unintegrated passages which, when their number was significant, he organized into a unit. The six sketches written early in 1923, according to Joyce's own statement, are examples of this method applied to the book as a whole: "These are not fragments," he writes, "but active elements and when they are more and a little older they will begin to fuse themselves." (*Letters* 9/10/23) Among the piecemeal passages are significant portions of II, ii, including the *Storiella* sections, the last part of II, i, and the penultimate section of II, iii, which deals with the destruction of HCE's reputation.

The sixth method, *framing*, is a simple variation on the piecemeal approach. On several occasions (e.g., when writing the "Mookse and the Gripes" fable) Joyce composed the beginning and end of a passage before filling in the central portion. In this way he was able to establish the atmosphere and setting before he approached the crux of his argument. The process could of course be reversed, and passages might grow from the center instead of towards it.

The fact that Joyce's methods of composition can be categorized testifies to the orderly development of most of the chapters and to the amount of thought which in each case preceded composition. Further testimony may be derived from the exceptions: the abortive passage from II, ii; the

rare sections added as afterthoughts; those which were transferred from one part of the book to another; and finally those first-draft versions which required extensive reorganization. These are the slips which, when seen in the perspective of the book's history, illuminate the *Wake's* growing pains and throw unexpected light upon the creative process.¹³

Methods of Revision

A glance at any of the early draft versions (especially those dating from 1923–1925) should convince us that Joyce was speaking of his own manuscripts and his own method of revision when he wrote for Chapter I, v, the following description of ALP's "Letter":

One cannot help noticing that rather more than half of the lines run north-south in the Nemzes and Bukarahast directions while others go west-east in search from Maliziies with Bulgarad for tiny tot though it looks when schtschupnistling alongside other incunabula, it has its cardinal points for all that. These ruled barriers along which the traced words, run, march, halt, walk, stumble at doubtful points, stumble up again in comparative safety seem to have been drawn first of all with lampblack and blackthorn. Such crossing is antechristian of course, but the use of the homeborn shillelagh as an aid to calligraphy shows a distinct advance from savagery to barbarism. It is seriously believed by some that the intention may have been geodetic, or, in the view of the cannier, domestic economical. But by writing thithaways end to end and turning, turning and end to end hithaways writing and with lines of litters slittering up and louds of latters slettering down, the old semetomyplace and jupetbackagain from tham Let Rise till Hum Lit. (FW 114)

Muddled with ink, crayon, pencil, crossed through and written over though the manuscripts may be, there is method beneath the apparent chaos of Joyce's revisions. It is even possible to make a few general observations concerning Joyce's methods as they changed in the course of the years if we bear in mind that no general statement can convey the variety of approaches which these manuscripts reveal.

In the twenties, when Joyce wrote his early drafts almost exclusively in large notebooks, he tended to work through his texts four or five times, making emendations, additions or alterations in the body of the draft between his lines, in the margins, or on verso pages. The revisions were located in the text by means of lead lines and signs, letters or numbers; altered words were generally crossed out in pencil. As he usually recopied only when all of the available space had been exhausted, early

¹³ See my discussion of these passages under Sources in this Introduction. I plan to publish exhaustive treatments of them in my critical study of the *Wake's* evolution.

draft pages are extremely clogged and illegible. To simplify the recopying process he numbered his draft pages and crossed out in colored pencil the recopied material. If, as occasionally happened, blank verso's remained after the revision of a passage, he was apt to fill the empty space with first drafts of later fragments. Though he seldom added heavily during the transcribing process, he often reorganized the previous version, making numerous stylistic changes. It is interesting to note that sometimes the author himself found his additions illegible or failed to locate material scrawled in the corner of a page. This method, used throughout the twenties, was slightly altered in the early thirties when Joyce wrote his first drafts on loose sheets of paper. At that time he revised less heavily and more systematically, though the results remain, to the eye of the inexperienced observer, hopelessly confusing.

Once a chapter or passage had gone through two or three drafts, Joyce concentrated upon the elaboration of details, expanding, polishing, balancing element against element, introducing material designed to reenforce other aspects of the *Wake*. The amount of effort devoted to a chapter was of course not constant; however, a typical chapter went through a series of fair copies and typescripts, each of which the author corrected and revised. In the course of these revisions Joyce added much, seldom altered previously-revised passages, and suppressed only the occasional phrase. In general he revised rapidly but repeatedly. Wherever possible, a group of chapters was reworked as a unit or at least in sequence. There are, for example, uniform fair copies and typescripts of much of Book I; and the first two chapters of Book III were not separated before their publication in *Transition*.

In appearance the fair copies and typescripts vary considerably. Through the years Joyce and his typists used perhaps thirty different sorts of paper: watermarked and unwatermarked; colored and white; large and small; unlined, lined and crosshatched; wove and linen-textured, etc. He used pencils of eight different colors and as many different inks; he was aided by at least fifteen amanuenses and by typists using a variety of carbons and ribbons on a number of different machines; furthermore, he often changed pen nibs several times in the course of a single draft; even his handwriting was subject to change. There are also significant variations in his methods of revision and in the numbering of his pages.

The first stage of the revision of a given chapter generally ended with the preparation of a clean typescript or an extra-clean fair copy which Joyce sent to the printer of the earliest published version. From then on the author was able to work mainly on proof sheets or printed pages. It is from the heavily revised pages of *Transition* that the better part of the *Finnegans Wake* galley proof was set. Larger formal additions were

apt to be made any time before the printing of the *Transition* version, but though a great many changes were made in proof and on the pages, Joyce never altered the structure of a chapter once it had been printed in that magazine.¹⁴

Between 1936 and 1938, even before he had written and assembled II, iii, II, iv, and IV, Joyce was busy revising *Transition* pages and *Wake* galley sheets in a highly systematic fashion. When working on Books I and III, he first gathered together and numbered in sequence two sets of *Transition* pages or, when possible, pages from subsequently published versions, like the Faber and Faber edition of *Anna Livia Plurabelle* (1930). The first set he revised repeatedly and freely. When he had completed a series of changes he gave the revised pages (or dictated his revisions) to a typist, who typed up the revisions which were then keyed to letters in the text of the second set of pages. The process was repeated until the author was satisfied. Finally, the typed copy was checked for errors and revised lightly along with the rest of the text before being given to the printer of *Finnegans Wake*.

In 1937 Joyce began to receive galley proof in triplicate. Once again working closely with his typist, he reworked first one set and then the second, reserving the third set for a clean copy. His method was simple, but the results are colorful and, as usual, complex. After revising the first set of proof sheets once or twice through in colored ink and lettering his additions in colored pencil, he would give or dictate the revisions to his typist, who typed up the new material for each galley sheet in triplicate on the verso of the galley sheet immediately preceding the page in question in all three sets of proof. Working through the first set once more, he made further changes in a different-color ink, numbering the new material in a different-color pencil and once again giving his additions to the typist, who appended them to those previously typed on the verso pages. The process was repeated as many as four times or often until some of the proof sheets became so charged with additions that the author had to resort to supplementary pages of colored paper. The same method was used in the revision of the second set of proofs. In this manner a great deal of new material could be added to an ostensibly complete version.

Though the preceding summary view of the manuscripts tends to minimize their complexity, it should help the reader situate the first drafts in the climate of "Work in Progress." What follows is a more detailed account, first of the notes from which Joyce drew inspiration and second

¹⁴ The only sections that were not published before 1939 are: the rewritten second section of II, ii (the "abortive" passage); the second half of II, iii (following Butt and Taff's dialogue); the Tristan and Isolde passage from II, iv, the bulk of which chapter was published in *transatlantic review* (April 1924); all of IV.

of the first drafts themselves: their dates, evolution, situation, and appearance.

Sources

A. The late notes for *Ulysses* (British Museum Add MS 49975). Probable dates: 1919–1921.

Written in ink in a small hand not unlike that used for the early notes in the *Scribbledehobble* on double foolscap paper like that used for the early sketches for *Finnegans Wake*, these are notes designed mainly for inclusion in the late drafts of *Ulysses*. Like the ink notes in the *Scribbledehobble*, they are listed under the appropriate homeric chapter headings. Those notes for which Joyce found use in the course of his revision are for the most part crossed out in colored crayon. Basing his conclusions on the discrepancies between the early printed versions of *Ulysses*, Walton Litz dates these pages from 1919–1921.¹⁵

Of interest to the student of *Finnegans Wake* are the following: a reference under "Cyclops" to an "Irish pantomime Brian Boru & Finn MacCool"; two references, one under "Oxen of the Sun" and the other under "Circe," to the tale told in II, iii, of "How Buckley Shot the Russian General." In addition there are several notes which have tangential bearing on *Finnegans Wake* and on the notebooks for that work. Finally, there is the chart devised for the "Oxen of the Sun" and composed of nine concentric ovals each representing a stage in the development of the embryo and fetus. To this chart and to the research involved in the writing of the chapter we may perhaps trace the eight-part (prenatal) structure of Book I and the nine-part structure of the St. Kevin sketch, which Joyce wrote in 1923 and later used in Book IV.

B. *Scribbledehobble: The Ur-Workbook to Finnegans Wake* in the Buffalo Collection (Slocum and Cahoon E, 12 i).¹⁶ Dates: 1922–1924, 1926,¹⁷ part one recopied in 1934.

Measuring 24 x 18 cm., with 1017 numbered pages, not all of which were used, this notebook is the largest single item in the University of Buffalo's collection. It contains two or perhaps three series of notes, among which we find the earliest preparations for *Finnegans Wake*. Joyce continued to draw upon its contents throughout the 1930's.

¹⁵"Joyce's Notes for the last Episodes of 'Ulysses'," *Modern Fiction Studies*, IV (Spring 1958), 3–20.

¹⁶John J. Slocum and Herbert Cahoon, *A Bibliography of James Joyce: 1882–1941*, New Haven, Yale University Press, 1953.

¹⁷The chronology of this notebook given in the present volume is my own, though it agrees in substance with that supplied by Mr. Connolly. I have added, I believe, something by supplying the dates for the penciled notes and indicating the use made of them as opposed to the ink jottings. My aim has been throughout to clarify the function of this notebook in relation to Joyce's other manuscripts.

B-1. The earliest series of jottings reflects Joyce's effort to systematize his approach to *Finnegans Wake*. He began by writing in ink, at intervals of ten pages or more, under headings drawn from his previous works, e.g., the story titles from *Dubliners*, the chapters from *A Portrait of the Artist as a Young Man*, the acts from *Exiles*, the homeric chapter headings from *Ulysses*. These headings apparently inspired the notes which were grouped under them, written in ink in a neat but cramped hand. Evidently Joyce soon abandoned this method, for few of the headings are followed by more than a page of notes, and often the titles have evoked no notes at all or but a mere handful. However, the history of these early phrases demonstrates as clearly as do their contents the importance their author attached to them. Some were put to immediate use in the sketches and chapters written in 1923; others contributed to the early development of Books I and III. Those which Joyce used were crossed out in crayon at the time of their insertion into a draft. The remainder were probably not referred to again until late in 1928, by which time Joyce's eyesight had so deteriorated that they had become illegible to him. Five years later, in 1933, the unused notes, plus those in nineteen of the small notebooks discussed under C, were more or less accurately transcribed in a large round hand by Mme. France Raphaël. Of these remaining notes a handful were used in late chapters and drafts.

The relationship of note to heading is generally ideational. Thus, under *Exiles*, we find an examination of Bédier's *Tristan et Iseut*, a tale which like Joyce's play treats the themes of exile and adultery. From these notes Joyce drew inspiration for the early "Tristan and Isolde" sketch for Chapter II, iv. Under "The Sisters" there is a treatment of the oral tale, a theme which was destined to contribute largely to the content and form of II, iii. Under "An Encounter," a story concerned with sexual aberration, Joyce makes reference to Oscar Wilde and his son Vyvyan. The library scene from *Ulysses*, the "Scylla and Charybdis," with its literary discussion suggested among other things the principal Irish writers of the turn of the century and Joyce's hero Ibsen. For *Chamber Music*, Joyce wrote only: "T S Eliot ends idea of poetry for ladies."

These notes, whose function is not always clear to even the best-informed reader, nevertheless present an aspect of spasmodic continuity. At times they bear a curious resemblance to some of the stream-of-consciousness passages in *Ulysses*. A brief sequence, taken from the section headed "The Sisters" and contributing to the development of II, iii, should illustrate my meaning. Here Joyce is exploring the concept of the "oral" tale as a literary and cultural mode. The sequence is found near the beginning of the notebook and probably dates from late

1922, but the ideas explored here were not developed further until 1936-1938:

Arabian nights, serial stories, tales within tales, ~~to be continued~~, disparate story telling, one caps another to reproduce a rambling mockbardic tale (L.G.), Scharazad's feat impossible. Once upon a time. So they put on the kettle and made tea and if they don't live happy that you and I may, there was a certain convent full of fowls, . . . (p. 21)

B.2. The second series of notes is split into two distinct but inter-related groups which Joyce designed for inclusion in the early versions of I, i (paragraphs 1 and 2 mainly; *Scribbledehobble* 744-762) and II, ii (FW 275-282; *Scribbledehobble* 1-47). The passage from I, i, was written in the fall of 1926. The piece from II, ii, probably dates from 1932-1933, when Joyce returned to the composition of that chapter. These notes are written in a large hand in soft black pencil on pages, a number of which already contained ink notes from series B-1. As usual Joyce crossed out words and phrases for which he found use in the drafts.

The ideas came to Joyce in an associative manner but in random order. When he turned to the composition of the passages for which the notes were designed, he chose from among them almost all of the words he required. Consequently, though only a fraction of their contents was incorporated in drafts, each group served as a sort of ur-passage. Nowhere else in the *Finnegans Wake* papers does this occur.

Joyce wrote the notes for II, ii, in July or August of 1926, when he was revising the drafts of the sketch published as "The Muddest Thick That Was Ever Heard Dump." At the time he drew upon the notes for an addition to the second draft of his sketch. The preparations for I, i, date at the latest from the autumn of 1926, when the author was struggling with the concept of the first chapter designed to epitomize Book I.

C. The fifty-eight small notebooks in the Buffalo Collection (Slocum and Cahoon E, 7 b). Dates: 1924-1929 (circa); partially recopied in 1934.

These notebooks are a mixed bag. They contain notes written over a longish period of time mainly in pencil and crossed out in colored crayon as the author found use for them. Among them we find rough ideas, words, phrases, interesting associational clusters, occasional lines of poetry and prose. The whole of Paul Valéry's "Ebauche d'un serpent," of which the theme of the fall is appropriate to the *Wake*, was copied out by Joyce in longhand. Among the numerous words and phrases in foreign languages is a long series of Flemish words dating no doubt from August and September of 1926, when Joyce was staying in Belgium. At that time,

according to his *Letters* (24/9/26), he was taking lessons in Flemish, which he intended to use in the development of HCE senior: "friend Sookerson." The author apparently carried these notebooks around with him. Indeed, their manageable format must have been one of the factors leading him to abandon the *Scribbledehobble*. This switch to small books signals a shift in the emphasis of Joyce's notetaking from systematic to casual.¹⁸

In a letter dated 2 December 1928, when he was revising Shaun Three (III, iii, written in 1924) from "legal size" typescript, Joyce writes:

[I] hope to be able to find the places where I can insert from the twenty notebooks which I have filled since I wrote this section. The notebooks, written when I was suffering from my eyes or lately, are quite legible to me as they were scribbled with thick black pencil, but the other ones, about thirteen, I am relying on my improved sight to help me over.

It would seem that the date 1924 probably marks the beginning of Joyce's random notetaking. Either he miscalculated or he filled nineteen more notebooks before 1933,¹⁹ at which time, having given up hope that his eyes would improve, he put Mme. France Raphaël to work copying in her large hand the nineteen illegible books. Book II, on which he was then working, benefited from these transcriptions as it did from those made in the *Scribbledehobble*.

D. The "drafts," or manuscripts of the early sketches (British Museum): "Roderick O'Connor" (II, iii, pp. 380-382; BM Add MS 47480; 10 March 1923), "Tristan and Isolde" (II, iv, pp. 383-399; BM Add MSS 47481 and 47480; April-June 1923), "St Patrick and the Druid" (IV, pp. 611-612; BM Add MS 47488; July or August 1923), "Kevin's Orisons" (IV, pp. 604-606; BM Add MS 47488; July or August 1923), "Mamalujo" (II, iv, pp. 383-399; BM Add MS 47481; September 1923),²⁰ "Here Comes Everybody" (I, ii, pp. 30-34; BM Add MS 47472; August-September 1923).

In appearance most of these early drafts are uniform. Aside from the

¹⁸ Joyce did not completely abandon, however, the systematic method. For even as late as 1938 we find notes, some used and some discarded, designed to be inserted in the late galleys of Book IV.

¹⁹ In two letters to Mr. Peter Spielberg of the University of Buffalo, Mme. Raphaël gives details concerning the transcriptions which she dates 1933-1936.

²⁰ In these brief descriptions of the manuscripts I shall confine myself to the treatment of only those materials included in the British Museum collection which are pertinent to the first drafts presented in this volume. My descriptions are not exhaustive or interpretive, as justice can hardly be done to so complex a subject in less than a separate volume. They are designed rather to help the reader understand my presentation of the draft material than to help him understand the material itself.

"HCE," which was composed in ink on a large sheet of letter paper from the Restaurant des Trianons, they are all written in pencil and/or pen on double foolscap sheets of heavy quality off-white paper very much like that used for the *Ulysses* notes described under A above. The size and quality of these sheets varies slightly from sketch to sketch.

These pieces were both the first and the last to be incorporated into "Work in Progress." Of the six, only the "HCE" and the "Mamalujo" were actually developed before 1938, when Joyce wrote the remainder of II, iii, II, iv, and IV. The "HCE" was incorporated into I, ii, with which he began his draft versions of Book I. The "Four Old Men," which he thought of as only a "sidepiece," was revised and given to Ford Madox Ford for publication in the *transatlantic review* of April 1924. Though it was the first piece to be published, Joyce had no clear idea of how to use it until late in the 1930's.

All of the pieces are parodies of medieval modes; all treat aspects of the compensatory rise-fall which is central in the book's philosophy—the "Ecce Puer" theme of youth replacing age. Both the "Roderick O'Connor" and the "Mamalujo" deal with the corruption of age as an aspect of the fall. The "HCE," which portrays the hero's rise in the past tense as a prelude to fall, is almost a corollary to the former, while the other passages treat the positive results of the periodic catastrophe.

It is generally recognized that the average passage in the *Wake* has grown to five or six times its original length. We may wonder, therefore, why, though the author gave a fair amount of time to the preparations for these sketches²¹ and to the revision of them, they remain in their final versions relatively short and uninvolved treatments of simple themes. The reasons for this can be found in the role they play in the book. Here the emphasis is upon the narrative. The sketches depict moments which are pauses in the action, stills, so to speak, taken from their context within the film and shot upon a screen, significant anticlimaxes designed to bring into ironic focus the force of the event. Doubtless, it is for this reason that Joyce began here; for these episodes or sketches could offer less resistance to the author's pen than would the events which they now help to qualify. Even while they lay unused, the sketches could and did serve as the pegs and poles supporting the edifice.

E. Book I of *Finnegans Wake* (BM Add MS 47471 b [Chapters I, ii, iii, iv, v, vii, viii]; BM Add MSS 47482 a, 47481 a, 47472 [Chapter I, i]; BM Add MS 47473 [Chapter I, vi]. Slocum and Cahoon E, 7 a, i-iv). Dates: I, ii, iii, iv, v, vii, viii, from autumn through winter 1923-1924;

²¹ A large percentage of the notes found in the *Scribbledehobble* are devoted to the exploration of ideas exploited in these passages. Thus, for example, Joyce's treatment of the Tristan-and-Isolde theme in the notebooks foreshadows his later, more dramatic, use of that theme here.

I, vi, from February 1926 to February 1927; I, i, from October to November 1926.

The first and second drafts of six of Book I's eight chapters are found in a large red-backed notebook inscribed with the address of the Victoria Palace Hotel. Joyce wrote them in less than six months, revising heavily and recopying at a furious rate, filling every available inch of space with draft material. Consequently, in spite of his evident desire to be systematic, this is one of the most confusing notebooks in the collection. With the exception of I, v, however, these early drafts are not complex. Chapter I, i and vi, were written late and in separate notebooks. Their episodic structures are designed to fulfill the larger function of bringing into focus a multitude of themes and thus coalescing the *Wake's* events and characters.

I, i (FW 3-29). This chapter, composed in the autumn of 1926, owes much to the *Scribbledehobble* (pp. 1-47 and passim) in which Joyce jotted down key words, explored the major themes to be treated in the opening pages, and made reference to the themes of the other chapters from Book I. The chapter's first draft, written in soft pencil,²² is found at the end of a large fiberboard-covered notebook whose opening pages contain drafts, first of Shaun *d* or III, iv (1925) and then of "The Muddiest Thick That Was Ever Heard Dump" from II, ii (1926). I, i, was composed in a fashion dictated by its episodic structure. Its erratic progress is already evident from the first draft pagination:²³ 83-94, 99-103, 102 b, 100 b, 99 b, 84 b, 83 b, 80 b, 81 b, 78 b, 94 b, 93 b, 90 b, 87 b, (BM Add MS 47482 a). The earliest sections are written on one side of the page. To them Joyce added profusely or lightly, in accordance with the demands of the passage, on the verso pages or in the margins of the recto pages, locating his adds by means of a network of lines.

The draft progressed as follows: Joyce began by filling the recto pages up to page 103 with an elaborate first version of *Finnegans Wake* pages 3-15, omitting the paraphrase of the "Annals." The revision of the "Willingdon Museyroom" piece (now FW 8-10/23), with its treatment of the Battle of Waterloo, was so extensive that he recopied it immediately after revising it and before subjecting the chapter to further elaboration, a fact which accounts for the gap in the numbering between MS page 94 and MS page 99. With the first half of the chapter written, he revised and proceeded to fill the versos, progressing towards the front of the notebook but stopping at a point which is now *Finnegans Wake* page 23. The order

²² In an interview with me Mrs. Eileen Shaurek has described her brother as lying face down on a bed writing in a large hand in carpenter's pencil, a tool which was admirably suited to his needs at this time. Many of the early drafts and later notes are in that medium.

²³ Unless otherwise stated the numbers cited for MS pages are always those established for the library's collection. The librarians have numbered recto pages only.

in which the later passages were composed is approximately that in which they are now arranged; however, the transitional piece describing the progress of the Word (FW 18/17-21/4), though included in the original notebook, was written only after the completion of the second draft of the chapter, a fair copy in a separate notebook (BM Add MS 47471 a). Joyce continued the chapter (from FW 23/16) in the next draft, writing all but the amusing dialogue with the awakened Finnegan-Finn (FW 24/16-28/34), which he sketched in at the end of the third draft, a fair copy on separate sheets. So the chapter was built amidst a series of hesitations, pauses during which the author took stock and consolidated his position, a most mechanical process.

I, ii (FW 30-47), the first chapter to be assembled. Soon after he had revised the pages of "Here Comes Everybody" (FW 30-34) in the fall of 1923, Joyce set to work on the remainder of the chapter which was soon followed by others from Book I. The chapter was written in three installments coinciding with the three aspects of the action: the "HCE," the genesis of the "Ballad of Persse O'Reilly," and the "Ballad" itself. As each of these passages was written and revised separately, this is a perfect example of Joyce's episodic method of composition.

I, iii (FW 48-74). Once he had revised the central section of I, ii, but before he wrote the "Ballad," Joyce began work on this chapter, composing and revising its sections at different times and in different parts of his notebook. The fact that the second draft or fair copy was begun before all of these sections had been written only adds to the apparent confusion. However, the process of composition was relatively uninvolved. Joyce first wrote the chapter's opening passage (FW 48-50/32) which he then revised and recopied; next he wrote the closing pages (FW 61/28-73/23) which he copied over and perhaps revised before drafting the intermediary section (FW 56/21-61/27). Finally he inserted a version of *Finnegans Wake* pages 50/33-56/20). The first draft of the latter follows in sequence the additions appended to the second draft of the opening section. Later still he added the paragraphs needed to link more solidly the major parts. Transition was usually the author's last concern.

In spite of the initial complexities this chapter evolved as rapidly as did most of the sections of Book I. After the first two drafts its growth, along with that of I, ii and iv, to which it was linked, was smooth and predictable, reflecting the simplicity both of its content and structure. As usual, once he had drafted all of the chapter's parts and established their sequence, Joyce's main concern was for style, scope, balance, and consistency.

I, iv (FW 75-103). The fourth and last of the male-oriented chapters of Book I presents no new problems. Joyce began it as soon as he had completed the revision of the first draft of the closing pages of I, iii,

and the second version of the genesis of the "Ballad" (second section of I, ii). Its position in the notebook, combined with variations in the author's hand, suggests that it was composed in four stages. Joyce first wrote in a neat hand a version of the opening section (FW 75-85); with some difficulty he then composed the central pages (FW 85-91). The boundary between these sections is ill-defined, but there was certainly a division. After revising the pencil fair copy of the above, he wrote the third draft of the chapter, an ink fair copy on separate paper, to which he added the closing pages (FW 96/26-101/26). This left a gap in the present structure which was to be filled only after four drafts had been completed, that is, not until 1926, when the author was writing the first fair copy of I, i. The missing passage, containing a treatment of the "Mamalujo" theme, was written on the backs of pages belonging to the I, i, second-draft notebook. Its pagination and handwriting indicate that Joyce began by writing the central portion (FW 92/33-95/26), proceeded then to compose the beginning, and finally wrote the concluding bit.

I, v (FW 617-619, the "Revered Letter"; FW 104-125; the unpublished early treatment of how Shaun delivered the "Letter" to HCE). The passage which Joyce originally wrote as a sequel to I, iv, became in 1938 the third subdivision of Book IV: the irate letter addressed by ALP to a certain "Revered Majesty" in defense of the "honorable" HCE. Working from extensive notes ("Eumeus," *Scribbledehobble* 801-904) Joyce wrote his first draft of the "Letter" in the Book I notebook where it follows the first draft of the concluding section of I, iv. When he had finished this draft Joyce prefaced it with a few lines from which grew chapters I, v and vii: "Alone one cannot know who did it for the hand was fair. We can suppose it that of Shemus the penman, a village soak who when snugly liquored lived, so." Here are the elements, first, of the learned investigation of the letter's sources and, second, of the character sketch of Shem the pen (a personage mentioned here for the first time in the MSS). Joyce wrote a fair copy of the "Revered Letter" before he decided to elaborate upon his introduction. Like the first draft, this second version follows the second draft of the closing pages of I, iv, in the notebook. Using the opening pages of this version as a base, Joyce made a third draft in the notebook numbering his pages in sequence with the final pages of I, vi, second draft.

Joyce's earliest intention was to preface the "Letter" with a short introduction accounting for its existence. Space was left for such a passage immediately before each of the first two drafts. However, it was only after the second draft of the "Letter" that the introduction began to grow like a cuckoo in a sparrow's nest gradually replacing the earlier piece and altering the author's plans. This fact is testified to by the confused state of the first draft of I, v. The latter was written mostly on

verso pages whose location was governed by the presence or absence of revisions for I, iv, and the "Letter" (first draft). I, v, was written in two halves which Joyce did not join together until after four drafts and several changes in plan. While composing the first half (now FW 104-112/2), he skipped from page to page, sometimes moving forward in the notebook, filling entire pages, and sometimes backward, filling in space left at the bottom of the recto pages or, after revision, on the versos. He wrote with rapidity if not with ease and recopied almost as quickly as he composed. Sometimes the location of additions was duly indicated and sometimes not at all. Apart from the first segment, which is written in an extremely clear and consecutive manner (denoting perhaps a fair copy), the bulk of this draft was composed in short bursts. Paragraphs are followed by blank space or continued in a lighter, darker, smaller, or larger hand. As might be expected, the second half of the chapter (FW 113/23-125), intended as a sequel to the "Letter," appears to post-date the fair copy of part one. Joyce composed this version on the backs of pages for the second drafts of both the "Letter" and the first half of I, v (I, v a). He apparently followed it with a second version written entirely on the versos of second-draft pages for I, v a. In sum, the "Revered Letter" of ALP was composed from *Scribbledehobble* notes but grew out of the I, ii, iii, and iv, sequence of chapters and more particularly out of the second half of I, iv. In its turn, this passage spawned I, v a. I, v b (FW 113/23-125) was derived both from I, v a and the "Letter." This, however, does not complete the tale.

Having written his third draft of the "Letter" together with two drafts of the two parts of I, v, Joyce made ink fair copies, sandwiching the "Letter" between the two halves of I, v. It should be stated however, that the three passages were not at this point treated as a unit, though they were apparently redrafted in sequence. While reworking this material the author stumbled upon the subject matter of Book III, writing the account of Shaun's delivery of the "Letter," a passage designed perhaps to supplant I, v a, as an introduction to the "Letter" or perhaps to follow after the three-part structure of I, v. This brief account of the "Letter's" delivery was written in the Book I notebook on the bottoms of previously filled pages. Soon after he composed it, Joyce became aware of its real function in the *Wake*; consequently he recopied and revised only the final paragraph. It is at approximately this point in the chapter's history (or more precisely after he had had a typescript made of the I, v, complex) that Joyce was able to write Miss Weaver the following account of his plans: "The passage 'Let us now . . . Shem the penman' follows the words 'the hen saw'. Between the words 'penman' and 'revered' are three further passages, a description of Shem-Ham-Cain-Egan etc and his penmanship, Anna Livia's visits and collaboration and delivery of the

memorial by Shawn the post" (*Letters* 1/16/24). One is struck in this account by several facts. First, Joyce did not at this time think in terms of a clearly defined chapter-book structure. Second, he had not conceived of Book II as intervening between Book I or the derivation of the "Letter" and Book III or the delivery. Third, the most significant single theme of the *Wake* was then the concept of the Word as suggested through the treatment of the "Letter." I do not mean by this that Joyce had abandoned the ideas previously developed in the *Scribbledehobble* and the early sketches. It would seem rather that the book was still in flux and that Joyce was still thinking in terms of fusing the fragments (*Letters* 9/10/23). Fourth, of the three new passages described in Joyce's letter, only one, the Shem piece (I, vii), which was then in progress, took the form and occupied the position projected for it. The ALP passage (I, viii), which Joyce was soon to write, has little to do with the "memorial." The Shaun sequence quickly outgrew the term "passage" and became a complex four-part unit leading to the dawn or metaphorical delivery of the "Letter" to HCE in Book IV. The "Revered Letter," the spark which ignited this phoenix fire in 1923, became in 1938 a subdivision of the shortest of the *Wake's* four sections, where it now occupies less than four and one-half printed pages. Of the early version of how Shaun delivered the "Letter," a piece which deserves a place among the early sketches, little survives in *Finnegans Wake*. Nevertheless, there is an echo of it near the end of II, iii, in a paragraph written in 1937. An examination of this cryptic bit of first-draft wakese will reveal an artful blend of, among other things, elements from the lost passage and from the "Letter":

So many needles to ponk out to as many noodles as are company, they noddling all about all to time (1) that the secretary bird made belief to write some words to Senders (2) that, well, that Maggie tighe, the postulate auditressee, is always on the who goes where haping to Michal for the latter to turn with a capital tea before her ephumeral comes off without any much father (3) which is parting parcel of the same goumeral's postoppage, it being loookwhyse on the whence blows wheather becakes the goatsman whatever the hen he was, feeling what Pagne Inge and Popper meant for him, devoured, the pair of them, *pante blanche* and skittered his litter for unborn yenkelmen any old howe and any old then and when around Dix Dearthly Dungbin remarking scenically upon what he finally post-scrapped (4) Will these remind to be sane? Fool, step! (BM Add MS 47480, 230; unrevised first version of what is now FW 369/24-370/14)

I, vi (FW 126-168). The next chapter in the Book I notebook is I, vii, or Shem, but in 1926, when the plan of the *Wake* finally became clear in his mind,²⁴ Joyce began work on I, vi, a section designed to balance and integrate other aspects of the book. He drafted Shaun's first ten questions in March or April of 1926, but finding himself incapable of writing the complex and crucial answer to the eleventh question, he abandoned the chapter for over a year, that is until the summer of 1927. Between those dates the author found time to plan Book II; to write, first, "The Muddest Thick . . ." for Chapter II, ii, and second, I, i; and to revise for publication in *Transition* the first half of Book I.

I, vi, developed along the following lines. Using a small black scholar's notebook with crosshatched pages, Joyce first filled most of the recto pages with first drafts of the first ten questions and responses and of the eleventh question. He then paused to revise, and some time later he made a fair copy on separate sheets of paper. In 1927 he returned to the notebook and began writing the answer to the eleventh question on the verso pages upside down in relation to the earlier material. The third draft of the chapter, a fair copy prepared for publication in *Transition* 7 (September 1927), shows that this answer was written in three or four parts. Joyce began with the first two paragraphs (FW 149/11-150/14), to which he soon added a version of the concluding pages (FW 159/26-168/12). He then wrote part of the central section, FW 150/15-152/3. The "Mookse and the Gripes" was written very late, perhaps after *Transition* was in proof or even in page proof. This passage, however, was included, along with a group of late revisions, in a second set of *Transition* pages. Joyce wrote the fable in two parts, one per sheet of folded double-foolscap paper, composing first the opening and closing sections and then the central portion. Later, in January 1928, using this fable as his model, he wrote for III, i, the companion piece, "The Ondt and the Gracehoper."

As has frequently been remarked, the answer to the eleventh question was inspired by Wyndham Lewis' attack on Joyce in *Time and the Western Man*. Joyce's own word on this subject is worth repeating here: "No 11 is [Shaun] in his know-all profoundly impressive role for which an 'ever devoted friend' (so his letters are signed) unrequestedly consented to pose . . ." (*Letters* 14/8/27).

I, vii (FW 169-195). The first draft of this chapter, or at least of its first half, follows immediately after the second draft of I, v, in the Book I

²⁴ A number of details remained unsettled until the thirties; however, though neither Book II nor Book IV were more than hazy outlines in 1926, Joyce was well aware by that time of the direction his book would take and of the nature of its subdivisions.

notebook. The chapter was written in two segments, both of which were rewritten twice before being joined together. This first half (FW 169–187/23) includes everything up to Shaun's charges or, to use Joyce's own liturgical term, "improperia." Its earliest form affords us a closer glimpse of the creative process than does any draft we have treated thus far. In every respect this is a rough version. Though most of the elements of the second draft are present in the first, many of them are mere jottings; while, of the more developed passages, a number are misplaced in relation to the later version. The following is a brief description of the first draft.

Joyce devoted his first and last pages mostly to notes or rough versions of sentences or paragraphs to be developed and reorganized later. For the most part he filled both sides of his pages proceeding from left to right in the notebook, but he was not necessarily consistent in this. The question of precedence is complicated by the fact that each passage was revised immediately after its composition, with the result that here, as in I, v, Joyce created a series of self-contained units rather than an integrated draft.

Given the chaotic state of the preceding version, the second draft of pages 169–187, is a miracle of neat transcription and orderly construction. All of the scattered elements have found their places, and so much transitional elaboration has been accomplished during the recopying process that we find relatively few late revisions. I have included this version in the draft edition as a corrective for the primitive *état* and as an illustration of Joyce's ability to solve quickly and satisfactorily complex problems of form and organization.

The second half of this chapter (FW 187/24–195), devoted to the accusations leveled against the scapegoat, has a simpler history. Joyce constructed it along the lines of a seven-part plan found in the manuscript notebook under the heading "Charges." Although it does not include the formal references to Justice and Mercy, the first-draft version is not essentially different from those which follow.

I, viii (FW 196–216). Woven about a simple two-part narrative sequence with powerful thematic overtones, this chapter was greatly expanded in the course of numerous drafts. As is usual when Joyce was working with such clearly defined material, the early draft history is uncomplicated. The chapter's structure was completely outlined in the course of two drafts, the first of which takes us through *Finnegans Wake* page 208/26. In both cases the earliest version is exceptionally clear while the revisions, though heavy, are the neatest in this notebook.

II (FW 219–399; Slocum and Cahoon E, 7 v–ix; BM Add MSS 47477, 47482 a, 47478, 47479, 47480, 47481). Thanks partly to their position

in the book, partly to the late date at which they were composed, partly to their length, but mainly to their form and consequently their subject matter, the first three chapters of Book II have complex early histories. The situation is somewhat aggravated by the fact that, unlike the chapters of Books I and III, most of the rough drafts and notes for Book II are to be found on loose and often unnumbered sheets. Furthermore, letters from Joyce to Miss Weaver are in short supply after 1932, that is, during most of the period when Joyce was writing these chapters. As a consequence I have been obliged to rely more heavily upon manuscript evidence such as pagination, paper and other writing materials, and on the oracular notes in the *Scribbledehobble*. It is fortunate that such information is not lacking. Luckily also, we know a good deal about the early genesis of this Book and of each of its chapters. There is a plan (1926) for II, i, and for Book II in general in the notebook containing the first draft of the "Muddest Thick . . ." (MS 47482 a, 2); there are a great number of early notes for the early II, ii, and a scattering of Joyce's comments on it; we possess a significant amount of data on II, iii, plus, of course, the 1923 sketches complete with preliminary notes which tell their own story. Unexpectedly and contrary to previous reports, I have found first drafts for most sections of Book II, though some of them are jumbled and practically impossible to arrange in chronological order.

II, i (FW 219-259). II, i, was planned as early as 1926 (see *Letters* 7/6/26) but written only in 1930-1932 after a series of delays. Properly speaking there is no first draft of this chapter; that is, the earliest segment (FW 222-236) is represented only by a fair copy. However, as the bulk of the chapter was written in accordance with a somewhat modified revise-and-complete method, a great deal of basic draft material is available. Joyce states that the earliest version of this chapter is "a good deal better than any other first draft" he has previously made, i.e., these pages are closer to the publishable version than were the others (*Letters* 16/2/31). Nevertheless, the first drafts are not uninteresting, reflecting as they do the form in which they were cast and the author's efforts to fulfill his own plan.

Much of the drafting and redrafting of this chapter was done on the backs of the legal-size typescript pages for III, iv, which Joyce had had made in November 1928, when his eyes were particularly bad. There is no indication why Joyce chose these particular pages or whether or not he was reworking III, iv, at this time. In all events this is not the most unorthodox aspect of the drafts of II, i. As his eyes were still bad in 1930-1931, the author made few fair copies, preferring to have his manuscripts typed up as soon as a presentable version had been written and revised. One result of this method is that the typist, even

~~At the end of the night~~ Et

Δ. night!

Driftwood on Δ. trunkles ~~of~~ Loutredance, Hornis +
 Rabbees. T devil [. I angel A . I prisoner. The
 guess. (Pascal). Tag of love. I falls. K hide.
 M beholds. O churchport. Δ picks up. Croa
 Narcia un melo. M ab. [x [
 round dance. Mulberry Bush. All. Cahn
 Maillard. [blindfold. Δ. X vident,
 M all in .

In the in of hotel.

Pashed (ambitaph) M plots Δ (formerly)
 Studies X

I tell story in bed to K

PLATE I. BM Add MS 47482 a, 2. Joyce's plans for Book II of the *Wake* composed in mid-1926. The outline of Chapter II, i, is most detailed. For a key to his symbols see my transcription of I, vi.

though he or she evidently worked with the author, made a number of minor errors, some of which, thanks no doubt to Joyce's inability to reread his own hand, have been conserved in the final text.

In spite of his plan (see Plate I), which, though in code, was clear and precise, Joyce had great difficulty composing this chapter. This was partly due to his desire to write a stylistically advanced first draft, a desire which forced him to move very slowly. After revising the typescript of pages 222-236/32, to which he made some important additions, he wrote and revised in haste a version of pages 236/33-239/27. The basis for the next major draft is a typescript of pages 222-236 plus the fair copy of pages 236-239. To this Joyce later added the passage "But low . . . Suffrogate Strate" (now FW 240/5-242/12), numbering his pages to accord with the typescript. The new material was retyped and then revised in Joyce's hand and in the hands of two amanuenses. The author then added the twin treatments of the coming of ALP (FW 242/25-243/4) and of HCE (FW 244/3-10). Meanwhile he had written the passage "It darkles . . . Chambers" (FW 244/13-246/2), the description of nightfall which, according to Miss Weaver, was one of his favorite pieces. He now had his typist copy the revised version of pages 240-242 plus the other new material to which in the course of heavy revision of the typescript he added the two paragraphs for *Finnegans Wake* page 246. The latter, when retyped, completed the fourth typescript of II, i. Still missing, and needed to fill out the form of the projected chapter, were the closing pages (FW 246-259). These Joyce composed as he revised for *Transition*. Also missing at this time and added very late was the list of personae which serves in the chapter's opening pages to evoke the theatrical setting of the "mime."

The skeleton of the concluding pages consists of a version of pages 246/36-248/10 followed by a passage from page 225 (14-32). There is no indication that Joyce intended to provide transition. A typescript was made of these pages and then heavily revised. To a second typescript the author added a draft of pages 256/17-257/2. At the same time or shortly thereafter he composed a first version of pages 252/33-256/15. The remaining pages of the chapter (248/11-252/13, 257/3-259, and those passages still required to fill in gaps in the form of the early section) were written later, on unnumbered pages and in a manner too chaotic to permit their reproduction in first-draft form.

II, ii (FW 260-308). Dates: 1926, 1932-1933(?). Joyce wrote this chapter in three sections, the first of which he called the "triangle" (FW 282/7-306/7) but published as "The Muddest Thick . . ." in *Tales Told of Shem and Shaun* (Slocum and Cahoon A 36). This episode was written in mid-1926, shortly after the author had drawn up his plans for Book II but sometime before he wrote the first version of I, i.

It is found in the notebook containing drafts of III, iv (1925) and I, i (1926). The rough draft of the "triangle" is one of the most illegible in the collection; for Joyce, writing as was his habit at this time in carpenter's pencil, revised so heavily that some of his words were lost and others were never properly crossed out. On one set of opposing pages the limits of space forced him to write some of his changes upside down between the lines of earlier additions. Most of the pages are traversed by spiders' webs of lead lines.

Into the second draft version of the "triangle," which he made soon after he revised the above, Joyce inserted the long parenthetical treatment of Shem (FW 287-292). The opening lines of this passage were written into the fair copy, not added to it; but as authorial elaborations soon threatened to swamp the draft, the piece was completed elsewhere in the notebook, on pages left blank after the revision of III, iv.

The second part of II, ii to be written was a version of what is now the central section of the chapter (FW 275/3-282/6), a passage whose history is more complex than that of any other part of the *Wake*. The only significant section of "Work in Progress" that Joyce felt obliged to rewrite almost completely, this piece was designed to serve as an introduction for the chapter, a prelude to the mathematicomystical "triangle." Its first (abortive) version was assembled, probably in 1932, from notes derived from the first penciled section of the *Scribbledehobble*; that is, from material written in 1926, shortly after Joyce wrote the "triangle" itself. For reasons too complex to study here, the author scrapped the better part of the abortive version after seven revise-and-complete drafts for which he drew heavily upon the early notes.

What in effect happened will be evident to the reader of the versions reproduced in the body of this volume: Joyce drew up from notes whose inspiration had grown stale a passage of whose focus he was not certain. In doing so he hoped both to recapture the original idea and to clarify that focus. The results proved sterile but the author was only aware of this fact when after six or more revisions he discovered a more vital approach, the *Storiella* opening (FW 260-275; 304-308). The composition of the latter led to the decomposition of the former, the core of which he rewrote (see FW 278/25-281/13) previous to converting the rejected portions into footnotes for the central section of II, ii. Thus Joyce achieved for his chapter an organic unity which it had hitherto lacked.

Given the nature of the events leading to the composition of the *Storiella* piece, it is understandable that some of the author's difficulties are reflected in the appearance of the early manuscripts. As nearly as I can ascertain, the sequence was composed in the following manner. The basic passage is a version of the paragraph "Here (the memories

framed . . .)" (FW 266), which deals with the eternal aspects of the brother battle. This paragraph Joyce appended to the end of the sixth draft of the abortive version of pages 275-282, a typescript, of which two separately revised copies exist. To a second version of this new passage, no longer attached to the abortive piece, he subsequently added a draft of pages 267-272 (with some major omissions). An early version of the pages which introduce and close the present chapter (FW 260-264, 306-308) was added at about this time to the duplicate typescript of the abortive version of pages 275-282 (seventh draft). After this, the remaining paragraphs, introductory and concluding, were composed as independent and self-contained units, most of which were designed for *Storiella* but not, to my judgement, for any specific part of it. This piecemeal procedure was not inappropriate. Like some passages from the end of II, i, and like the new material for pages 378-381 of this chapter, the *Storiella* has many of the qualities of the formal essay designed to expose in good order a series of logical points, components of an artificially constituted total view. On these occasions Joyce set down the points before determining the order in which they must appear. There is no question here of a narrative or of a dramatic sequence.

While he was composing and assembling the *Storiella*, the author, working from notes in the *Scribbledehobble*, wrote the paragraph concerned with the letter-writing lesson (FW 278/25-281/3) and the corollary passage, a footnote in the form of a letter (FW 279, n. 1). These new passages went through several revisions before he returned to his duplicate typescript of the abortive section. Only then did he execute a total revision of II, ii's central pages as a part of his plan to reshape the chapter as a formal unit.

Using the bulk of the duplicate typescript (seventh draft) as his base, he broke up the abortive passage, rearranging its parts to construct the present FW 275/3-278/24. Later he broke the discarded portions of the early text into footnotes and marginalia for the reconstructed section. The latter were among the first such notes to be written for the chapter. Next, marginalia and footnotes were added to *Storiella As She Is Syung* and to the "Muddest Thick . . ."

It would appear from this that both the *Storiella* and the schoolbook format of the chapter grew directly out of Joyce's experience with the abortive piece and therefore indirectly from the notes found in the *Scribbledehobble*. As these notes grew out of Joyce's experience in writing the "triangle," the chapter may be said to have developed backwards towards its own opening pages. It is also evident that Joyce took up and abandoned the chapter's central section twice before settling on its final form and that the chapter's present four-part structure is a late development.

II, iii (FW 309–382). Dates: 1923 (“Roderick O’Conor” and the *Scribbledehobble* notes under “The Sisters”), 1935–1938. It is well known that the concluding episode of this chapter, the “Roderick O’Conor” sketch, was the first piece to be written for the book. However, it is not generally known that in 1923 Joyce was already experimenting in the *Scribbledehobble* with the basic theme of the chapter: the told or oral tale as a means of conveying the tragi-comic import of a commonplace occurrence, in this case, the onset of impotence in an aging male. The existence of these preparations helps explain why, beginning in 1935, he was able to write in sequence each episode and interlude of this chapter, creating in a consecutive and organized manner the most complex unit in *Finnegans Wake* and one of the most successful.

The chapter’s manuscript development can be outlined briefly. There is no first draft available for the tale of the Norwegian Captain which opens the chapter, but the closing pages of the earliest available fair copy of that piece probably contain first-draft material. In most particulars the remainder of the chapter progressed in a systematic and predictable way—predictable, that is, from our present vantage point. Each section was composed in the manner indicated by its definitive form. The second bit to be written serves as the pause or interlude between the first and the second tales (FW 332/10–337/6). Joyce apparently wrote its opening pages (FW 332/10–334/16) while working on the third or the fourth draft of the preceding section; for the third version of the interlude, to which he added the three concluding pages (FW 334/17–337/3), is linked to what I believe to be the sixth draft of the “Norwegian Captain.” Similarly, to the end of the third typescript of the interlude, he added a series of dialogue elements (FW 338/5–353/5) which contains, though not precisely in the present order, the essence of Butt and Taff’s mimed reenactment of “How Buckley Shot the Russian General.” The passage was somewhat rearranged in its second-draft version; and the stage directions, which now set this dialogue off from similar exchanges in Chapter I, i, and IV, were added to the third version, having previously been drafted on separate pages. The piece had grown considerably by the time Joyce saw fit, two drafts later (fifth draft), to interpolate first the scenic interruptions and then the final dialogue element, a treatment of Butt and Taff united. Meanwhile, he had begun work on the next section, a partial first draft of which was added to the revised first draft of Butt and Taff. In its primitive form this second interlude comprises FW pages 355/21–360/23. To its second version, which was so greatly changed and expanded as to merit reproduction below, Joyce added pages 360/24–367/7. The interlude, to which Joyce added gradually, was completed after three more drafts with the addition of pages 368/2–370/29. Joyce wrote the chapter’s third episode (now

FW 370/30-380/6) a short while later. Unlike the preceding segments, but consistent with its form and function, this section was written not as a unit but paragraph by paragraph or page by page. When assembled, it provided a smooth transition for the previously written "Roderick O'Connor" sketch, which Joyce translated at this time (1938) into wakese. According to Joyce (*Letters* 11/3/23), the sketch, his first, was written, presumably in pencil, on two sheets of paper and then transcribed in ink on a sheet of double foolscap. To the second draft, the earliest version which we now possess, he added heavily in the course of frequent revisions, doubling the bulk of the original and covering the page with a network of pencil scrawls and lines so heavy as to be practically illegible.

II, iv (FW 383-399). Though they were not amalgamated until 1938, the two components of this chapter date from 1923. The first and to Joyce's mind the more important of them, the story of how Tristan seduced or was seduced by Isolde, was composed very shortly after the "Roderick O'Connor." It is based upon extensive notes in the *Scribbled-hobble*, found mainly under the heading "Exiles." No first draft exists for this piece, whose earliest available version is a fair copy in black ink on a sheet of double foolscap identical with the one used for the preceding sketch. Even the handwritings are identical, a rare occurrence in the manuscript collection. The fair copy occupies more than a page. To it Joyce added a long extension in carpenter's pencil, filling the remaining space on the verso and continuing his additions on the back of the "Roderick O'Connor" first fair copy. Of this last page (MS 47480, 267 b) Joyce wrote Miss Weaver: "I shall send you the original sheet (now quite illegible) when I have transcribed what is on the back of it" (*Letters* 19/7/23).

On the center of the "Roderick O'Connor" verso page is a draft of the poem "Nightpiece," written in Trieste in 1915, and eventually included in *Pomes Penyeach*. Joyce apparently intended to incorporate this poem in the body of the "Tristan." Indeed the evident function of the extension to the sketch was to provide an adequate setting for "Nightpiece." However, he abandoned this idea soon after he wrote the setting, finding perhaps that his material had gotten out of hand. Neither the poem nor the narrative extension was used in the *Wake* though overtones of the latter are present in the tenth question of Chapter I, vi (1926). When he recopied the remainder of the "Tristan and Isolde," Joyce was careful to cross through the discarded prose material (on MS 47481, 94 b, as well as on MS 47480, 267 b) in red. The poem proper was crossed in green to distinguish it from the setting. No fair copy of these passages exists though Joyce most certainly made one.

In September of 1923, five months after he had written the "Tristan," the author wrote the last and longest of his early sketches, the "Mamalujo,"

in pencil on both sides of three sheets of double foolscap. Seven months later, a revised and expanded version was printed in the fourth issue of the *transatlantic review*. This is the last we hear of the raw materials for II, iv, until July of 1938, when Joyce was revising the "Mamalujo" from the *transatlantic* pages.²⁵ In the interim he had made liberal use of both motifs in other parts of the *Wake*. In August of 1938, when the "Tristan" was retyped in duplicate, the typescript pages were crossed out line by line or in sections as the author incorporated segments of the early piece into different parts of the "Mamalujo" text, revising his language while he transcribed. The precedent for this handling of an older passage as a literary mine is to be found in the treatment described above of the abortive central section of II, ii. To judge from the information available in the *Letters*, as well as from the notes and the manuscripts themselves, Joyce did not think of joining the two sketches until, perhaps while preparing to write II, iii, he discovered that there was no place in that chapter for the "Tristan and Isolde."

III (FW 403-590; Slocum and Cahoon E. 7x-xii). Dates: 1924-1926 and 1928 ("The Ondt and the Gracehoper"). As I have pointed out in my discussion of I, v, the idea for Book III grew out of Joyce's efforts, first, to solve the structural problems of Book I and, second, to provide, in the description of Shaun delivering the "Letter," a narrative introduction for ALP's "Mamafesto." Unlike Books I and II, this section had from the start a clearly defined narrative framework, plus a group of elemental symbolic parallels (*Letters* 24/5/24) which combined to make possible the rapid composition and orderly revision of III, i, ii, and iii. These three chapters were written in a single hard-backed notebook during the winter of 1924-1925, shortly after Joyce had given their initial polish to six of Book I's eight chapters. The fourth chapter of Book III, which is concerned with events not covered by the delivery narrative, was composed in a second notebook in October-November of 1925, and published in *Transition* 18 (November 1929) after only three supplementary drafts.

III, i and ii (FW 403-428, 429-472). These two chapters were composed and revised as one, though they were severed briefly with their publication in consecutive numbers of *Transition*. It is to their simple and continuous narrative framework that they owe this early marriage, their uncomplicated draft history, and, to a degree, the extravagant number of revisions to which they were subjected. Here (as in I, viii, and in III, iii) the accretive method worked to best advantage. Indeed, few parts of the *Wake* were so richly elaborated upon as these, which, almost by virtue of their simple overall structure and content gradually took on an unusual degree of complexity or, rather, of formal intricacy.

²⁵ Letter from Paul Léon included in MS 47481, 61.

Joyce apparently felt that to justify their position in the book these pages must embody a greater depth of suggestive power and fuller character development than do most of the chapters; for their function is to put before us not only the futility but the fertility of a decadent age; fertility of a negative sort related to perverse tropical lushness.

Two late additions complicate the chapter's early history. These are both structural accretions: the description of Shem as the paraclete or Dave the Dancekerl (FW 462/15-468/19), and the fable of the "Ondt and the Gracehoper" (FW 414/16-419/10). A third draft version of the former was inserted into the body of III, ii's seventh draft. We find the earliest draft of this passage (late 1925) in the notebook containing first drafts of III, iv, I, i, and II, ii ("The Muddest Thick . . .").

Joyce wrote the second of his fables in 1928, scrawling it in a little scholar's notebook whose pink cover is adorned appropriately enough with a picture of "Isabeal." It is of interest that he toyed at one point in the fable's history with the idea of presenting the whole sketch as a song. The text of the second version is carefully written out in groups of three lines between the staves of a double-sized sheet of music paper. One more draft was made, on accountant's paper this time, before the "Ondt" was submitted for inclusion in the second set of *Transition* 12 proofs. Preceding the fable in the first-draft notebook are rough versions of two paragraphs: "White fogbow . . ." (FW 403) and "Letter carried . . ." (FW 420-421).

III, iii (FW 474-554). Beginning with a draft of this chapter's first paragraph, we can follow the growing chapter through six partial revise-and-complete versions, each leading us one step closer to the conclusion. Successively Joyce added the material from pages 474/16-477/3, 477/4-499/27, 499/28-533/13, 533/14-554. It is noteworthy that the limits of these segments do not always reflect the actual structure of the chapter, which is designed to bring us by easy stages back to the heroic past as reflected in the present, that is to a recognition of the heroic values of the present. The use of dialogue and catalogues made the job of revising easier by rendering the framework flexible enough to hold the horizontal bulk of the sleeping past; for in relation to other parts of the book, this chapter is longer than it is deep, a fact which also accounts for its relative accessibility. To make the author's method clear to readers of my transcription, I have allowed for overlapping at the beginning of each stage in the chapter's early development. It will be seen that, as usual, Joyce revised as he transcribed and that often the last lines of one version are omitted from the next or treated as mere improvisations.

III, iv (FW 555-590). The key to the structure of this chapter lies in the word "semi-wakened" which describes the state of its protagonists.

Joyce has attempted to suggest the fusion within their minds of several different types of awareness. To achieve this effect he has experimented with cinemalike shifts in point of view, thereby atomizing the narrative's continuity without resorting to the more usual linguistic improvisations. The language, though similar to that of the other *recorso* chapters, is relatively uninvolved, and consequently Joyce was able, in the course of what amounts to something over one draft, to prepare a version which compares favorably with the chapter published in *Transition* 18. However, the complexities of the early plan led to a singularly involved first draft; for though we possess first versions of all of the significant portions of the chapter, there is for the chapter as a whole neither an easily recognized first draft nor a complete second version.

As the rough versions are all to be found in a single large notebook, I have been able to indicate with some certainty the chronology of the various passages. The task was complicated, first, by the number of segments involved; then, by the fact that Joyce somewhat unsystematically filled most of the pages both recto and verso, and that, since he recopied almost as fast as he revised, he felt no need to number the pages. My decisions concerning chronology are based largely upon the position of the redrafted passages in the notebook. Briefly, an analysis of my findings shows that Joyce began by sketching in the action of the chapter's first half. He then wrote in stages the second part and, finally, returned to fill in the gaps deliberately left in the first part.²⁶ However, more details are needed if the reader is to understand the true nature of the draft which I have presented in the body of this volume.

In November of 1925 Joyce composed a description of the visit by ALP and HCE to the bedside of the crying Shem. The piece closes with a prayer to the archetypal parents. In terms of the published chapter, it contains the following elements: FW pages 555/1-2, 556/18-566/6, 571/27-572/6, 576/18-578/2. Soon after, this material was recopied.²⁶ Joyce then added to it an extended first-draft version of pages 578/3-585/19, opening with a tourist guide's view of the parents returning to bed and closing with a description of their lovemaking, a spectacle made public by the light flashing on the window blind.

On notebook pages left empty after the writing of the first part of the chapter, Joyce next wrote a draft of FW pages 587/3-589/11: an interview with a witness to the crime, the witness being a personification of nature in Phoenix Park or the locus of the projected act, i.e., the world

²⁶ As he recopied the first draft of pages 555-578, Joyce left what was perhaps token space for the insertion of the scattered passages that were to become the bulk of the first half of III, iv. These elements, written only after the second half had been completed, were all too long for the allotted space and consequently had to be drafted on other pages.

outside the pub-brain of HCE. Even before revising the above, he wrote by way of transition a further (lost or discarded) treatment of the hero's family. This piece he did not bother to revise or recopy, though, eventually, fragments of it were incorporated into other sections of the chapter. Next to be written were the concluding pages (FW 589-590) describing the ruin of the hero. Their first draft is found crammed into the space left after the discarded piece had been written and the first draft of pages 587-589 revised.

From this point on, the chapter's growth was less orderly, though hardly illogical. Next came a transitional passage whose two paragraphs were written in inverse order (FW 586/19-587/2, 585/22-586/18). In the second of these the narrator soothes the couple back to sleep after unsuccessful intercourse, further flattening their act by linking it to the prosy arrival of normality with the day. In the first, the family, once more dozing off, reassumes its symbolic role in the flow of life.

After writing the above, Joyce either returned to the chapter's opening section or revised the pages from FW 578 onward. At any rate, the next to be written were two character paragraphs from pages 555-556, those which describe the children in their rooms. To these he added the first draft of the guided-tour scenario as it appears on pages 558/32-571/26, including of course the visit to the park of love. A break in the text of the new passage and an appropriate transitional sentence prepare for the insertion of the previously written material from FW 565-566. Similarly, a sentence at the end of the new passage provides a bridge to pages 571/27-572/6. Next in order came the paragraphs from FW 556 and 557-558: "now upon nacht . . ." and "each and every . . ." The latter with its description of the departing jurors or pub-clients appears to have suggested to Joyce the two long legal briefs of FW pages 572/21-576/9, those echoes of a dying age drowning in the senseless complexity of its life processes. These are written in a large sprawling hand denoting speedy composition. They were only slightly revised as, in spite of their involved nature, their effect was achieved more by tone than through elaborate associations.

Last to be written in what amounts to the first draft of III, iv, were a paragraph each from FW 556-557 and 558. The first of these is the description of Kate the slop as she discovers HCE climbing up to bed: "wan fine night . . ." The second is a treatment of the rainbow girls, which was written so late as to be included among the additions to the chapter's second draft along with a first version of the paragraph which completed the earliest of Joyce's dramatis personae: "in their bed . . ." (FW 558).

IV (FW 593-628; Slocum and Cahoon, E.7, xiii). Dates: 1923, 1928. I have already mentioned the three segments of the final chapter which

INTRODUCTION

were written in 1923, or fifteen years before Joyce wrote and revised the remainder of it. These are the account of St. Kevin's foundation of the monastic center at Glendalough (FW 605/4-606/12), the description of how Patrick was "converted" (Joyce's word) by Ireland (FW 611/4-612/19), and finally the "Revered Letter" of ALP (FW 615/12-619/19). The last of these is discussed and transcribed under I, v. To preserve continuity while avoiding repetition, I have included the first rewritten draft (1938) of the "Letter" in my transcription of IV. Placed side by side, the early and late versions of this piece do much to illustrate, though on a small scale, how Joyce's language works.

Each of the three early sketches holds a key position in one of the three sections into which this chapter is organized. Thus, about Kevin, a dawn figure, Joyce wove the evocation of the coming day; the two rivals, the archdruid of High King Leary and St. Patrick, resolve their differences with the daybreak; the "Letter" clears HCE of the crime by washing him in the female fluid of absolution and by the same token leads us to the river which washes us anew into the world of beginnings or the opening of *Finnegans Wake*.

The settings for the early pieces have simple draft histories. Pages 593-604 were written in three revise-and-complete installments: 593-598/27, 598/28-601/30, 601/31-604/21. To the first typescript of this section Joyce added the material from pages 606/13-607/32. Then, while he was revising the next typescript, he wrote first the introduction to and then the conclusion for the Patrick piece. Finally, after the recasting of the "Letter," he composed by way of a postscript to the *Wake* as well as to the "Letter" that wonderful passage so rich in parallels with the last chapter of *Ulysses*: "Soft morning, city!" (FW 619-628). Like other similar passages, this piece grew rapidly in the course of five major drafts.

Concerning the Transcriptions

For the purposes of this volume the term "first draft" has been interpreted loosely to include the earliest available version of every passage in the published work plus some brief pieces which were never published but which contribute greatly to our understanding of Joyce's aims and methods. First drafts (some of which were derived from prior notes) are available for all of Books I, III, and IV and for most of Book II, though we lack a first version for the earliest section of II, i, for the first part of the opening tale of II, iii (the "Norwegian Captain"), for the "Roderick O'Connor" piece from that chapter, and for the "Tristan and Isolde" from II, iv. In most cases the first draft as it appears in the manuscript collection, that is, the aggregate of the first-draft versions for all of a given chapter's parts, is sufficiently coherent to stand by itself. Occasionally, however, a chapter or a passage has been so radically altered or rewritten in the course of later drafts as to merit extra attention. There are in this edition two versions of the "Revered Letter" whose complex history had so much to do with the shape of Books I, III, and IV as well as with the content and form of I, v. Similarly, I have reproduced two versions of the first half of Chapter I, vii; the reader will also find several versions of the abortive material from II, ii, two versions of the footnote letter from that chapter; there are also two versions of the second transitional passage from II, iii (FW 338-353). In an effort to illustrate the operation of Joyce's revise-and-complete method I have followed chapter III, iii through several successive drafts, repeating the material which Joyce repeats. On the other hand the reader will not find reproduced some of the late pages for II, i, as these passages were drafted in a manner which defies reproduction. The notes and marginalia for II, ii, by their very nature and their position in the text make their inclusion within the present volume impractical as do the stage directions and scene descriptions for the Butt and Taff dialogue of II, iii.

In what concerns the draft elements themselves, my aim has been to achieve accuracy and uniformity and clarity of presentation, but I have also tried to achieve completeness: to put upon the printed page everything that would be available or useful to the patient and keen-sighted student of the manuscripts. In general these aims are not mutually exclusive, but at times uniformity or clarity or completeness has been sacrificed. In no case have I knowingly sacrificed accuracy to the other factors. Most of my transcriptions were made in 1957, with the aid of two capable assistants, from microfilm supplied by the James Joyce estate and purchased by the University of Texas. All of them have since been checked and rechecked against the microfilm and against the manuscripts

themselves. Though some errors may still exist, I believe inaccuracy has been reduced to a minimum.

In spite of efforts to present readable texts, some of these pages are of necessity cluttered, but then so is the original, only more so, and illegible besides. It is nevertheless not difficult, even when the drafts are complex, for the reader interested in ascertaining the nature of the simple pre-revision draft or the finished draft version to do so with relative ease. Furthermore, by referring to the Introduction, the notes, and the appendix to this volume, he can differentiate late from early structural elements and follow the growth of the *Wake* and of each substructure.

The amount of effort exacted by different sections of the manuscript varies; but not infrequently the transcription of a single page of heavily elaborated text has been made at the cost of seven to ten hours of study. Much of this time was spent upon crossed-out or written-over words; words, that is, which were rendered almost illegible by Joyce's revision. In some contexts these words occur with discouraging frequency. Almost equally arduous were the problems of ferreting out all the fragments of first-draft material, of locating unlabeled additions or changes and placing them in the text, and the more exacting chore of deciding the order in which Joyce wrote a sequence of additions or changes. The writer seldom completed long or complex additions in the course of a single revision, and the piling up of addition upon addition is one of the salient characteristics of the accretive method. The rewards of my labors have proved great and often startling. Not only is the resultant text a fairly exact gauge of the amount and type of thought which produced it; but the discovery of unexpected fragments, abandoned or rewritten segments, and unusual aspects of the composition process should contribute to our understanding of the methods and their results—bring us closer to the creative act.

My aim in reproducing these manuscripts has been to make available upon the printed page as much useful data as possible. To this end, I have been obliged to devise an elaborate system, whose complexity is only apparent. As unusual events have been footnoted in the text, I shall confine myself in this account to an explanation of standard practice. To begin with, regardless of the chapter's internal and external chronology, I have arranged these drafts, with few exceptions,²⁷ in the order of their appearance in *Finnegans Wake*. However, to emphasize aspects of the manuscript's chronology, individual fragments are separated by means of asterisks. Manuscript pages and *Finnegans Wake* pages are indicated in the left margin and appropriately set off in the text proper.

²⁷ See, for example, the "Revered Letter," which is included with both Chapter I, v, and Book IV.

I have included words, phrases, and marks relating to the growth of the first draft either within the reproduced text or in the margins; but such mechanical marks as nonsequential signs or letters used to help the author locate his additions are not included. I have not indicated alterations in the author's hand or the colored-pencil strike-outs which reminded the author that he had recopied text or additions. It has likewise proved impractical, with few exceptions, to attempt to indicate the order in which Joyce made specific clusters of additions; that is, to indicate the extent of the various revisions, often to the number seven, to which a specific draft was subjected. However, when Joyce revised systematically, lettering his changes in sequence, I have included his letters in the text and indicated the extent of the separate revisions in my footnotes. In most cases I have limited myself to marking by means of italics, bold face type, strike-outs, and brackets the steps in the elaboration of additions and changes. Doubtful words are starred. (See the Reader's Key.) Though the reader may at first be confused by the proliferation of strike-outs, brackets, stars, and typefaces, a little practice will permit him to discover the virtues of this method which has enabled me to avoid the excessive use of footnotes.

When approaching these transcriptions for the first time the reader would do well to ascertain the nature of Joyce's most primitive version, that is, the material in roman type plus the first element in any series of crossed-out words. He should then read the most sophisticated version, paying little attention to the variations in type but omitting crossed-out words. If he so desires, he may subsequently concentrate with much profit upon the intermediate stages indicated by typographical means.

READER'S KEY

1. All of Joyce's additions are in italics.
2. Joyce's additions to additions are in brackets. Thus a second-level addition will be within one set of brackets, a third-level addition within two sets of brackets, etc. In the following example we have a first-level addition from "*upjump . . . pumpim*"; a second-level addition in "*like as*"; a third-level addition from "*he cry . . . Yurep*"; and a fourth-level addition in "*Ap*":

*upjump & pumpt pumpim, [like as [he cry to the Willingdone.
[Ap] Bakkarru Pukkarru! Pukka Yurep!]]*

3. Joyce's cancellations are crossed out. A series of words crossed out separately indicates consecutive cancellation.
4. Joyce's substitutions are in bold face.
5. Joyce's substitutions within substituted material are in pointed brackets. Thus a second-level substitution will be within one set of pointed brackets, a third-level within two sets of pointed brackets, etc. The whole of the following example is substituted for a cancellation. "**That**" is a second level substitution for "**the**"; "**of an earthenborn pan**" is replaced by "**of his flowerwhite body**," another second level substitution; "**a**" is a third level substitution for "**his**."

But, lo, as you would quaffoff of his fraudstuff and sink teeth through the <that> pyth ~~of an earthenborn pan~~ <of his <a> flowerwhite body> behold of him nowhere more.

6. Substitutions made within additions or additions made within substitutions are in heavy italics. (See 5 for example.)
7. Words which would ordinarily be bracketed as doubtful are marked with an asterisk.
8. Joyce's own italics are indicated by underscoring.
9. The end of each manuscript page is noted in the margin. It is marked in the text with a §. The end of each *Finnegans Wake* page is also noted in the margin. It is marked in the text with a ‡.

Though the transcriptions in this volume have been carefully checked not once but many times, it should be evident, given the nature of the manuscripts, that perfect accuracy and faultless judgement are out of the question. The reader for whom the perfect text of a particular passage is absolutely essential should check my transcriptions against either the original manuscript or a micro-film copy. I am reasonably certain that those errors which remain are neither numerous nor very serious and that most scholars will find these texts more than adequate.

It should further be noted that these first draft manuscripts are often faulty in minor ways (i.e., Joyce made unconscious errors in spelling, punctuation and even in syntax and grammar.). I have refrained in most cases from annotating these errors and from improving upon Joyce's punctuation, confining myself to noting those instances where the author's errors may lead to confusion.

I, i



brings us to

Howth Castle & Environs! Sir Tristram, *viola d'amores*, had ~~not~~ ~~encore~~ **passencore** arrived **rearrived** on a merry isthmus from North Armoria to wielderfight his peninsular war, nor stones **sham rocks** by the *Oconee* exaggerated **exaggerated*** ~~themselves*~~ **themselfe in** to Laurens county, Ga, doubling all the time, nor a voice ~~redfire*~~ **from afire answered bellowsed** mishe ~~mishe*~~ **chishe** to tufftuff thouartpatrick **thouartpeatrick**. Not yet *though venisoon after* had a ~~kidson*~~ **kidscadet** buttended an a **bland old** isaac not yet & *all's fair in vanessy*, had ~~were~~ **twin sosie** sesthers played siege to **wroth with** twone Jonathan **jonathan**. Not **Rot** 10
a peck of *pa's* malt had ~~Shem~~ **Hem Jhem** and ~~or~~ **Sen Sen** brewed by *arlight* & ~~had~~ **worse bloody rory** luck end to the regginbrew **regginbrow** was to be seen on **ringsun ringsome** the waterface.

The **story tale** of the fall is¹ retailed early in bed and later in life throughout most christian minstrelsy. The *great* fall of the wall ~~at once~~ entailed **at such short notice** the fall of Finnigan, *the solid man*, and **that** § the humpty hill **hillhead** himself promptly **promptly** sends an inquiring **unquiring** one well to the west in quest of his tumptytumtoes. Two facts have come down to us ~~Their resting~~ **The upturnpikepoint** 20
for place is at the knock out in the park where there have **always** been oranges on **laid on** the green **always ever** & ever **evermore** since the
FW 3 **Devlin Devlins** first loved ~~liffey~~ **livy**. † What eha* **clashes** of wills & wits were not here & there abouts! What chance cuddleys, what castles aired & ventilated, what biddymetolives sinduced by what ~~egosetabsolvers~~ **tego-**
MS 47482 a, 84 **tetabsolvers**, what true feeling for *hay* hair with false voice § of **haycup ja jiccup**, what ~~rorycrucians*~~ **rosycrucians** ~~byelected by rival~~ **con-**
tested of simily emilies! ~~But~~ **And**² O here how has sprawled upon the dust the father of ~~fornications~~ **fornicationers** **fornicationists** but O, my *shining* stars & body, how has finespanned in high heaven the skysign of soft advertisement. **Was Wasis?** Isot! Ere we **were** sure? The oaks 30
of old *maythey* **rest rust** in peat. Elms leap where ashes lay. Till never-
MS 47482 a, 85 never may our pharce be phoenished! §

¹ The word "is" was repeated by error.

² *Sic.*

Bygmister Finnegan of the Stuttering Hand, builder, lived ~~on~~ in the broadest way imaginable³ **imaginoble unnm* imarginable** in his [*rushlit*] *toofarback for messuages* and during mighty odd years this man of Hod Cement & ⁴ **made piled** building ~~upon~~ **super** building ~~on~~ **pon** the banks of ~~for~~ the livers by the ~~Seandse~~ **Soangso**. He addle iddle wife ~~wyfie~~ and he ~~annie~~ **Annie** hugged the liddle crathur ~~wither~~ **Wither** tear ~~tare in hares~~ **hayre in honds** tuck up your ~~pardner~~ **part-in-her**. ~~though~~ **Though** oftwhile balbulous⁵ [*He would see by the light of the liquor his roundup tower to rise on itself [(joy grant it joygrantit!)]*], with a skierscape of an eyeful hoyth entirely † and larrons of ~~toolers o' toolers~~ **clittering up on it & tumblers a' buckets clottering down.**] *The first was he to bare arms and the name. His creast [in vert with ancillars:] a hegoat, horrid, horned. His shield, fessed, helio [with archers strung,] of the second. Haitch is for Husbandman planting handling his hoe. Hohohoho Mister Finn you're going to be Mr Mister Finn again. Comeday morning morn when § and your you're feelin he oh, you're Vine! senday end evening eve you're foulin*, and, ah, Vinegar. Hahahaha Mister Finn Fine Funn you're going to be fined again.*

FW 4

MS 47482 a, 86

20 And, as sure as ~~Eve~~ **Abe** ate little bit ~~Ivvy's~~ **Ivvy's** red apples, † wan warning Finn felt tipling full. His ~~howth~~ **howd** filled heavy, his ~~hodd~~ **hoddit** did shake. *There was a wall in course of erection. He fell stottered from the latter. Damb! He was dead dudd. Dump Dumb! For all the world to see.*

FW 5

Size! I should say! ~~MacCool~~, **Macool**, macool, why did ye die! Sore They⁶ sighed at ~~Finn Funnigan's wake~~ **chrismiss chrissormiss cake** (wake). § There was plumbs and ~~grooms~~ **grumes** and sheriffs and ~~zitherers~~⁷ **citherers** & raiders and cittamen too. *And they all chimed in with the shoutmost shoviality.* 'Twas he was the dacent gaylabouring youth! ~~His A scone as for his pillow~~ **Sharphen his pillowscone tap up his bier**. Arrah where in this world would you hear such a din again it* ~~say~~*? The owl whole hangsigns & the ~~thirsty~~ **thirstey therstey** fidelios! They laid him ~~low lax along his last~~ **broadon his** bed. With ~~abuckalyps~~ **abucketlips** of finisky at his feet & a barrowload of ~~guinesis~~ **guenessis guennesis** at his head. ~~Te Tee~~ the ~~total~~ **tootal** of the fluid & the twaddle of the fuddled, O.

MS 47482 a, 87

Hurrah, there is but one globe for the § owl globe wheels anew which is testamout to the same thing as who shall see. He, a being so on the

MS 47482 a, 88

³ Joyce may have meant to include the sign "&" here.

⁴ Joyce meant to add to this marginal insertion.

⁵ Placement doubtful. Joyce put the preceding phrase here in his fair copy.

⁶ *Sic.*

⁷ Not completed: "zith."

flat **flounder** of his bulk, *with far far away back*, let wee peep at Hom,
 plate ~~III~~ **III**. From *Shopalist to Bailiwiek Bailywick* [or from *Ashtun*
 to *baronsoath baronoath* [or from *Long Longthe Buythebanks* to
Roundthehead [he swim, swam, swum.⁸ [[All the way] *the his baywinds*
 FW 6 [choir **oboe oboboes**] shall wail him † [rockbound (*HoahHoahoath*
hoahoahoath! *HoahHoahouth hoahoahoath!*)] in *swimswamswum* &
 all the *livvylong night* [the *delldale dalppled dapping dalpling* night,
 the night of *blue-bells bluarybells*⁹ *bluerabells*] her *flutaflute flitafleta*
flitafleta [in *tricky trochees of blueorofbells*¹⁰ (*how O carina! how*
O carina!)] [shall] wake him [with her *kitti issavan essavans* & her *patter-* 10
jackmartins [and about all the *them inns* & *ouses.*] *tilling Tilling* a
teel of a tub tum, telling a toll of a *tears teary turdy Tublin.*]]]]] For
 what we are, and* *if we are*, about to believe. So pass the *kish* [& *pooll*
the begg]. So sigh us! Whose Whase on the gyant **goiant joyiant giant**
joint joyant joiyorite* joint of a¹¹ *dish desh?* *Einfaaw Finnfoefaw*
 the *Fush*. What's at his *baken head?* A loaf of *Singpatherick's Sing-*
pantry's Keannedy's bread. And what's at his¹² *hitched to hop in his*
tail tayl taylor? A glass of *O'Connell's O'Donnell's*¹³ *Danu U'Dunnell's*
*famous*¹⁴ *foamous old Dublin*¹⁵ *oldublin ale olde Dubel Dubbelin*
ayle. But **Holystone Holeystone**, what do I see?¹⁶ In his reins is 20
 MS 47482 a, 89 planted a 1/2d gaff. § ~~Not one but legion. The king of the castle is k.o.~~
~~The almost rubicund salmon of all knowledge is one pales with the~~
~~yesterworld of~~¹⁷ But, lo, as you would quaffoff of his *fraudstuff*
 and sink teeth through the (that) *pyth of an earthenborn pan*
 (of his (a) *flowerwhite body*) behold of him nowheremore. *Finn-*
ish. The (Only a) *fadograph of [a] yesterworld's (yesterworld).*
 Almost rubicund salmon, he (ancient) of the ages of the *Agape-*
monites, he pales to *kay oh, loaf, life &* (schlook, slice &) *good*¹⁸
redherring (goodridherring).

We may see the brontoichthyan form outlined, *aslumbered*, even in 30
 our nighttime by the side of the troutlet stream that bronto loved and
 loves. What though she be in flags & or flitters, she rowdyrags or sunday-

⁸ The following is an insertion from the opposite page (MS p. 88 b) for which there is no indication as to placement.

⁹ Not crossed out: ("of" and "bluarybells").

¹⁰ Substituted for "bluerabells" above.

¹¹ Order doubtful.

¹² Not crossed out: "his."

¹³ Not crossed out.

¹⁴ Not completed: "fam."

¹⁵ Not completed: "Du."

¹⁶ Question mark omitted.

¹⁷ This unfinished sentence is crossed out in red here. Joyce wrote it on MS p. 89 b, probably at the time he wrote the first fair copy.

¹⁸ Not crossed out.

closies, with a mint of money or never a **hapenny haypenny hapenny**,
 yerra, we all love ~~all~~ of little Annie Ruiny, or ~~I~~ we mean to say lobbler
~~Nanny~~ **Anny** Rainy, when under her brella, through piddle & poddle, she
 ninnygoes nannygoes nancing by. ~~There~~ **Yaw!** Brontolone sleeps &
 snores *in Benn Eder & in Seepeall-of-Iseut too*. The cranial head of *him*,
 castle of his reason, look yonder. Howth? His ~~lay~~ **clay** feet, swarded
 with verdure, stick up where he last fell on em, § by the hump of the
 magazine wall, where *our* **Maggy Maggies** seen all ~~couldn't help~~ ***keep it**—
 at all with her ~~sister~~ **shister** ~~sister~~ **sister**-in-shawl. *Wile over against this belle*
 10 *alliance* beyind the Ill Sixty, bagsides of the fort, bom, tarabom, tarrara-
 bom, are the ambushes the scene of the ~~lying~~ **lyffing**-in-wait of the
~~threetimesthree~~ **upjack & hackums**. From here when the clouds roll
 by, *jamey*, a clear view is ‡ enjoyable of the ~~mound's~~ **mounding's** mass,
 now *Williamstown* national museum, with in *a* greenish distance the
 charming waterloose country and they two quitewhite villagettes who *here*
 show herselfes so gigglesome ~~mixxt~~ ***minxt** the follyages, the pretties!
 Penetrators are admitted in this museumound free, welshe and *the* mili-
 taries one shellink. For her key supply to the § janitrix, the *Mistresse*
 Kate. Tip.²⁰

MS 47482 a, 90

cambromme¹⁹

FW 7

Sheeps plain

dusk

tip, willingdone

MS 47482 a, 91

20 This way ~~to~~ the mewseyroom. Mind your ~~boot~~ **hat** going in. Now
yez yiz are in the Willingdone mewseyroom. This is²¹ a **Prooshian* Proo-**
shious* gun gunz. This is a ffrinch. Tip. This is the flag-o'-the-
 prushian-***prooshan-***prooshious. This is a bullet that bing the
 flag-o'-th **prooshian prooshan**. This is the ffrinch that fire the bull that
 bang the flag-o'-the-prooshian. Tip. This the hat of lipoleum. Tip.
 Lipoleum hat. This is *the* Willingdone on his *white* harse. This *the big*
 Willingdone, *grand & magentic, with his gold* tim* goltin spurs, [&*
quarterbrass shoes shoes], this his big wide harse. Tip. This ~~is the first~~
 is **three lipoleums lipoleum boyne hiena**²² *grouching* in the *living* ditch.

30 *This is an inglis, this a scotcher, this a welsh walshe* [one]. [*This is the*
peg beg lipoleum mordering the lipoleum beg. This is the Delian alps*
sheltershocking the three lipoleums behind a erim crimmealine.] This
 is the gay **first** lipoleum boy that spy the Willingdone **Williamstown**²³
 on his white harse. Tip. *The Willingdone is an old many* mantrment*
mantrument montrument mantrumon mantrumoney montru-
meny²⁴ *lipoleum is nice old young bustellen**. This § is the jinnies

MS 47482 a, 92

¹⁹ These marginal jottings don't seem to belong in the text proper. Joyce makes use of some of them in the succeeding episode. On MS p. 90 b Joyce wrote relevant to this passage: "boyne, waterloo, magenta, golden spurs."

²⁰ Diagrams accompany the following: the narrative of the Battle of Waterloo.

²¹ The word "is" was repeated by error.

²² Placement of "hiena" doubtful.

²³ Sic.

²⁴ Unpunctuated.

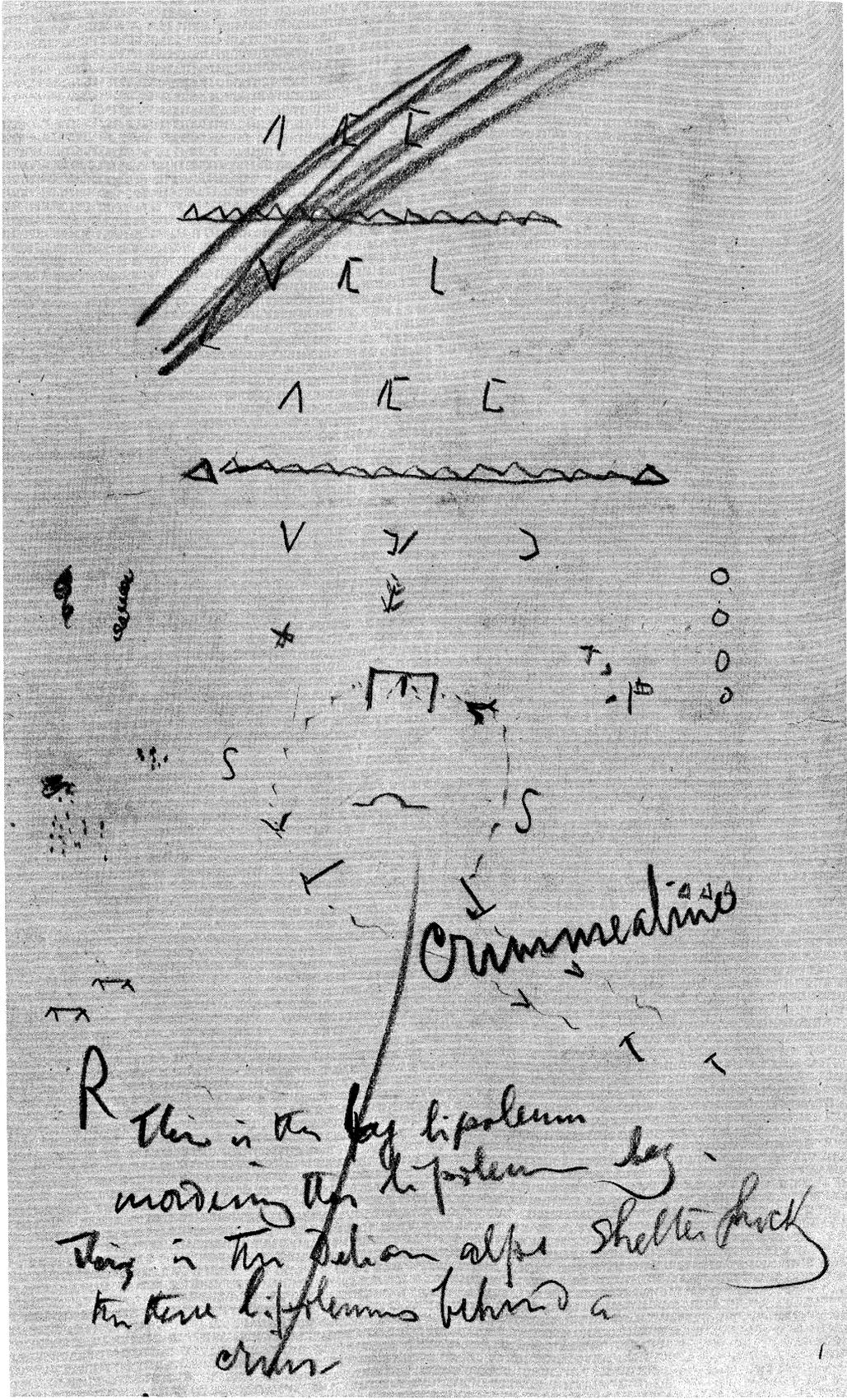


PLATE II. BM Add MS 47482 a, 91 b. The diagram of the "Battle of Waterloo" used by Joyce in the composition of Chapter I, i, in 1926.

with the *legahorns* **legohorns** making their war ~~oversides~~ **undersides** **undisides** the Willingdone. This is jinnies cooin her hands. This is jinnies ravin her hair. This is the big Willingdone tallowscoop **upsides*** **obsides on the jinnies**. Tip. This ‡ is the Belchiam taking a phillipy out of his bottle of Tiltsiter. This is the jinnies hasting dispatch ~~fontannoy*~~ **fortannoy*** the Willingdone. Dear **Liffer Leaveher** ~~Arthur*~~ **Owthur**, field gates gaze your the tiny frow? They **The jinnies** think to **they** cotch the Willingdone. This is the Belchiam [, bonnet & busby,] breaking the word to the Willingdone. This the Willingdone
 10 **hurled dispatch dispatchback***. Cherry jinny, damn fairy ann, voutre, Willingdone. **Pip Tip**. This is the Belchiam [in his cowashoes] ~~---~~ **footing the camp to for the jinnies**. Tip. This is ~~Preoshing~~ **rooshing** balls. This the ffrinch! Tip. **Guns Gunz**, harses, ~~this is~~²⁵ jinnies in their ~~-----~~ **yalla bawn blotchers blooches**, this is the ~~frinches*~~ **lipoleums** in the ~~redditches~~ **rody** (rowdy) **hoses**. Tip! This is the Willingdone order, fire! Tonerre! This is the ~~smokings & bannockburns*~~ **froodenfills & panicburns**. This is the Willingdone, he cry, ~~Brom~~ **Bromme** [Bromme], Cambromme! This is ~~rinnny*~~ ~~jinny~~ **jinnies** her ~~---away~~ **runaway** [down dowan a ~~bunkershill bunkersheels~~] cry: ~~Dun~~ **derwetter Underwetter**. Goat strap ~~strip~~ **Finland*** **Finnlambs!** This is the Willingdone he branlish his tallowscoop on the ~~rinning~~ jinnies **rinnny-away**. This is lipoleum **lipeleum** ~~hennessy~~ **hinnessy** that spy the Willingdone on his big white harse. § This is the three little ‡
 20 lipoleums. Tip. This is the hinnessy that spy **laughing spying** the Willingdone, this is the *lipsyg* dooley that get the funk from the hinnessy. This is the hindoo Shim Shin with his *tubabine** between the dooleyboy hiena & the hinnessy. Tip. This is the Willingdone, he laugh that ~~his*~~ **& pick up** from the field **bluttlefield bluttlefilth bluddlefilth** a flag hat-o'-the ~~frinch~~ lipoleums. This the hindoo getting mad **ranjymad**
 30 for a ~~bombshell~~ **bombshoot**. This is the Willingdone hang the half of a flag hat o' the* lipoleum on at the tail at on the backend of his big white wide white harse. This the harse of the Willingdone wangling his ~~tail-~~ **scrupp tailoscrupp** [& the half o'hat] to the hindoo seeboy. This is the hindoo ~~hattermad~~ **madrashattaras**, upjump & ~~pumpt~~ **pumpim** [, like as [he cry to the Willingdone. [Ap] **Bukkarru Pukkarru!** [Pukka] Yurep!]] This the hindoo he shaking [warm] hands with himself shoot **blow**²⁶ the hat of lipoleums off* the tail & the whole of the half hat of o' lipoleum off the end of the tale of the back **backend back**

FW 8

MS 47482 a, 93
FW 9²⁵ Sic.²⁶ Crossed out.

of the big wide harse. Tip. This way the ~~mewseyroom~~ **mewseyruin**.
MS 47482 a, 94 Mind your boots* going out.²⁷ §

* * * * *

Phew!

How warming 'twas to have been in there! But how keling is the airabouts here! Such reasonable weather too. The wind is ~~so westerly~~ **sowesterly** around the downs & on every blasted knolly-~~oak - rock stuck~~ **high there's a the same** gnarlybird gathering up ~~one little true little free little poor little fine little slick little civil little late little nice little swell little a runlittle dolittle preelittle porelittle wipelittle pickalittle~~ **<kickalittle> eatlittle <waitlittle> dinelittle* <pinelittle> kenlittle livea-** 10
FW 10 **little aleavenalittle <leavenalittle> pilfalittle** gnarlybird. ‡ She never comes out when Thon's ~~there or on show~~ **shower** or when Thon's ~~a on~~ **flash with Thon's the** tindergirls or when Thon's blowing thonders ~~on Thon's gaelaboys*~~ **gaelieboys down the gaels of Thon**. [Her is be too moochy afeerd [I do veer. [Now she comes, a peacejuggle, picking here, pecking there- -] Pussypussy ~~plunderbussy~~ **plunderpussy**, it all goes into her nabsack & she ~~borrowed~~ **burrowed** the ~~coach~~ **coacher's** lamp to see. Cartridges & ratlin buttins & nappy boots & ~~flags~~ **flasks** of all nations & clavicurds & ~~scapu~~ **scampulars** & piles of pennies & 20
[moonlit] brooches with [bloodstained] breeks in em & maps & keys & the last sigh that came from the heart & the first sin the sun saw. ~~She brings us her~~ **We know all men by these her** presents from the gone-
FW 11 **away past** ‡ how there'll be eggs for the brekkers come to mourning. For ~~where~~ **wherever there's there's wherever a the gale find seek guess find** [the] gall & ~~wherethen*~~ **whenthere's** a hind ~~seek~~ **hunt seek** the hun.]] The ~~best~~ **cheapest** plan is to tour round east & north & **to**
FW 12 **the review the of** two mounds. Pardon. Behold this sound ‡ of Irish sense. Really? Here English might be seen. Royally?
A sovereign punned to paltry pence. Regally? A silence makes a scene. Behold!

30

Hush! Caution! Echoland!

How charmingly exquisite! It reminds you of the fading ~~engraving~~ **engravure** that used to be blurring on the blotchwall of his innkempt house. § Used they? (*I am sure that [tiring] tramp [with the chocolate box [, Miny Mitchel,]] was listening.*) I say, the remains of the famous gravemures where used to be blurred the Tollmens of the Incabus. Used ~~he~~ **we**? (*He is only pretending to be ~~sounding his~~ tugging at the box* harp from a second tired listener. Fiery Phil Fergus Far-*

²⁷ The "museyroom" passage was recopied on MS pp. 95-98 before Joyce composed the later passages.

relly) It is well known. Look for himself. See? By the **mausoleme mausolime** wall. **Finnfann* Fimfim Fannfann fimfim**. With with a grand funferall. Fumfum fumfum!

They will be tuggling forever.

They will be listling forever.

They will be pretumbling forever.

The Their harpsichord harpsdischord will be theirs forever.

And ~~four~~ **Four** things ~~therefore these four~~, saith **Mamalu Mama-lujius** in his *Grand Old Historiorum writ by Boriorum*, sall ne'er fail in to Dyfflinarsky till [the] heathersmoke & the cloudweed *Eire's isle Sall*²⁸ *hide*. [And here now they are the ~~four of them four Erins~~.] A ~~swellhead swelledhead bulbenhead~~ on **surmounting surmounted** an alderman. *Ay, ay!* A shoe on a poor old woman. *Ah, ho!* An auburn maid, a *bridabride*, to be deserted. *Adear, adear!* A pen no weightier than a polepost. And so. And all. §

MS 47482 a, 100

* * * * *

²⁹The Annals **tell bring** how

1132 **AC AB** Men like **gnats to ants** wondern all over as on a *groot Wide Wallfish* and³⁰ *that lay in a Runnel*. **Bleaty Blubber Blubby** wares in *upat Eblanium*.

20 566 **A.C.* B.A.** On **Bell Baalfirenacht Ballfireeve** of this year a crone that † hadde a wickered kish for to hale *dead turves* from the bog lookit under the blay of her kish *as she ran* & found herself **full rich sack-vulle** of *swalle swart goody shoona quickenshoon* and & *smalle illigant brogues*. Bluchy works on at Hurdlesford.

FW 13

[Silent]

566 **A.D. O.D.** At that time it came to pass that* **many 2 fair bronze-locked** maidens grieved to **because** their **minions minion** were was ravished of them by an ogre* *Europeus Pius* and. *Bloody wars in Dublin Ballyaughacleaghally*.

30 1132 **A.D. D.O.** Two sons at one **time hour** were born to a goodman & his wife **hag**. There were name **Caddy & Primas & Caddy**. **Prime Primas** was a *gentleman* & ~~came of~~ **sentryman & drilled by decent dacent** people. **Caddy was went** to *Winehouse* & wrote a **piece peace** of

²⁸ *Sic*.

²⁹ Joyce wrote the following on the backs of pages, having paused to make his first revisions for the above and to write the passage which is now FW 14/27-15/30, a paraphrase of the famous Edgar Quinet passage.

³⁰ Not crossed out.

MS 47482 a, 102 b ~~fun farce. Blooty worse*~~ **words in Ballyaughacleeagh Ballyaughacleeaghally for Dublin.** §³¹

* * * * *

FW 14 *Yet how Peaceably*³² ~~eirirical in gray~~ **quiet all dimmering downs** (dunes) & **gloaming glades**, selfstretches *afore us* this freedland's plain. Since the *high old* times of Hebear and Hairyman ~~the tulipair tulips twolips~~ **amass themselves at Rush**³³ the cornflowers have been staying at Ballymun, † the ~~dogrose~~ **duskrose** has chosen **choosed** out Goatstown crossroads, **twolips have pressed together them by sweet Rush**, ~~the place for townland of twilight~~ **twinlights**, and the whitethorn and redthorn have fairygayed the ~~valleys~~ **mayvalleys** of Knockmaroon and though, for rings round them during a hundred thousand yearegangs, the Formoreans have brittleed the Tooath of the Danes and the ~~Oxmen~~ **Oxman have has** been pestered by the Firebugs & the § Joynts have ~~given~~ **thrown** up wallmaking & Little on the Green is childsfather of the city, ~~their these~~ **paxsealing buttonholes** have quad-rilled across the centuries and here now whiff to us fresh & ~~laid~~³⁴ **maid-made-of-all-smiles** as on the day of ~~combat~~ **Killallwhoo**.

MS 47482 a, 102 The ~~babbling babblers of with their~~ tongues have been &³⁵ ~~have-gone, they were & went~~, thigging thugs were and houhynam songtoms were & ~~gumly comely norgers norgels~~ were & pollyfool ~~francees fiancees~~; men have thawed, clerks have ~~sursurummed~~ **sursurhummed**, the blond has sought of the brune: Else kiss thou may *mean* [kerry] *piggy?*: and the ~~duncle duncledames~~ have countered § to the hellish fellows: Who ails tongue coddoo, *aspace dumbbeksally dumbbillselly?*: & they fell upon one another & themselves they ~~fell~~ **have fallen**: yet still [*nowa-nights as all in nights of yore*] *do all the bold Floras* **floras** of the field to their ~~fauns*~~ **shyfaun lovers** say only: Cull me ~~I am~~ **ere I** wilt to thee, and *but a little later*: Pluck me ~~ere*~~ **whilst** I blush. Well, may they wilt, marry!³⁶ ~~and~~ **And** profusedly blush, be troth! For that saying is as old as the howths, wherever you ~~have~~ **lay** a whale in a whillbarrow (isn't it the truath I'm tallen ye?) you'll have fins & flippers to shimmy & shake.

MS 47482 a, 103 Excuse us, Lictor. Can you direct one to the §³⁷

* * * * *

³¹ What follows belongs to the basic draft.

³² *Sic*.

³³ The preceding was rewritten several lines later.

³⁴ Not completed.

³⁵ Not crossed out.

³⁶ The exclamation point was substituted for a comma.

³⁷ *Sic*. Joyce ended his primitive draft here. Revision preceded the writing of the pseudohistoric dialogue between Mutt and Jute and perhaps also the Annals passage cited above.

Scuse me, guy. ~~Who is this~~ **This kerl on the kopje** [**who the joe-
biggar be he?**] Forshapen like a pigmayde hoagshead. ‡ You tollerday FW 15
~~donk donk?~~ N. ~~you~~ **You** talkatiff Scowegian? *Nn.* ~~you~~ **You** spigotty
angliss? *Nnn.* You Phonio Saxo? *Nnnn.* 'Tis clear all so. 'Tis a
Jute. Let us swop hats & exchange a few verbs with each either [*& have
a talk about the bloody ~~creep~~* **kreeks**].*

Jute – Jute!

Mutt – ~~Much~~ **Mutts** pleasure.

Jute – Are you Jeff?

10 Mutt – Someward.

Jute – You are not a jeffmute?

Mutt – No, only an utterer.

Jute – What is the mutter with you?

Mutt – I became a stummer.

Jute – What a turrurrurrrible thing to because! How?

Mutt – Aput the buttle.

Jute – Whose Poddle? Wherein?

Mutt – The Inns of Dungtarf *where used ought to be.*

20 Jute – You are almost inedible to me. Become a little *more* wiseable
as if I were you. ~~Let me cross your~~³⁸

Mutt – ~~Up~~ **Urp** ~~Boohoeres~~ **Boohooru!** ~~Boroorusurp!~~ **Booru!**

Usurp! I trumple *with from wrath rath* in ~~my~~ **mine** mines § when MS 47482 a, 100 b
I rememmerem.

Jute – Let me cross your qualm with **gilt trinkgilt**. Here is coyne, a
piece of ~~oake~~ **oaks**.

Mutt – How I know it ~~the livery~~ **greytecloke** of Cedric Silkyshag [*with
his hairside out*]! ~~It~~ **He** is him. ~~Tormentor~~ **Thormentor**. He was
poached on that egttentical spot ~~by the~~³⁹. **Here** ‡ **where the** FW 16
liveries. There where the missers mooney: *Minnikin Passe.*

30 Jute – ~~Simply~~ **Sumply** because, *as Taciturn pretells, the our wrong-
story shortener*, he dumptied ~~the~~ **this** wholebarrow of rubbages on to
soil *here?*

Mutt – Just *like* a puddingstone **at inat** *the brookcells of* a riverpool.

Jute – ~~Lord~~ **Loud Load** a ~~marshy~~ **marshy** ~~marshy~~ **marshy**! ~~With what~~ **Wid wad**
for a noise like?

Mutt – Somular to a bull in a Clompturf.⁴⁰ I could snore *to him*
[*woolseley side in*], with my owth by the neck I am sutton on *old*
Brian O'Flynn O'Flinn.

³⁸ Rewritten for Jute's next dialogue.

³⁹ Not crossed out.

⁴⁰ Joyce intended to make an addition here. In the next draft we find "Rooks
roarum rex Roome!" MS 47471 a, 30.

MS 47482 a, 99 b

Jute – Boiledoil **Boiledoyl** & *rawhony* for on me if I § can forestand
 you **your such a nose noise noise noise** as you make out of it.
 [You tell of rutterdamrott unheardof & unscene.] Good aftermeal!
 [See you doomed.]

FW 17

Mutt – Rest a while. **Half Walk** a look onward roundward you will
 see [how old the plain] From⁴¹ Inn the ~~Bigning~~ **Bygning** to Finnis-
 there. Punct. Thousand & one livestories have netherfellen here.
 They are tombed to the mound ~~isfes*~~ **to ishges to ishges, erde from**
 erde. ‡ This ~~earth~~ **ourth** is not but brickdust. He who runes may
 read it. But speak siftly. *Be in your whisht. Whyst? 'Tis viking* 10
viceking's soil.⁴² §

MS 47482 a, 97 b

* * * * *

Stoop, if you are abcedminded, [to this claybook,] what curios of signs,
 (please stoop) in this allaphbed, a hatch, a celt, an earshare for* to* the
pourquose of which was to cassay the earthcrust at all [of] hours
 [furroward & bagowards **bogowards** like an-ox **yoxen** at the turnpath]!
 Here are say figurines billicoose arming and mounting. Mounting &
 arming bellicose figurines are see there here. And [∩]author, this
 little effingee stands⁴³ is for fire a fing called in flintgun **flintforfall**.
 Face at the eased. O I fay!! [∩]ace at the waist. Ho you fie!

FW 18

Upwards & down them! [∩]ace to [∩]ace! When a ‡ piece does duty 20
 for the whole we soon get used to an allforabit **allphorabit**. Here are
 selveram cued **little petty petteet** peas of quite a pecuniar interest inas-
 little as they are the pellets that make the ~~tomtums~~ **tomtummy's** payroll.
 Right are rocks and with these rocks rogues **orangotangoes** rangled
 rough & ~~rightgoring*~~ **rightgorong***. Wisha, wisha, whydidthe **whydid-**
tha? § This **Thik** is for thorn that's tuck in its toil like tom **tomfool's**
anger traitor thrust for vengeance. What a [mnice old mness it
 mnakes,] *middenhide's muddenhide's* hoard of abjects! *olives, bats,*
*kimmels, dollies, alfrids, pethers*⁴⁴ *gormons daltons** [&] *Oiolets'*
eegs creakish with ~~---~~ **the hoopocough age** [& now] quite epsilene 30
 [*waweldy's*wh*oldwoldy* & wobblewers] **not hand** worth a wipe of a
 grass. Sss! See the snake worms **wurrums** everywhere our **durst* durl**
 bin is swarming with sneaks! Subdivide and sumdolot and **but** the tale
 comes out the same *balifuson*. *Axe plays* on axe thwacks on axe aeks*

MS 47482 a, 84 b

⁴¹ Sic.⁴² The following passage from MS 47482 a, 84 b was written after the completion of Draft Two. To it Joyce added the material from pp. 83 b, 80 b, 78 b, 81 b. The first draft proper continues with the Prankqueen piece.⁴³ Not completed.⁴⁴ Sic.

thracks *axewise*. One by one ~~please~~ **place** one be three and one before. Two nursus one make ~~free~~ **tree free** and idem behind. What a tale to unfurl & with what an end in view of ~~squattor autosquattor~~ **auntisquattor** & ~~postprone~~ ~~squattor~~ **postproneauntisquattor**! And to say that we **us to be** are all every tim mick & larry of us, sons of the sod, *sons littlesons, yea & weelittlesons leastlittlesons* when we are **usses not to be** every sue, ciss & sally of us, dugters of ~~Jor~~* **Nan**. *Accusative ahsire!* *Dam*⁴⁵ *to infinities!*⁴⁶ §

MS 47482 a, 83 b

* * * * *

True there was no *lumpend* ~~paper~~ **paper** *as yet* in the waste and the
 10 mountain pen still groaned for the micies to deliver him. You gave me
 a boot (*signs on it!*) and I ate the wind. I ~~tipped~~ **quizzed** you a quid
 (*with for what?*) and you went to quod. But the world, mind, is, was &
 will be writing its own ~~runes~~ **wrunes** *for ever, man*, on all matters that
 fall ‡ under the ban of our senses. A bone, a pebble, a ramskin: chip
 them, ~~chop~~ **chap** them, cut them allways: leave them *to terracook* in the
 slow **slowth** of their ~~even~~ **mutthering pot**: and the day **gutenmorg**
 of a magnum charter we must one way dawn else ~~there is~~ **is there** no
 virtue more in⁴⁷ § alchohoran. For that is what paper is made of, made
 of, hides and hints and misses in prints. Till we finally (though not yet for
 20 all) meet with *the acquaintance of* Mr Typ, Mrs Top and all the little
 typtoppies—~~Fillstop~~ **Fillstap**. So you need hardly **tell spell** me that
 every word will *be bound to* carry 3 score & ten *tomtypsical* readings
 through the book of life **Ballyliving duble ends out** till Daleth, who
 opened it, closes *thereof* the door.⁴⁸ §

FW 19

MS 47482 a, 80 b

The ~~movables~~ **movibles** are *scrawling* in motion ~~march~~ **marching**, all
 of them **again ago** in pitpat & zingzang **to for** every little **busy earywig**
eeriewhig tells 's a little bit of a torytale **to tell**. Of a ~~man~~ **noarch**
 and of a wife **chopwife** and **or** of a pomme *so fall grave* and a ~~famme~~
fammy of levity or of the **golden** youths that wanted gilding or of the
 30 ~~maid miss that what the~~ **misschievmiss made maide** a man *do*. ‡ It

MS 47482 a, 78 b

FW 20

⁴⁵ Joyce's space.

⁴⁶ Joyce added the following after revising the first draft material through FW 15 (MS p. 103) and after adding the Mutt and Jute, and Annals passages.

⁴⁷ Given the distribution of this material in the notebook and the relative uniformity of Joyce's hand, I think we can safely assume that Joyce began by writing the material on MS p. 81 b and from it drew his inspiration for the passages on MS pp. 80 b and 78 b. The emphasis in the first segment is on the narrative with overtones drawn from the ALP chapter; that of the second is on the manner of telling it—the dissemination of a cultural fact.

⁴⁸ In the lower margin Joyce wrote: p ↑ ↑ p

1 1

a

MS 47482 a, 81 b was of a night. Lissom! lissom! I am doing it. Hark, the corne
entreats! And the larpnotes prittle. §

* * * * *

It was one night at a long time ago when *Adam was delvin & his
madami madamene spinning watersilts* Sir Howther had his burnt head
up in his ~~brain-hive~~ lamphouse *with laying* [cold] hand on himself.
And his two little jimminies were *not yet* kicking on the oil cloth *of van*
[homerigh] *the cashel homecashel earthshouse* earthenhouse*, Tristo-
pher & Hilary. With their dummy. And who come to the keep of his
inn but the *niece of his a* prankwench. *And the prankwench picked a*
rosy one & made her wit foerenest the dour. And spoke she to the dour 10
in petty perusienne: Why do I⁴⁹ want like a cup poss of porter
**porter-
pease.** But the dour handworded her *grace* [in dootch nossow]: Shut.
So ~~she~~ **her grace o'malice** snapped up Tristopher and she ~~ran, ran, ran~~
rain, rain, rain. And Sir Howther warlissed after her *in his Finngaltese:*
Stop deaf stop. Come back to my Earin *Stop.* But ~~the~~ **she sware**
swareded in her at to him: **Unlikely Unlikelyhood.** *And there was a*
brandnewwail [that same sabbaoth] somewhere in Erio. Then the prank-
wench went for a **hundred forty** years walk and she washed the scabs
 blessings off the jiminy and *she had her four* [owlers] *monitors for to*
MS 47482 a, 94 b taught him § his tickles and brought him ~~she was back~~ **(came raining** 20
back through the westerness) again in a brace of samers back to
Sir Howther another night at another time. *And where did she come but*
to the bar of his bristolry. And Sir Howther had his heels ~~down~~ **drowned**
in his ~~de~~* cellarmalt *shaking* [warm] hands with himself and his little
FW 21 jiminy, Hilary and ‡ his dummy were on the ~~watercloth, kissing &~~
~~spitting~~ **tearsheet of the cashel, wringing & coughing in their first**
infancy. And the prankwench ~~said to the wicked~~ **picked a paly one**
& made witter before the wicked. ~~I want~~ **Why do I liking 2 cupsa**
MS 47482 a, 93 b **poss of porterpease.** § But the wicked handworded *her grace.* Shut.
Then ~~the prankwench~~ **her grace o'malice** put down Tristopher & picked 30
up *with Hilary and she* ~~ran, ran, ran~~ **rain, rain, rain.** And Sir Howther
bleathered atter her: *Stop Deef Damd stop* Come back with my Earing.
Stop. But she swareadid to him: Am liking it. *And⁵⁰ there was a*
[fineold] *grandnewwail [that altarsame sabbaoth] somewhere in Erio.*
Then the prankwench went for a hundred years ~~war~~ **walk with Hilary** and
she punched ~~holes in~~ **curses into in** him & *she had her four* [larksical]
monitrix to taught him his tears & then she went *with her Larryat**
MS 47482 a, 90 b **Larryhill** for another hundred years walk & brought § **in a pair of**

⁴⁹ The word "I" was repeated by error.

⁵⁰ The word "and" was repeated by error.

changes she was back to Sir Howther. *And why did she halt at all but by the ward of his mansionhouse [~~another~~ a **third** time for the **third** charm].* Sir Howther had his *hurricane hand* hips* up to his pantrybox and his little jiminy *Tristopher Toughertrees* & the dummy were belord on the ~~tarssheet~~ *watercloth*, kissing & spitting [*& roguing & poghing*] in their *second infancy*. And the *prankswench she picked a plank and*⁵¹ ~~said to the gate made~~ *---* **(her wittest) in front of the Archway (Arkway) of Triumph & asked:**⁵² *Why am do I like 3 cupess* poss porterpease*⁵³ And Sir Howther came *hip hip handicap* out of **through** the gate as far **long** as he could **his arkway of his 3 cashels** [*yellow green blue red orange violet hair* all* in his [broadginger his civic chollar &] allbuffshirt ‡ like a redwary redyellan orangeman in his violet indigonation [by to the whole length length of the strength strongth of his bowman's bill.]*] And he put his rude hand to his ~~hackneyseat~~ *E C Haitch*. ~~And he ordered~~ **And his thick speech spuck for her** to shut up shop, dummy. And the dummy shot the shutter down and they all drank free. And ~~this that~~ **that** was the first peace of ~~porter~~⁵⁴ **of illiterate porthery in the whole flooding** The *prankswench* was to **get hold the her dummy dummyship** & the *jiminies* was to keep their **peace peace-**
20 **wave & the Sir** Howther was to get the wind up.⁵⁵ §

FW 22

MS 47482 a, 87 b

* * * * *

O phenix culprit! Ex nicklow cometh good. Hill ~~and~~,⁵⁶ rill *once in company [billeted], we see less be proud of. Breast it high and bestride!* ~~but~~ **only** for that they will not **speak breathe** the **secret secrest** of their **silentsness sourcelessness**. Quarry *silex, Homfries* Homfrie* Noanswa? Undy *festiknees, Livia Noanswa?* Wolkencap is on **his head him, frowned;** *audiurient*, he would hear **evesdrop were it mice mouse at hand, were it dinned din** of bottles [*in the far ear*]. *Murk*, his vales are darkling! *with liph* she ~~lispeth lithpeth~~ **lithpeth** to him ~~ever and ever of thow and thow~~ **all the time of thuch and thuch and thow and thow:**
30 *she he she ho she ha to la: hairfluke, if he could but twig her!:* ~~he is~~ **impalpabunt**, he abhears. *The soundwaves are his buffeteers: They trompe him with their trompes: the wave of roaring and the wave of*

⁵¹ The word "and" was omitted.

⁵² This last sequence (from "Gate") is only a rough approximation of Joyce's revision which defies reproduction. The phrase "in front . . . triumph" was inserted in a space left by Joyce.

⁵³ Unpunctuated.

⁵⁴ Not crossed out: "of porter."

⁵⁵ This marks the end of the draft material from MS 47482 a. I am transcribing below the first available version of the last pages, which is to be found at the end of the second draft in MS 47471 a.

⁵⁶ Joyce substituted a comma for the word "and."

hooshed and the wave of bawahawrd and the wave of ~~donmindthesefel-~~
~~lowbutlistentome~~ **neverheedthemhorseluggarsandlistletomine**. Per-
 petrified in his offspring, the moaning pipes **piper tells could tell** him
 to his face **faceback** how **only butt** for **him his old butt** there would
 not be a spier on the town or a vestal in the dock, no, nor a **you yew** nor
 FW 23 an eye ‡ *wilbud* to play catch*—clash* cash cash* in *old nilbud new*
 MS 47471 a, 36 **by swamplight nor a'toole** § a'tall a'tall and nobby hint to the convay-
 nience. He sweated his ~~crowd~~ **crew in beneath** the *auspice for the living*
 and *he urned his dead and he made louse for us & delivered us to boll*
weevils amain and *begad he did in his windower's house till his with a* 10
blush mantle upon him from earsend to earsend.⁵⁷

* * * * *

And would again could whispering grassies wake him. Anam a dhoul!
~~did Did~~ ye drink me dead? Now be aisy, good Mr Finnimore, sir! And
 take your laysure and don't be walking abroad, ~~sir~~. *Sure, you'd only*
lose yourself the way the roads are [that] winding now and wet your
 FW 24 *feet, maybe. You're better off, sir, where you have all you want and*
we'll be bringing ‡ you presents, won't we? Honey is the holiest thing
ever was [(mind you keep pot!)]⁵⁸ or some goat's milk, sir? The men-
 here's always talking of you. The grand old Gunne, they do be saying,
 that was a planter for you! He's duddandgunne now but peace to his 20
 FW 25 great limbs with the long rest of him! ‡ Everything's going on the same.
 Coal's short but we've plenty of bog in the yard. And barley's up again.
 FW 26 The boys is attending school regular, sir. ‡ Hetty Jane's a child of Mary.
 And Essie Shanahan has let down her skirts. 'Twould delight your heart
 to see. Aisy now, you decent man, *with your knees* and lie quiet and
 MS 47472, 29 repose your honour's lordship! I've an § eye on queer Behan and **Old**
old Kate and the ~~milk buttermilk butter~~, trust me. And we put on
 FW 27 your clock again, sir, for you. ‡ And it's herself that's fine too, don't
 be talking, and fond of the concertina of an evening: Her hair's as
 brown as ever it was. And wivvy and wavy. Repose you now! Finn 30
 no more!⁵⁹

* * * * *

And be the hooky ~~salmon sammon~~ there's a big *rody* lad now *at random*
 FW 28 *on the premises*, ‡ **I am as it's** told me, *flourishing* like a lord mayor

⁵⁷ The following is the first available version of the Finnegan passage (now FW 24/10–28/34). This version was added late to the third draft of the chapter. It may conceivably be a second rather than a first draft. The first word of this passage follows “earsend” without a break.

⁵⁸ This parenthetical insertion is in the hand of an amanuensis.

⁵⁹ The second draft text continues here without a break.

(~~en~~ for show), the height of a ~~brewer's~~ **Brewster's** chimpney, humping his showlders ~~like~~ he's such a grandfallar with a pockedwife in pickle that's a flyfire and three sly ~~little~~ **lice nittle** clinkers, two ~~twin~~ **twilling** bugs and one *midget* ~~pucell~~ **pucelle**, and either he did what you know or he did not what § you know *with weep the clouds alone for* [~~weeping*~~ **smiling**] witnesses and that'll do now but however that may be 'tis sure for one thing that he, *overseen as we thought him*, came ~~to~~ **at** this place some time on another in a hull of a wherry and has been repeating himself like fish ever since ~~an as also for all~~ **batin the**⁶⁰ bulkihead, [*he* 10 *bloats about, the that innebbiate,*] that he was ~~of~~ humile commune & ensectuous *from* nature, as ~~his~~ you may guess ~~from~~ **after** his byname, & that he is he & no other he ~~who is primarily responsible~~ **will be ultimendly respunchable** for the ~~high~~ **hall** cost of everything. ‡

MS 47471 a, 37

FW 29

⁶⁰ The word "the" was repeated by error.

I, ii



Concerning the genesis of his **Harold or Humphrey Coxon's** agnomen and discarding finally those theories which would link him either with the *Glues & Gravys & Earwickers of Sidleham* [in the hundred of manhood] or proclaim him a descendant of vikings who had settled in Herwick (?) or Erwick (?) the most authentic version has it that it was this way. ~~like~~ **Like** Cincinnatus ~~he~~ **the G.O.G. (grand old gardener)** was one sabbath day at **following** his plough [for rootles] in the rear garden of his *Royal Marine Hotel* when royalty was announced by runner to have been pleased to halt on¹ the highroad along which a dogfox had cast. Forgetful of all but his fealty *he stayed not to saddle or yoke but he* **hastened** **stumbled** *hotface* out of his forecourts on to the road in his **FW 30** [surcingle [plus fours] &] **bulldog boots** [coated with red ‡ ~~clay~~ **marl** [jingling ~~the~~ **his** turnpike keys a sweatdrenched bandana hanging from his coat pocket]] holding aloft among the fixed ~~bayonets~~ **pikes** [of the royal hunting party] a long perch atop of which a flowerpot was affixed. On his majesty, who was **rather noticeably** longsighted from *his* early youth, inquiring whether he had been engaged in lobstertrapping *honest* Humphrey bluntly answered *very similarly*: 'No, my liege, I was only a catching of them bluggy earwigs'. The king *who held a draught of obvious* **FW 31** *water in his hand* upon this smiled heartily *beneath his walrus moustaches* **20** and, giving way to that none too genial humour which ~~he~~ **William the Conk** had inherited from his great aunt Sophy, turned towards two *gunmen* of his retinue, the lord of Offaly and the mayor of Waterford (the *second gun* being syndic of Drogheda according to a later version cited by the learned *Kanavan*) remarking '*Holybones, How*² our brother of Burgundy would fume did he know that he have **this for** trusty vassal ~~who is~~ a turnpiker who is also an earwicker'. ~~whether are~~³ **these the** True facts ~~are~~⁴ recorded in as⁵ this legend ? ‡ ~~maybe~~ *We shall perhaps see.* **FW 31** *But* it is certain that from that *historic* date all documents initialled by Humphrey bear the sigla. H.C.E. and whether he was always Coxon for **30**

¹ The word "on" was repeated by error.

² *Sic.*

⁴ *Sic.*

³ *Sic.*

⁵ *Sic.*

his cronies and good duke Humphrey for the ragged tiny folk of Lualized it was certainly a⁶ § pleasant turn of the populace which gave him as sense of these initials the nickname 'Here Comes ~~Everything~~ **Everybody**'. MS 47472, 97 a
An Imposing⁷ enough everybody indeed he looked and worthy of that title as he **sat surveyed the playhouse** on gala nights **in from** the royal booth ‡ *where he sat with all his house with broadstretched kerchief cooling neck & shoulders & wardrobepanelled coat **clawhammer tuxedo** thrown back from a shirt wellnamed a swallowall far outstarching the laundered lordies* **clawhammers** and marbletopped highboys of the pit.* FW 32

10 A baser meaning has been read into these letters, the literal sense of which decency ~~can~~ dare but touch. It has been suggested that he suffered from a vile disease. To such a suggestion the only selfrespecting answer is to affirm that there are certain statements which ought not to be, and one would like to be able to add, ought not to be allowed to be made. *There was a case of the kind implicating a man named Lyons [who was posted at Mallon's and] who years afterward dropped dead whilst waiting for a chop in Hawkins street.* Nor have his detractors *who [an imperfectly warmblooded race] apparently think him capable of any or every enormity [recorded to the discredit of the Juke & Kellikek families]* mended their

20 case by insinuating that he was at one time under the *ludicrous* imputation of annoying soldiers in the **park rushes**. To anyone who knew and loved H- C- E- this suggestion is preposterous. ‡ Slander, let it do its worst, has never been able to convict that good and great man of any **greater worse** **misdeemeanour impropriety** than* that⁸ of an **one⁹** incautious exposure—
~~and partial of¹⁰~~ **at that having behaved in an ungentlemanly manner** in the presence of certain¹¹ **two a pair of nursemaids maidservants** in the *rushy hollow whither nature as they alleged had spontaneously & at the same time sent them both [but each of]* whose **testimony testimonies** is **are**, if not dubious, at any rate slightly divergent **in on** minor points

30 *[touching what was certainly an incautious, but at the most, a partial exposure [with attenuating circumstances. [during an exceptional abnormal S Martin's summer.]]¹² §* FW 33 MS 47472, 97 b

* * * * *

⁶ The word "a" was repeated by error.

⁷ *Sic.*

⁸ The word "that" was repeated by error.

⁹ Not crossed out: "one."

¹⁰ Joyce substituted "at that" for "of."

¹¹ Not crossed out.

¹² I have been unable to place the following: "Harompheyld" and "Foxy, Foxy h. . . . * bump the horse coal." The first word, however, is found in Draft Two as a substitute for "Humphrey" (see "lobstertrapping honest blund Harompheyld" MS 47472, 98).

Here ends the first version of FW 30-34, which Joyce wrote in 1923 on Restaurant

- FW 34 Guiltless he was clearly for so once at least he clearly *with a brave out-lander's burr* ‡ declared himself to be & *we know that it is true*. They tell the story that ~~one fine spring~~ **one whistling happy-go-gusty-blw*-blowly April** morning some years after the alleged misdemeanour ~~whisst~~ **whitst** ~~crossing~~ **swinging (billowing)** across the fair expanse of the park *in the billowy rubberised inverness* he met a cad with a pipe. The latter accosted him to ask if he could say what it was o'clock that the clock struck, *had he any idea*. Earwicker realising [~~as a~~ **on fundamental principles**] *the supreme importance of physical life & being unwishful to be plugged by a-leaden the sap's bullet sending him to eternity halting drew* **quick on the draw produced** his enamelled *shrapnel hunter Waterbury* [from his gun pocket] and hearing [above the skirling of old **sharp Mother East**] *old Fox Goodman working the tenor bell in the speckled church, and*¹³ told the cad it was **punctually** twelve to the minute adding
- FW 35 ‡ however that the accusation against him had been made as was well known by a creature in human form who was several degrees lower than a snake. In support of his words the ~~honest~~ **flaxen** goliath ¹⁴ tapped his chronometer and ¹⁴ pointed a *Berlin gauntlet to the dukes*¹⁵ overgrown milestone as he said solemnly: *credit me sir my friend*. [I have won [straight]. Hence my nationwide business.] I am prepared to ~~stand~~ **take my stand on upon** the monument any *hygienic* day at this hour and to declare ~~before~~ **upon the open bible before the Great Task-master's eye & in the presence of** the deity *my immediate neighbour* and my fellows [in every corner on this globe in general] & to ~~every~~ **each living** soul acquainted with the *British tongue* that there is not one tittle of truth in that purest of fabrications. The cad *perceiving that he had to do with a clear* ‡ *postpuberal hyperpituitary type*, thanked him for the time of day [not a little surprised, all the same, that that was all the time it was] and¹⁶ repeated the words that same evening at his fireside where he was ~~smoking reflectively~~ **spat in in museful thought** after having ~~eaten some~~ *boiled peas and with vinegar a dish a plateful* he much fancied.
- FW 36 ‡ *The aftertale has it that* The¹⁷ next evening but one the cad's wife spoke of the matter after *sadality*¹⁸ meeting to the *Reverend the director*, a fresh complexioned § clergyman and it was he in all *haman*¹⁹ probability
- MS 47471 b, 1

de Trianons stationery. These pages were first printed in the *Contact Collection of Contemporary Writers* (published privately by Robert McAlmon in Paris, 1925). HCE is first introduced here. What follows is found in Notebook 47471 b.

¹³ Not crossed out.

¹⁴ Joyce's spaces.

¹⁵ Though most of this draft is in pencil, the following (through "odds") is in ink.

¹⁶ Crossed out: "and."

¹⁷ *Sic.*

¹⁸ *Sic.*

¹⁹ *Sic.*

who, seized of the facts, was overheard by accident—if indeed it was an accident—to repeat the words in an undertone to a layteacher of natural science in the middle † 40's during a priestly flutter for safe & sane FW 38
 bets on the race course of baldoyle²⁰ ~~on the day when on a date easily capable of remembrance by all~~ [turfiters] when the portmanock plate was ~~won~~ captured after a clever getaway by a full length from Bold Boy Cromwell by Captain Blounts²¹ fresh colt drummer coxon at—
 even money at short odds.²² It was 2 coves of the name of Treacle Tom & Frisky Shorty off the hulks what was on the bum for ~~a~~ [an oofbird
 10 with good for a] jimmygoblin* jimmygoblin as heard this reverend gent make use of the language which he was having a gurgle [on his own] along of the bloke in the specs. Now²³ ~~it was the habit~~ This Treacle Tom to whom reference has been made had been absent from his usual wild and woolly haunts for some time previously (he was in the habit of frequenting common lodging-houses where he slept in a nude state in
 strange beds shakedown) but returning on Baldoyle night † to [his FW 39
 house of call at] Block Z, Pump Square, the Liberties [he sought his [warm] bed] he²⁴ repeated the tale more than once during uneasy slumber and in the hearing of a ballad monger and²⁵ a discharged drapery
 20 executive O'Donnell out of work for the moment Peter Cloran,²⁶ O'Donnell a secretary of no fixed abode who had passed several nights in a doorway and Hosty an illstarred streetsinger busker who, feeling suicidal, had been tossing on his doss in the hope of soon finding ways &—
 means for getting a loan of some chaps' parabellum to go & find some quiet dive somewhere off the main tram line blowing & blow the napper off himself in peace & quietness. He having been trying for over a year to get into Jervis street hospital † without having been able to FW 40
 wangle it anyway.²⁷ O'Donnell [& Peter Cloran [as an understood thing,]] slept in the same bed one bunk with hosty²⁸ ~~when day dawned~~
 30 and the housewife dawn-of-all-work had not been many hours furbishing potlids, doorbrasses, scholars' applecheeks & horny buttons when²⁹ ~~that busker~~ the busker and his bedmates bedroom suite

²⁰ Sic.

²¹ Sic.

²² The following addition (to "specs") is found on MS p. 2 b. The preceding (from "overgrown milestone") was written in a clear hand in black ink while the remainder of the draft is in pencil.

²³ Not crossed out.

²⁴ Not crossed out.

²⁵ Not crossed out: "and."

²⁶ Comma omitted.

²⁷ The following (to "with hosty") is a separate insertion.

²⁸ Sic.

²⁹ In the next draft Joyce put this word here: "when."

was were up and afoot *crosstown* thrumming his square **crewth** fiddle and
 after a visit to a public house ~~near~~ **not 1,000 miles from Parnell's**
 FW 41 statue [where ‡ the trio were] ~~in company of two decent boys~~ **joined**
by another casual & a decent sort who had just pocketed his
weekly insult where all had stimulants [[in the shape of gee and gees
 stood by the decent sort] at the decent sort's ~~expense~~ [& came out of the
 licensed premises wiping their mouth on their sleeves]] the world was the
 richer for a new halfpenny ballad first sung ~~from the~~ **under the shadow**
of the monument of the dead legislator [to an ~~audience~~ **overflow meeting**
 [fully filling the visional area] representative of every section of the Irish 10
 people [ranging from slips of boys [with pocketed hands, ladychairs, [a
 few old souls obviously under the spell of liquor] & emergency men [in
 FW 42 search of an honest crust]] to busy professional gentlemen.]] ‡ Word
 went round and etc.³⁰ This on a slip of blue paper headed by a woodcut³¹
 soon fluttered on highway & byway to the rose of the winds from lane to
 lattice and from mouth to ear, throughout *the 5 corners of the land of*
 MS 47471 b, 2 Ireland, and § round the land his rann it ran and this is the rann that
 MS 47471 b, 3 Hosty made:³² § ‡
 FW 43

* * * * *

- 1.³³ Have you heard of **a one** Humptydumpty
 How he ~~fell~~* **got fell** with³⁴ a roll and a rumble 20
 And ~~hifat~~* **lay low** like *old* Oliver Crumple
Behind Aback By the back of the magazine wall
 of the the magazine wall
4. ~~I'm afraid~~* **I'll go bail** my dairyman darling
 Like the
 All your butter³⁵
 I'll go bail like the bull of the Cow
 All your butter is
 in your horn
2. He was one time ~~the~~ **our** King of ~~our~~ **the** castle 30
 Now he's kicked about like any old parsnip
 And from Green street by order of ~~his~~ **His** Worship

³⁰ Joyce's sign for "etc." indicates his intention to fill in later.

³¹ Joyce apparently intended to add something here.

³² The poem was written after Joyce revised the second drafts of I, i and I, ii.

³³ The marginal numbers used here refer the reader to the order of the stanzas in the final version.

³⁴ The word "with" was repeated by error.

³⁵ Not completed: "butt."

He'll be ~~shipped~~ **sent to** the jail of Mountjoy
 To ~~The~~ **the** jail of Mountjoy.
 Jail him and joy

3. He had schemes in his head for to bother us
 Stage coaches & ~~wealth~~ **parks** for the populace
~~Cow's~~ **Mare's** milk for the sick, seven Sundays a week,
 Openair love & ~~prisons~~ **religious** reform
 & prisons reform
hideous in form

10 4. **But Arrah** why ~~then~~, says you, couldn't he manage it.
 I'll go bail, my big dairyman darling
 Like the ~~limping~~ **bumping** bull of the Cassidy's
 All your butter is in your
 His butter is in his ~~Horns~~* **horns**
 Butter his horns §

MS 47471 b, 12 b

Sure leave it to Hosty, frosty fiddler, leave it to Hosty *he's the man*
 to ~~ran~~ **run** the rann, the wran of³⁶ all ranns. ‡

FW 45

11. ~~He was strolling around the~~
~~It was in this zoological garden~~
 20 **He was strolling around by the monument**
 Poor old ~~humpty~~ **humped** Hippopotamus* **hippopotamus**
 When ~~he~~ **they** opened the backdoor of the omnibus
~~He~~ **And they** caught his death of fusiliers
 His death of fusiliers
 And he'll lose his ears

12. ~~But wait~~
 Tis a **great sore** pity, so it is, for ~~missus~~ &³⁷ **his three***
little children
 But ~~wait till~~ **look out for** his missus legitimate
 30 When she gets a grip of old Earwicker
~~There'll~~ **Won't there** be earwigs on the green?³⁸
 Big earwigs on the green

³⁶ The word "of" was repeated by error.

³⁷ Not crossed out.

³⁸ *Sic.*

13. Then we'll have a grand ~~celebration~~ **band & mass meeting**
 For to sod the bold son scandinavian
 And we'll bury him down,
 in Oxmanstown
 Where he'll³⁹ § ‡

MS 47471 b, 13 b
 FW 47

³⁹ The first draft of the "Rann" ends here.

I, iii

A cloud of witnesses indeed! Yet all these are as much ~~now~~ no more as were they **now** not yet or had they then not ever been. Of Hosty, quite a musical genius in small way, the end is unknown. ‡ O'Donnell *some-what depressed by things*, is said to have enlisted at the time of the Crimean war under the name of Buckley. Peter Cloran, at the suggestion of the Master in Lunacy, became an inmate of an asylum. Treacle Tom passed away painlessly in a state of nature propelled into the great beyond by footblows of his last bedfellows, 3 Norwegian **sailors of the seafaring class**. ‡ Shorty disappeared from the surface of the earth so completely as to lead one to suppose *that it¹ had come to pass that he (who possessed at times a large amount of the humorous)* his habitat had become the interior. Then was the reverend, the sodality director that fashionable vice preacher to whom *sinning* society **ladies beauties** (*vide the daily press*) often became so enthusiastically attached and was a **nondescript objectionable ass** who sometimes wore a **nondescript** raffle ticket in his hat & was openly guilty of malpractice with his tableknife the cad with a pipe encountered by HCE?² §

FW 48

FW 49

MS 47471 b, 2 b

* * * * *

V It is a well authenticated fact *of the commonest knowledge* that the **shape of** ‡ **the average human face** ~~changes its shape~~ **frequently** **alters** with the passing of years. Hence it is no easy matter to identify the individual *in baggy pants* with already an inclination to baldness who

FW 50

¹ Omitted by Joyce, who completed the preceding passage in the right hand margin of the notebook page: "that it".

² Together with the material on MS 47471 b, 3 and 3 b, the above constitutes Joyce's most primitive version of the chapter. But as my intention is to present as complete a first version as possible, I am including here the earliest drafts of the other parts of the chapter regardless of chronology. See the Introduction and appendix of this volume for a fuller account of the chapter's development. The following was interpolated under the letters V and R while Joyce was working on his fair copy.

was asked by some *broadfaced* boardschool children *on a wall* to tell them ~~the~~ **that bedtime** story. It was the Lord's day and the request was put to the party (*a native of Ireland, by his brogue* [(said to have been average Dublin)], *who had made the South coast of England* [the sister isle] *his headquarters*) as he ~~sat smoking~~ **paused** for ten or 15
 FW 51 *minuts*³ for a *fragrant smoke calabash in during* his *weekend* ‡ pas-
 time of executing empty bottles *which had formerly not so (very) long*
before contained Reid's family stout, by cockshot [with deadly accuracy]. One sad circumstance the narrator mentioned which goes at once to the heart of things. He rose to his feet and ~~told of it in~~ **to tell** [this group of 10
little precocious caremakers] *in the simplest of intensive language to—*
~~the~~⁴ [of the *great now* mythical⁵ figure in the widewinged hat, the four-in-
 hand cravat and the gauntlet [upon the hand which [for ever] had struck
 down Destrelle]]. §
 MS 47471 b, 9 b

In *befitting* words a bit duskish *flavoured with a smile* [seeing that
 FW 52 *his thoughts consisted of the cheery,*] he aptly described the scene, ‡
among other things of passing interest the monolith rising stark from the
 twilight pinebarren, the⁶ ~~bellwether~~ **angelus hour**, *the ditchers bent*
upon their implements, the fallow doe belling softly her *milky* approach
 as the hour was quite late and how brightly he outed his wallet and gives 20
 him a topping *swank* cheroot and says he was to suck that ~~one~~ **brown boyo**
 FW 53 and spend a *whole* half hour in Havana. ‡

And says he: As sure as eggs is *known to be* what they *commercially*
 are in high *British* quarters my business credit will *immediately* stand open
 as straight as that *hygienic* monument's fabrication before the hygienic
 globe of the ~~Taskmaster's~~ eye (and here the reverent sabbath and bottle
 breaker uncovered himself of his *tricoloured* boater cordially inviting the
 FW 54 adolescents whom he was wising up to do *likewise*⁷ **in like manner**)⁸ ‡
 MS 47471 b, 7 b **of the great Pastmaster's eye.** §

The scene was never forgotten for later in the same century one of that 30
 little band of factferreters, then an ex civil servant retired under the
 sixtyfive act, rehearsed it to a cousin of the late archdeacon Coppinger
 in a pullman of the transhibernian with one still sadder circumstance which
 is a heartskewer if ever was. For ~~when~~ **whenever as often as** the arch-
 deacon spoke of it by request all, hearing his cousin's description of that

³ Sic.

⁴ The second state of this sentence would read "He rose to his feet and told of it in the simplest of intensive language to this group of little caremakers." Joyce's reshufflings are difficult to record here.

⁵ The word "habilements" is added here and retained in later drafts while the words "figure in the" are dropped. To avoid confusion I have retained the earlier version.

⁶ The word "the" was repeated by error.

⁷ Not completed.

⁸ The word "globe" was repeated here by error.

fellowtraveller's features **play of countenance**, could really ~~see~~ **imagine** themselves as listening to the cockshy shooter's evensong evocation of the doomed liberator, his hand ~~extended~~ **protended** towards the monumental leadpencil which as the ~~molyvdokondolin~~ **Molyvdokondylon** was to be his mausoleum, while over his exculpatory features the ghost of a resignation ~~unveiled~~ **diffused** a spectral appealingness similar in origin and effect to a beam of sunlight upon a coffinplate.⁹ § ‡

MS 47471 b, 6 b
FW 56

* * * * *

The data, did we possess them are too few to warrant certitude, the testifiers too irreperible but certain it is that ere winter turned the leaves
10 of the book of nature the shade of the great outlander had stood at the bar of the hundred tribunals, here condemned before trial with Jedburgh justice, there acquitted against ‡ evidence with benefit of clergy. The heroic shade looms up big, human, erring, forgivable behind the varied speeches of his fellow men & women. Three soldiers of the Coldstream Guards were walking in Montgomery street. One gave an opinion in which all concurred. It was the women, they said; he showed himself a man afterwards. A ~~leading~~ **coming** actress *who has been called by I critic a vestpocket Siddons* was interviewed in a beauty parlour ‡ and
20 ~~while righting her cartwheel hat, said:~~¹⁰ she hoped he would ~~be acquitted—~~ **and get an Xmas pardon** as the world had been unkind to him: Then he has been so truly wonderful, she added. A dustman named Churches in the employ of Bullwinkle and ~~McHanger~~* **McTigue** was asked *the question in a hashhouse* and replied: We have just been discussing this case. All the fellows say¹¹ he is a ~~game~~ **gamey** one. A taxi driver *took a strong view and*¹² said: ~~He~~ **Earywigger** is a damned scoundrel in private life but *folks say* he has parliamentary privilege. A barmaid: ‡ it
30 ~~ought to be get strangled or axed.~~ *Mrs Ida Wombwell, the 17 old*¹³ ~~girl~~ **daring** [revivalist] preacher, said of¹⁴ ~~him~~ **the fusiliers incident** [with the rosiest of cheeks]: *That man is a brute—but he is a magnificent*

FW 57

FW 58

FW 59

⁹ The foregoing material from MS pp. 9 b, 7 b, and 6 b was added to the second version of FW 48–50. What follows, from MS p. 3, appears to be the first passage of the chapter to have been written. It follows in the notebook, almost without a break, the first draft of I, ii.

¹⁰ The word "said" was repeated by error.

¹¹ Crossed out: "say."

¹² This phrase, found in the upper right-hand corner of the page, appears here in the next draft, but Joyce makes no indication as to placement in this draft.

¹³ *Sic.*

¹⁴ The word "of" was repeated by error.

FW 60 *brute. ‡ Sylvia Silence, the girl detective, said when told of all the facts: [Have you thought] Greatness¹⁵ was his tragedy but he should pay the full penalty. [The ends of justice must not be earwigged.] A sailor, seated on the granit setts of the fish market, was encouraged to speak by his fiancée & said: ~~-----~~ he was to blame about the two slaveys as he had a perfect right, but I think there was someone else behind it about the 3*
 FW 61 *drummers.¹⁶ ‡ Of the 2 maids one, it is stated, drank carbolic while [of]*
 FW 67 *the other [one], Barbara Feeny, we hear that ~~she~~ having ‡ discovered*
 MS 47471 b, 3 *that she stripped well, her hat became too small for her and¹⁷ § ‡*
 FW 68

* * * * *

Can it be that so diversified outrages were planned and partly carried 10
 out against ~~him~~ ~~the~~ (a) **staunch convenanter** if it is true that those
 recorded took place *for many are recorded by some who handle the truth*
 FW 61 *carelessly & we ought to be sorry for them for that?* The city ‡ of
 refuge whither he had fled to forget & expiate manslaughter, the land in
 which by the commandment ~~of~~ **with** promise his *apostolic* days were to
 be long, murmured, wd rise against him *with all that as it were [with all*
good things,] do him hurt *ghostly & bodily, poor jink*, as were he more
 a curse for them, the *corruptible* lay quick, the saints of *incorruption*
 of an ~~unholy~~ **holy** nation, the castaway in resurrection of damnation
 to convince him of their proper sins. Business bred *to the stiff upper lip*, 20
 Humphrey took ~~no~~* **only good fighting** chances. Yet he was subject
 to¹⁸ terror. ~~When~~ **A tall man carrying a suspicious parcel** returning
 late to the old spot **had** a *barking* revolver ~~was~~ put to his face *by an*
unknown assailant [[(masked)]¹⁹ not a Lucalizodite] against whom he
had been jealous? Yes and when the waylayer aggravated assaulter²⁰
 FW 62 *[mentioning ‡ that he had a loaded pistol, [there being just two alterna-*
tives [as either he would shoot him or, failing that, bash in his face beyond
recognition,]] pointedly] asked him where he got the fender he was
answered [by the aggravated assaulted] in a disguised voice that that was
for him to find out? But how correctly untrue. Six feet is not tall. Was 30*
 it to explode & to force entrance that the man *in a butcher blue blouse*
 MS 47471 b, 10 b *[from a men's wear store,]* with a bottle of stout in his possession §

¹⁵ Sic.

¹⁶ Joyce's lettering would indicate that the following sentence belongs here.

¹⁷ Joyce cut off his first draft at this point with a sentence belonging to a later passage. He then revised and continued with a first draft of the rest of the chapter, which I am transcribing below.

¹⁸ This sentence is interrupted here by an insertion belonging to the first part of the passage which Joyce had evidently begun without having a clear idea of its possible length.

¹⁹ Placement doubtful.

²⁰ Joyce apparently crossed these two words out by error.

- seized by the town guard in his very gateway was in the gateway. How true at first *time of hearing* his statement that he had had a lot too much to drink and was falling against the gate yet how lame proceeds his then excuse that he was merely trying to open the bottle of stout by hammering it against the gate for the boots, Maurice Behan, who threw on a pair of pants and came down ‡ in his socks without a coat attracted by noise of gunplay was ~~in bed~~ wakened up *out of the land of byelo in bed* by loud hearing hammering at emanating from the gate. This *battering all over the door & sidepanels* was not in the least remotest like a bottle of stout which would not rouse him out of sleep but much more like the overture to the last day if anything. ‡ Notice a fellow ~~who~~ who calls on his skirt. *Note his slick hair so elegant, tableau vivant.*²¹ He calls vows her *a to be a* honeylamb, swears they will be pals, by Sam, and share good times in a happy lovenest when May moon shines but that guy is not so tippy dippy (not on your life not in these trousers) for somewhere he has girl a girl so that is a kniky number two and he would like to canoodle her ~~two~~ too some of the time for he is downright fond of number one § and he is fair mashed on peachy number two if he cd only canoodle the two and all three would be genuinely happy, the two numbers, namely, and their mutual chappy (for he is simply shamming dippy) if they were afloat in a dreamboat, his tippy canoe, his tippy up and down dippy hiptophippy ~~canoe~~ canoodle canyou!²² So in the present case cases which bears bear all ‡ the earmarks of a plot. [*There is in fact no use putting a tooth on it a thing of that sort and the amount of that sort of thing which was going was simply stupendous.*] Next morning postman handed him a letter superscribed to Humphy Pot and Gallows King. This fender coffin, mistaken for a fender, had been removed from hardware premises a noted house of the east which as* an ordinary everyday transaction supply funeral requisites of all descriptions. (Here Caracciolo & Nelson). ‡ The conscientious guard in the other case swore (*adding**, a scripture reader *tee to boot.*) swore that Laddy Cumine, the butcher in the blouse, after having delivered some carcasses went & kicked at the door and when challenged before the functionary on his oath by the imputed, said simply:
- I am on my oath, you did, as I stressed before.
- You are deeply mistaken, sir, let me then tell you, denied McPartland (*the [meat] man's name*).²³ §

FW 63

FW 64

MS 47471 b, 5 b

FW 65

FW 66

MS 47471 b, 4 b

* * * * *

²¹ Joyce's italics will always be indicated by underscoring.

²² The exclamation point was substituted for a question mark.

²³ Chronologically these concluding pages preceded both FW 50–57 and FW 61–67.

First these²⁴ outrages were thought to have been instigated by either or both of the rushy hollow heroines but one **shortly after** drank carbolic
 FW 67 *with all her life before her ~~shortly after~~²⁵ and her sister in love, finding ‡
 once while doing chores that she stripped well, felt **began to feel** her
 hat too small for her and took to [*necking*] *selling her spare time in the
 haymows &*. But a little thought will allow the facts to fall in and take
 FW 68 up their due places. If violence to life, limb and goods has as often as ‡
 not been the expression, direct or through male agents, of offended woman-
 hood has not levy of blackmail from the earliest ages followed upon in
 worldwise?²⁶*

10

First, there was a gateway for the suroptimist had bought and enlarged
 that shack *under fair rental of 1 yearling sheep, value of 6d & 1 small pig,
 value 8d, to grow old & happy in for the remaining years* and when every-
 thing was got up for the purpose he put a gate on the place and the
 gate was locked to keep HCE in, in case he felt like²⁷ *sticking out his
 chest too far and* tempting providence. It ought to be always remembered
 FW 69 that there was a commercial stopping in the hotel *before that ‡* and he
 missed six pounds fifteen and he found his overcoat disturbed. The gate
 business was all threats & abuse. Humphrey's unsolicited visitor said
 through the gate first that he would break his head next that he would 20
 then break the gate over his head and finally give him his (Humphrey's)
 MS 47471 b, 9 blood to drink. § He *demanded drink and*²⁸ kept abusing him from
 ten thirty till one in the afternoon without a lunch interval. Earwicker,
 FW 70 longsuffering, ‡ *under restraint in the sitting-out corner of his conserva-
 tory, [though it was as easy as kisshand for him to call up Crumlin
 Exchange,] with only his thermos flask by him* compiled a long list
 FW 71 *to be kept on file (now feared lost)* of all the abusive names he was called
 (*informer, old fruit, funnyface, yellow whig, Bog sides, muddle, plander**) ‡
 but did not other wise reply *beyond such sedentarity* because, as he after-
 wards explained, *touching his wounded feelings*, the dominican mission was 30
 on at the time & he thought that might reform him. The *more considerably
 unpleasant bullocky finally before the* he* rang off *pegged a few stones,
 all of a size, [and then, possibly but seeing the seriousness of what he had
 not done, made him leave the stones & having sobered up somewhat,] ‡ &*²⁹
 FW 72 *left the scene after exhorting him to come out outside* so that he cd burst
 MS 47471 b, 8 b him up, proceeding in the direction of the deaf & dumb institute.³⁰ § ‡
 FW 73

²⁴ *Sic.*

²⁵ Joyce indicated that "shortly after" was to be rewritten after the word "one."

²⁶ The question mark was omitted.

²⁷ By error Joyce placed his addition before instead of after "like."

²⁸ Omitted: "and."

²⁹ Not crossed out.

³⁰ Added at this point is the first paragraph of Chapter I, iv, which chapter Joyce wrote after he had revised the foregoing.

I, iv

With deepseeing insight he may have prayed in silence that his word-wounder might become the first of a ~~long~~ **distinguished** dynasty ‡ his *most* cherished idea being the formation, as in more favoured climes, of a truly criminal class, thereby eliminating much general delinquency from all classes & masses.

FW 75

The coffin was to come in handy later & in this way. A number of public bodies ~~presented him~~ **made him a present of** a grave which nobody had been able to dig much less to occupy, it being all rock. This ‡ he blasted and ~~then~~ **carefully** § lined the result with bricks & mortar, encouraging the public bodies to present him over & above that with a stone slab. ‡

FW 76

MS 47471 b, 8 b

FW 77

The other spring offensive ~~seems to have been~~ **may have come about** all quite by accident, *though granted, of course* [*for the sake of argument*] *men on both sides had grand ideas*. All conditions were drawn into the conflict, some for lack of proper feeding, others already carving honble.¹ careers for themselves and, if emaciated, the person garotted may have suggested ‡ whigging or the grand old whig in **person the flesh** when falsighted by the wouldbe burglar, a tory of the tories, for there circulated § pretty ~~clear~~ **freely** the feeling that in so hibernating Earwicker was feeding on his own fat. Kate Strong, a widow, did all the scavenging **in from** good King Charles' days but she cleaned sparingly and her statement was that, ‡ there being no *macadamised sidewalks* *barring* footpaths *which left off where the man was struck, at the time in those R J C days* she left, *as scavengers will*, a filth dump near the dogpond in the park on which *fossil boot bootmarks, elbowdints, breech-bowls, kneecaves,* & fingerprints were *all successively* found of a very involved description. ‡ **There It was on that resurfaced spot** evidently the attacker, though under medium, with truly native pluck tackled him whom he took to be,² *saying he wd have his life & lay him out & [made*

FW 78

MS 47471 b, 8

FW 79

FW 80

¹ Joyce's abbreviation.

² Joyce omitted this comma.

use of sacrilegious language &] catching hold of a long bar he had &
 with which he *usually* broke furniture. ~~The struggle went on~~ **They**
 FW 81 **struggled** for a considerable time ‡ and in the course of it the masked
 man said to the other: Let me go, Pat. Later on the same man asked:
 Was six pounds fifteen taken from you by anyone two or three months ago?
 There was severe mauling and then a wooden affair in the shape of a
 revolver³ fell from the intruder who thereupon became friendly & wanted
 to know whether his chance companion who had the fender happened to
 have the change of a ten pound note because, if so, he would pay the
 MS 47471 b, 17 six pounds odd out of that for what § was⁴ lost last summer. The 10
 other then said: Would you be surprised to hear that I have not such a
 FW 82 thing *as the change of a ten pound note* but I am able to *see my way* ‡
 to give you *at for the present* four and 7 pence to buy whisky. At the
 mention of whisky the wouldbe burglar became calm and ~~left him*~~ the
~~place said he wd go good to him~~ [remarking [gleefully]: ~~You⁵ plucky~~
~~stunning⁵ little Southdowner!~~ **You have some pluck Southdowner!**
 FW 83 ~~This is my goalball,⁶ I've⁷ struck this day!~~] ‡ **He then went away**
with the four & ~~seven~~ <seven> and his hurlbat while the fenderite
who bore up under all of it [with a *no⁸ of bruises on him*] reported the
 occurrence *to the* [Vicar Street] *watch house*, his face being all covered 20
 with *nonfatal* blood as a *good* proof that he was bleeding from the nose,
 mouth & ears while some of his hair had been pulled off his head though
 otherwise his *allround* health was *good middling* enough. As regards the
fender pierced fender & fireguard the question of unlawfully obtaining
 is subsidiary to the far more capital point of the political bias of a person
 FW 84 ‡ who, when mistakenly ~~molested~~ **ambushed**, was simply exercising one
 of the most primary liberties of the subject by walking along a public
 thoroughfare in broad daylight.
 As if that⁹ would not do *but little headway was made when* a countryman
 Festy King who gave an address in ~~Monaghan~~ **Joyce Country** *in the*
heart of a wellfamed poteen district was subsequently brought up on an
 FW 85 ~~improper~~ **improperly framed** indictment of both counts. ‡
 It was attempted to show that having¹⁰ ~~come to~~¹¹ **rubbed some dirt on**
 MS 47471 b, 18 **his face to disguise himself he was at** the § **door fair of a Monday**
 with a pig this¹² animal ate some of the doorpost, King selling it because

³ Crossed out: "revolver."

⁴ Omitted: "was."

⁵ The words "you" and "stunning" were not crossed out.

⁶ *Sic.*

⁷ Joyce added an extra "I've" here by error.

⁸ Joyce's abbreviation.

⁹ Crossed out: "As if that."

¹⁰ Crossed out: "having."

¹¹ Not crossed out.

¹² *Sic.*

it ~~---~~ **ate** the woodwork off her sty. An eyewitness ‡ said *he remembered the fifth of November [which was going to go down in the annals of history] & one thing that particularly struck him was he saw or heard unquestionably a man named Pat O'Donnell beat & murder another of the Kings, Simon, but when the ambush was laid ‡ there was not as much light as wd ~~light~~ **dim** a child's altar ‡ and to the perplexedly uncondemnatory bench, the first ‡ King, Festy, declared *through his interpreter* on his oath & before God & their honours that he did not fire a stone either before or after he was born up to that day & this he ~~supplemented~~ **had the neck to supplement** in the same language by postasserting that *he wd impart* he might never *ask to see sight or light of this world or the next world [or any other world]* if ever he took or threw the sign of a stone either before or after being baptised up to that blessed & holy hour.¹³ § ‡*

FW 86

FW 87

FW 88

FW 90

MS 47471 b, 19

FW 91

* * * * *

~~Though~~ **The hilarious hilariohoot** of Pegger's Windup contrasted so neatly with the tristitone of the wet pinter's as were they opposites, evolved by ~~the a power~~ **powers** of nature & spirit as the sole means & condition of its manifestation, polarised for reunion by the symphysis of their antipathies. Distinctly different were their destinies. § *Whereas* ~~While~~¹⁴ the maidies of the bar ~~clustered~~ **fluttered** & flattered around the willingly pressed, complimenting him on having all his senses about him, sticking hyacinths in his ~~hair~~¹⁵ **curls**, & bringing busses to his cheeks, legando round his nice new neck for him & pizzicando at his ~~willywags~~ **woolywags** it was not unobserved by ~~the court~~ **their worships** that ~~for~~ by one among all *wild gentian of the hills [Makegiddculling] reeks*, with **in** unmixed admiration he seemed blindly, mutely, ~~hands over ears~~ **speechlessly fascinated anamourate when while with she herupor* her-uponhim** shining aminglement, the shay of his shifting into the shimmering of hers till the *wild wishwish* of her shashay melted *moist* musically mid the *dark deepdeep* of his shayshaun §

MS 47471 a, 6 b

MS 47471 a, 3 b

[*And whereas*] *Distracted*¹⁶ by [~~wha~~ (*for was not just this, [in effect,] which had just caused that the effect of that which it had caused to occur*)] ~~The~~¹⁷ four judges ~~Unchus~~ **Uncius Munchus Muntius**, Punchus and Pylax *put their wigs together but could do no more than pass ‡ the usual sentence of Nolans Brumans & King having murdered all the English he*

FW 92

¹³ A first draft of FW 96-101 was appended to the first fair copy, MS 47471 b, 22-27. A second draft is to be found on pp. 34-36. These pages antedate the following (FW 92-96), which were written in 1926 in MS 47471 a, the fair-copy notebook for I, i, for insertion into the third fair copy of the chapter. The style of the late passage recalls that of II, iv, while the complexity of its language recalls I, i.

¹⁴ *Sic.*

¹⁶ *Sic.*

¹⁵ Not completed.

¹⁷ *Sic.*

knew left his ~~court~~ **tribunal** *scotfree* trailing his tunic *in his hurry* [& *[thereinunder]* *proudly showing off the [blank] patch ~~on~~ to his britgits*].¹⁸
On To the Swiss bobbyguard's curial but ~~courtly~~ **courtlike**: Commodore valley O hairy ~~Arthery*~~ **Arthre** jennyrosy?: the firewaterlover ~~replied~~ **returted** with such a *vinesmelling* fortytudor ages ~~rowdownham~~ **raw-downhams** tanyouhide that all the *twofromthirty* advocatesses within echo pulling up their briefs ~~see* pa* jus* simply &~~¹⁹ **safely & soundly** soccered him ~~imprumptu~~ **umprumptu** rightaway **like hames** to *Drink-bottle Dingy Dwellings* like the muddy goalbird who he was, conclaiming: Hon! Verg! ~~Putor~~ Nan! **Putor!** ~~Sham~~ **Shams!** Shames! § † 10

So there you are *now* they were, the four of them, sitting *in their judge's chambers* around their old *traditional* tables of the law *under the auspices of Lolly* to talk it all over & over again. Festy and hyacinth and gentian and & *not to forget a'duna* o'darnel. --- **That*** was four of them and thank Court now there were no more of them. So pass the push for port sake. Be it ~~now~~ **soon**. *Ah ho!* And I ~~knew~~ **do you remember** his father *the same [in his monapoleums]* behind the war of the two roses, **old Minster York before † he got his [paper] dispensation from the poke.** & **I mind** the smell of him like the **vitriol vetriol** works of a windy day & The²¹ **O'Brine O'Briny** rossies, *the O'Moyly gracies* chaffing **his him redface bluchface & playing him pranks.** How do you do, North Mister? Get into my way! till they had **him the mon** *timed to the hifork* pitch of fit to be tried.* Ah, dearo me ~~forsale~~ **forsailorshe!** Yerra, why'd § she heed that old gasometer & his hooping coffin [*& his dying boosy cough*] & *all the boys birds of the south side after her, [[Minxy Cunningham,] jimmies & johnnies to be her jo]*? Sure, I well remember him H₂CE₃, that'd take your breath away. Gob, I knew him well *as meself* too. **Coming heaving** up the ~~east-end~~ **Kay Wall** by the *32 to 11* with his limelooking *horses* bags, ~~Old Whitehorse~~ **the Whiteside Kaffir** with his painted voice *puffing [out] brown cabbage.* [*Thaw him a gull, me pawsdeen funn!*] Gomorro, ~~says ses~~ he, ~~Lankyshe~~ **Lankyshies!** Bigger ye! ses I, O breezes west! When I had her *first* when I was in my grandfather & that was up Sycomore Lane. *Arrah* Nick, ses she, you've the nock, ses she, *with your poyhn,* ses she, yerynn** & I'd sooner **sip to yr. mountain dew to kiss me**²² than that old brewer's belch. § 20

And so they went on, unquam & nunquam & linseed & colic, about the whosebefore and the wheresafter & all the scandalmonkers & *the poor*

²⁰ visible-audible
gnosible-edible

MS 47471 a, 2 b
FW 93

FW 94

MS 47471 a, 1 b

Fascinator

MS 47471 a, 7 b

¹⁸ The phrase "the patch on his britgits" is found twice on this page: once in the left margin and once immediately above the body of the text.

¹⁹ Not crossed out: "&."

²⁰ Joyce's marginal note was destined for insertion in the third fair copy of the chapter (MS 47472, 203).

²¹ *Sic.*

²² Not crossed out: "me."

craigs that used to be at that time living & lying & *rating* & riding round Nunsbelly Square. ‡ And contradrinking themselves. I differ with ye! Are you sure of that now? You're a liar, excuse me! I will not & you're another! And Lully holding the breach of the peace for them. To give & to take. *And to forgo the past.* Ah, now, it was too bad to be falling out over ~~the~~ *the shape of the ourang's time!* Well, all right Lully! And shakeahand. And schenk us more. For Craig sake. ~~Ah, well!~~ **Be it soak!**²³ §

FW 95

MS 47471 a, 8 b

* * * * *

*Even should not the framing [up] of such fictions [in the evidential order] bring any truth to light [in good time] as fortuitously as some false setting of a starchart might [(heaven aiding)] reveal the presence of an unknown being in **space chaos of space*** The²⁴ **best soundest** opinion now holds that by so playing possum our highest common ancestor most effectually saved his brush. Dogs of all breeds were speaking with **various marked** provincial ‡ accents, hot to run him *on a scent breathhigh*, but from the good *day* he last was viewed pointing for home *in his 7mile [rolltop] boots* a deaf fox's **wisdom** kept him safe in covert *miraculously ravenfed & sustained by the elotted creamclotted sherriness of cinnamon syllabub.* Preserving perseverance *in the reeducation of his intestines* was ~~the~~ **his the best** rebuttal whereby he got the big bulge on **all the crowd of spasoakers** in that one street town. Vainly virulence, violence, & vituperation sought *wellnigh utterly* to end the reign of the great shipping mogul and linen lord; it was one *more* dearer than all who was to make him **a the** nine days' jeer *for the lounge lizards* of the pumphoom.

FW 96

He had laid violent hands on himself, *lain down, fagged out, with equally melancholy death.* ‡ He had left the country ~~by~~ **via** a subterranean tunnel *lined shored with bedboards.* [*An infamous private ailment (~~variovenereal~~) (**variolo venereal**) had claimed him.*] [*He had walked into a pond while intoxicated up to that point where ~~braces meet buttons~~ **braced shirts meet knickerbockers.***] ~~Ten~~ **The** helping hands **of five** had rescued him from seven feet of semifresh water. ‡ ~~Aerials reported~~ **the* buzzed of a finding of a bloody** [*antichill cloak*] with a tailor's tab reading *V. P. H. & all shivered to think what beast had devoured him* ~~The black hand had done him in.~~ On his postern had been nailed the title: Move up, Dumpty. Make room for Humpty! **and this time no mistake the boys had done him in.** Indeed several wellwishers ~~bought~~ **went so far as to buy** copies of the evening editions just to make sure

FW 97

FW 98

²³ Here ends the material from MS 47471 a. What follows from MS 47471 b, 28-29 was added to the second draft of the chapter.

²⁴ *Sic.*

FW 99 whether he was genuinely *quite* ‡ dead. But on the morrow morn of²⁵
 the ~~suicide~~ **suicidal** murder [*unrescued*] & expatriated half past ~~eight~~
 MS 47471 b, 28 $\frac{1}{4}$ to **9** o'clock saw the unfailing § spike of smoke plume punctual from
 his ~~chimney~~ **7th gable** and ten thirsty p.m., *the lamps of maintenance*
lighted for the long night a suffusion of ~~the~~ leadlight panes. *Therefore*
let it be neither said nor thought that the inhabitant of that sacred edifice
was a parable merely nor [more strictly] H.C.E.²⁶ a nonens. Not one of
 FW 100 *his many contemporaries seriously doubted or for long of his ~~real~~ **legiti-***
***mate** existence.* ‡

Who then was the scourge of Lucalizod,²⁷ it was wont to be asked, as 10
~~once~~ **long ages behind** ~~what became of~~ **where is** Peabody's money or
and later later in time more to the point who shot Buckley though
 every schoolgirl knows *by now* ~~that~~ **how** it was Buckley who shot and
how it was the Russian general & not Buckley who was shot? What
fullpay poisonivy pry, or which hatefilled woman? And that such ~~various~~
 MS 47471 b, 29 **vitriol of** venom a quiet stamp could cover! § ‡
 FW 101

²⁵ The word "of" was repeated by error.

²⁶ Below the "H" Joyce may have written "hu."

²⁷ Joyce substituted a comma for a question mark.

THE REVERED LETTER

~~~~~

*Alone one cannot know\* who\* did\* it for the hand was fair. We can suppose it that of Shemus the penman, a village soak, who when snugly liquored lived, so<sup>1</sup>*

Revered

Majesty well, Ive heard all those birds what theyre saying **bringing it** about him **but<sup>2</sup> and** welcome *for they will come to no good*. The Honourable Mr Earwicker, my devout husband, is a true gentleman which is what none of the sneakers ever was or will be because in the words of a royal poet such are born and not made and that he was and it was between

10 Williamstown and *the Ailesbury road* on the long car I first saw the love-light in his eye *when he told me [to pardon [him]] his true opinion [but] that I had got a lovely face. [That day] I thought that I was on the top*—  
*of the world back in paradise*. Well, revered Majesty, I hereafter swear he never once sent out the swags with a drop in **any them** but the milk as it came from the cow *like he did* and all that is **invented all pure made up** *by a snake in the grass and his name is M'Grath Bros* against that dear man, my honorary husband. If I were only to tell your revered all **he that cafler** said to me was it this time last year & I told Mrs. **Gra\*** **Tom** for his accomodation, McGrath Bros, I'm saying and his bacon

20 not fit to look at never mind butter which is forbidden by the eight commandment **you<sup>3</sup> thou** shalt not bear false witness against they neighbour *wife*. *But I could read him*. Aha, McGrath, the lies are out on him

<sup>1</sup> The preceding fragment was added after the completion of the "Revered Letter." Its two facets: a question concerning the authorship of the "Letter" and a description of Shem, suggest the subject matter of the present I, v, and I, vii. Joyce failed to include it with the second draft of the "Letter." On p. 30, immediately preceding the last segment of the unpublished description of Shaun delivering the "Letter," we find:

"For it was she who still **hoped believed** that her face was the best part of her & hoped for"

"*Her Mark & Seal* Dame Lara Prudence Earwicker (*valued wife of. . .*)"

The first fragment appears to belong with an introduction to the "Letter." The second is evidently a first version of ALP's name meant to serve as a signature.

<sup>2</sup> Not completed.

<sup>3</sup> Not completed.

MS 47471 b, 31

like freckles, when I think of what he had the face to say about my dearly respected husband, can I ever forget that. Never, so may God forgive McGrath § Bros all his trespasses against the Hon Mr Earwicker. ~~If I was only to~~<sup>4</sup> **For two straws I'd**<sup>5</sup> tell someone I know & they would make a corpse of him with the greatest of pleasure & not leave enough for the peelers to pick up.

There never was any girl in my house expecting trouble out of my noble husband, never, ~~and I shall bring under your notice, Majesty,~~ those two hussies neither of *them* was virtuous after the public doctor's declaration *out of the lock* and whereas the *said* Honourable Mr Earwicker has ~~a~~<sup>10</sup> ~~very hairy chest~~ **a chest very hairy for it to be seen from a child** which I am the privileged one to see and whereas ~~he is~~ pursuant to that very affectionate attentive<sup>6</sup> for ladies' salesladies' society I will not have a reptile the like of McGrath Bros *who thinks he's the big noise here* to be spreading his *dirty* lies all round where we live as I simply agree to it, the obnoxious liar<sup>7</sup>! *I won't dream of a sausage of his not even for catsmeat* & he was fired out of Clune's *where he forgot he was a man* [**only a common**] **floorwalker** for giving his guff.

I've heard it stated about the military but, did space permit, it is my belief I could show it was *the wish of his mind* to cure the King's evil <sup>20</sup> and I hereinafter swear by your revered majesty that he *gave me the price of a new bulletproof dress with angel sleeves and*<sup>7</sup> said in my presence *that*: As there is a God of all things my mind is a complete blank.

MS 47471 b, 32

Well, revered Majesty, I tender § my heartest thanks & regrets for lettering you and I shall *now* close hoping you are in the best of health. I ~~don't~~ care that for him and lies about an experience of mine *as a girl* with a clerical friend. Ask him what about his wife and Mr John Brophy & Son, the kissing solicitor *which is enjoying the attention of private dectectives\**. I only wish he wd look in through ~~the~~ **his** letterbox some day. What ho, she bumps. *He wd not say that was a solicitor's business.* <sup>30</sup> He wd be surprised to see her & Mr Brophy quite effectionate together kissing & looking into a mirror.

So much for the ~~lies~~ **sneakery** that I was treated not very grand by thicks *off Bully's acre*. If any of *Sully's Mister M'Grath's* thick<sup>8</sup> goes to pull a gun on me, ~~worse for him~~ he'll know better manners. *I will complain on them to policesergeant Laracy* [*at the corner of Buttermilk lane*] & ~~he~~ I will have his head *well* [*& lawfully*] broken by a Norwegian who has been expelled from christianity. I am perfectly proud of Mr Earwicker, *my once handsome husband; who is as gentle as a woman & more*

<sup>4</sup> Not crossed out: "to."<sup>5</sup> Omitted: "I'd."<sup>6</sup> Not completed: "att."<sup>7</sup> Omitted: "and."<sup>8</sup> *Sic.*

*attractable* [*& he never chained me to a chair since this island was born. [I can show anyone the bag of cakes given to me by Mr Earwicker for our last wedding day. Thank you, beloved, for your beautiful parcel. You are always the gentleman.]*] I tell sneakers and Mr Gainsayer McGrath ~~creeping Christy~~, back & streaky, ninepence.<sup>9</sup>

*Hoping [the clouds will soon dissipate] you will enjoy perusal and completely*

(Signed)

P.S. This will put the tin hat on McGrath §

MS 47471 b, 33

<sup>9</sup> Joyce's space.

## I, v



FW 104 *Untitled as her memorial it has<sup>10</sup> ~~been named gone~~ by many names in many times: Pro Honafrio, The Groans of a Briton, An Apology for a Husband, Can you excuse him, ‡ The [only] true account\* [[all] about] Mr. Earwicker & the Snake by an honest woman of the world who can only tell the naked truth about a dear man and all his conspirators how they tried to fall him by putting it all around [Lucalizod] by a mean sneak about E- - and a dirty pair of sluts, showing to all the unmentionable-ness falsely accused [about the redcoats].<sup>11</sup>*

The proteiform graph itself is a polyexigetical piece of scripture. There was a time when naïf alphabetters would have written it down the tracing 10 of a pure deliquescent recidivist *possibly ambidexterous*, snubnosed, probably, and having a *fairly* profound rainbowl in his (or her) occiput. Closer inspection of the bordereau would however reveal a multiplicity of personalities inflicted on the provoking document and a prevision of *virtual* crime or crimes might<sup>12</sup> unwarily be made before any suitable occasion for it or them had ~~presented~~ **arisen**. But under the very eyes of ~~inspection~~ **the inspector** the traits which feature the sympathetic page **chiaroscuro** coalesce, their contrarieties eliminated in a stable somebody, as by the *providential* warring of housebreaker ~~on~~ **with** heartbreaker, & of dram drinker with freethinker ~~society~~ **our social something** bowls 20 along bumpily through generations, more generations & still more generations. Who in hell wrote the durn thing ‡ anyway? Standing, seated, on horseback, against a partywall, below zero, by the use of quill or style, with perturbed or pellucid mind, accompanied or the reverse by mastication interrupted by visit of person to sriptor or of sriptor to place, rained upon or blown around, by a regular racer from the soil or a whittlewit laden with the loot of learning? §

FW 107

MS 47471 b, 33 b

<sup>10</sup> Crossed out: "It has."

<sup>11</sup> The above was added in the margins of MS pp. 33 b and 34 to what is the earliest version of the opening pages of I, v.

<sup>12</sup> Omitted: "might."

Now, *patience*, And<sup>13</sup> remember patience is the great thing. And above all things we must neither be nor become impatient. Think of all the patience possessed by *both Bruce Brothers & the their Scotch spider*. If after years and years of research a sage solemnly tells us that the great one is 3 *syllables* less than ~~a name~~<sup>14</sup> **his own surname**, that the ear of Earwicker was the trademark of a broadcaster and his wicker the local cant for an aeronaut *patent* then as to this *radio-oscillating epistle epiepistle to which we must ceaselessly return what where exactly at present is he who is the man the bright soandso who is able to give us the dinkum oil?*

To conclude *purely negatively* from the *positive* absence of political allusions **hatred** and its <sup>15</sup> that it cannot ever have been the **work pen product** of a man or woman of that period & those parts is as unjust as it would be to conclude from the nonpresence of inverted commas on any page that its compiler was constitutionally incapable of misappropriating the actual words of others. ‡

Has anyone, it might with profit some *cloudy* evening be **asked quietly suggested**, ever looked sufficiently longly upon ~~an env~~ **a stamped addressed envelope**. Admittedly it is but a covering; it bears an economic classification: its character is the civil clothing of whatever purepassionpallid or *nudity* or plaguepurple nakedness it may or may not contain. §

Yet to concentrate solely on the psychological content or even the mental configuration of any document to the neglect of the facts which circumstance it is as hurtful to good sense (and let us add, *good*<sup>16</sup> **the best taste**) as were ~~the indian~~\* **someone or other** when *perhaps* presented by a friend *of his* to a lady of the latter's acquaintance straight-away to vision her in unapparelled naturalness deliberately closing his eyes to the fact that she was after all wearing some definite articles of clothing, inharmonious, a captious one might say,<sup>17</sup> or not strictly necessary, or a little irritating *but still* suddenly full of local *colour* & personal *colour perfume*, suggestive of much more, capable of being stretched if need were, their parts capable, even, of being separated for closer comparison by the careful hand of an expert. Who in his heart doubts either that the facts of *feminine* clothing are there and that the feminine fiction, stranger than the facts, is there at the same time, § and that one may be separated from the other, that both may *then* be contemplated *simultaneously* & that each may be considered in turn apart from the other successively? ‡

FW 108

MS 47471 b, 29 b

MS 47471 b, 30

FW 109

<sup>13</sup> *Sic.*<sup>14</sup> Not crossed out: "name."<sup>15</sup> Joyce's space.<sup>16</sup> Not completed.<sup>17</sup> Omitted: "say."

Let then the facts speak in their own favour. It was wont to be wittily gagged by the *stern* chuckler Mahappy Mahapnot that Lualizod was the only place in the world where the possible was always *the* improbable and the improbable the inevitable. This implies a sequentiality of ~~impossible~~ ~~probables~~ **improbable possibles but though possibly** nobody § who has read up his subject ~~probab~~ **probably** in Aristotle will applaud the sentiment or sentence for utterly impossible as are all these events they are probably as like those which ~~happened~~ **took place** as any other which never took place at all are ever likely to be.

MS 47471 b, 29

About that hen, first. Midwinter was in the offing when a poorly clad 10 Shiverer, a ~~the mere merest~~ bantling, observed a cold fowl behaving strangely on the fatal dump at the spot called the orangery when in the course of its deeper demolition it *unexpectedly* threw up certain fragments of orange peel, the remnant of an outdoor meal of some unknown sunseeker illico in<sup>18</sup> § a mistridden past. What child but little Kevin would ever ~~in such a scene~~ **despondful weather in the desponful<sup>19</sup> atmosphere of such biting cold** have found a motive for future **sainthood saintity** by euchring the discovery of the Ardagh chalice by another innocent on the seasands ‡ near the scene of the massacre of most of the jacobiters. The bird of promise in the case was the hen of the Doran's and what she 20 was scratching looked uncommonly like a *goodish-sized* sheet of letterpaper *originating from Boston (Mass)* of the eleventh of the fifth to dear which proceeded to mention Maggy well and everybody *athome is* general health **and well and *the a* lovely face of some<sup>20</sup> born gentleman and with** § a parcel of cookycakes *for tea* well and ~~it was~~ **must now close** a grand funeral Maggy and hopes to hear from with love & *four kiss<sup>21</sup> crosses* [*from loving*] from a large<sup>22</sup> looking stain of tea. The stain, & that of tea, marks it at once as a genuine *relique of old Irish* MS **poetry**. § <sup>23</sup>

MS 47471 b, 28 b

FW 110

MS 47471 b, 26 b

MS 47471 b, 27

Any photoist worth his chemicals will tell you that if a negative melts while drying the resultant positive will be a grotesque distortion of values, 30 tones & masses. This freely is what must have happened to that missive unfiled by the sagacity of a *slant eyed* hen. ~~The heat~~ **Heated** residence ~~for who~~ **since nobody** knows when in the orange-flavoured mound had **gro<sup>24</sup> partly** dissolved the first impression and caused some features palpably **near nearer** us to be swollen up *most grossly* while ‡ the

FW 111

<sup>18</sup> The word "in" was repeated by error.

<sup>19</sup> *Sic.*

<sup>20</sup> There is an unplaced "some" immediately below this word.

<sup>21</sup> Not completed: "ki."

<sup>22</sup> Crossed out: "large."

<sup>23</sup> Earlier notes for the preceding passage are found in the *Scribbledehobble* notebook, pp. 271, 754–756.

<sup>24</sup> Joyce may have meant to write grotesquely or grossly.

farther back we *seem to* get the more we need the loan of a lens to see as much as the hen saw.<sup>25</sup> ‡

FW 112

Wonderfully well this explains the double nature of this gryphonic script and while its ingredients stand out with stereoptican relief we can see **peep**<sup>26</sup> **tour** beyond the figure of the scriptor into the subconscious writer's mind.<sup>27</sup> §

MS 47471 b, 25 b

\* \* \* \* \*

*Let us now draw nearer to it since it has after all met with misfortune & see all there is to be seen.* ‡ One cannot help noticing that ~~some~~ **about**

FW 113

**half** of the lines run from E to W, others from N to S.<sup>28</sup> *These ruled lines*

10 *along which the traced words can run, march, walk, stumble in comparative safety seem to have been first of all drawn in a pretty checker ~~with~~<sup>29</sup>*

*by using lampblack & a blackthorn.* Such crossing is antechristian though the explanation may be ~~geographical~~ **geodetic** quite as easily as domestic

economic. Then, in addition to the original sand, pounce *powder* or soft rag, it has acquired accretions of terricious matter while loitering in the

past. The teastain is a study in itself and its importance in establishing the identity of the writer complex (for if the hand was one the minds

were more than so) will be appreciated by remembering that ~~after~~ **in the time** before & after the battle of the Boyne it was the custom not to sign

20 letters ‡ always. For why sign when every word, letter, penstroke, space, is a perfect signature in its own way. A person is known more

FW 114

by his personality, habits of dress, movements, response to appeals for charity rather than by his or her boots.<sup>30</sup> ‡ *While we may [have our*

FW 115

*irremovable] ~~doubt~~ **doubts** as to the whole sense of the text, the meaning of any phrase in ‡ it, the meaning of every word deciphered and inter-*

FW 117

*preted we ~~can~~<sup>31</sup> **must** not have any doubts as to its authorship and authoritativeness.<sup>32</sup> *Though apparently & to a rough mind this document is a**

<sup>25</sup> The following passage was not recopied by Joyce.

<sup>26</sup> Not crossed out.

<sup>27</sup> Using the revise-and-complete method Joyce appended the following pages to the fair copy of what precedes. Addenda for MS p. 41 b are found on MS pp. 40 b and 38 b.

<sup>28</sup> The following insertion is found on MS p. 40 b.

<sup>29</sup> Not completed.

<sup>30</sup> Joyce made no attempt to locate the following insertion, which is found at this point in the next draft.

<sup>31</sup> Not completed.

<sup>32</sup> The following (to "drowning hands") is found on MS p. 38 b, a page which also contains revisions for the second version of the "Revered Letter" of ALP. I am treating it as a first-level addition, as I believe Joyce composed it shortly after completing the first draft and while in the process of recopying. He therefore

thing once for all done & there you are somewhere and finished in a certain time be it a day or a year or even supposing it should turn out to be a long stretch of goodness only knows how many days or years. But anyhow somebody [somewhere sometime] wrote it, wrote it ~~down~~ **all**, wrote it all down and there it is, full stop. Ah yes but one who deeply thinks will always bear in his mind that this downright there you are & there it is is only all in his eye. **All Every single person place & thing** was moving, changing [every part of the time]: the travelling inkpot, the hare & turtle, pen & paper, the continually more & less intermisunderstanding minds of the anticollaborators, the variously inflected, differently pronounced, otherwise spelled, changeably meaning ~~words themselves~~ **vocable scriptsigns**. We ought to be deeply thankful that we have even a [written on with now dried ink] piece of paper after it all ‡ & cling to it as with drowning hands. Who that in scrutinising marvels at the indignant whip-lashloops, the so prudently bolted **and or** blocked rounds, the touching reminiscence of an incomplete trail or dropped final, the gossipy thread-reels, the whirligig glorioles which ambiembellish the majuscule § of Earwicker, the monology of ~~its~~ **the** interiors, the pardonable confusion, owing to which ~~at times~~ the ~~swollen~~ pees with their caps awry are quite often as not ‡ kews with their tails in their mouths, the sudden petulence of a capitalised middle, the curt witty dashes never quite at the truth letter. Then a sudden sinistrogyric return to some sore point in the past [a word here so cunningly hidden a ~~---~~ **nest of**<sup>33</sup> **maze** like a fieldmouse in a nest of coloured ribbons] ‡ the innocent exhibitionism of those capricious underlinings,<sup>34</sup> [those exotic serpentines [since] properly banished from our scriptures, ‡ [the toomuchness and toomanyness ‡ of its four-legged ems,]] the penelopean patience of the paraphe tailed by a leaping lasso—who thus at this marvelling will not go **press** on to see the feminine vaulting **ambition sex libido** of those interbranching ~~sex upsweeps~~ **up&insweeps** continually sternly controlled ~~and led~~ **easily repersuaded** by the uniform ~~undeviating course~~<sup>35</sup> **matter of factness** of a ~~cold~~ **meandering** male fist.

Duff-Moeggli called this *kind of* partnership the Odyssean or heterochiric complex ~~from~~ **after** the wellinformed observation that in the case of the *littleknown* periplic poem popularly associated with that name a Punic

---

found it unnecessary to signal its location on p. 41 b. An abortive start for this passage was written on p. 37 b:

“No it is not a riot of blots & blues & bars and balls & hoops & wriggles: it only looks so as like as damn it.”

<sup>33</sup> Not crossed out.

<sup>34</sup> I am not certain to which level of addition this and the following phrases belong.

<sup>35</sup> Not crossed out: “course.”

admiralty report has been *cleverly* capsized & ~~reflected~~ by *then saucily*  
**reissued as a** dodecanesian baedeker of an every-place-tale-a-treat-itself  
 variety which ~~should amply~~ **could hope to** satisfy the gander as well as  
 the goose. The identity of the persons in the complex came to light in a  
 curious way. The original document was what is known as unbreakable  
**script tracery**, that is to say, it had no signs of punctuation of any kind.  
 On holding it to the light ‡ it was seen to be pierced or punctuated  
 (in the university sense of the word) by § numerous ~~dots~~ **cuts** and  
 gashes ~~inflicted~~ **made by** a pronged instrument. These paper wounds,  
 10 four in type, were gradually understood\*<sup>36</sup> to mean stop, please stop, do  
 please stop, and O do please stop respectively and investigation showed  
 that they were provoked by the fork of a professor at the breakfast table  
*professionally trying piqued to introduce tempo into [a<sup>37</sup> plane] surface*  
*by making holes in space.* Deeply religious by nature it was correctly  
 suspected that such anger could not ~~openly~~ have been directed against the  
 ancestral spirit of ~~her who~~ **one** openly respected by him *once a week*  
 as our *first* boys' best friend and when it was at last ~~noticed~~ **detected** that  
 the fourth or heaviest gash was ~~most~~<sup>38</sup> **more** frequent ~~where~~ **wherever**  
 the script was clear and the term terse and that these were the exact places  
 20 carefully selected for her perforations by Dame ~~Partland~~ **Partlet** on the  
 dunghill ‡ reluctantly the theory of the jabbering ape was ~~abandoned~~  
**hotly dropped** and its place usurped by that odious & even ~~now~~ **today**  
 insufficiently despised ~~person~~ **notetaker**, Jim the Penman. § ‡

FW 123

MS 47471 b, 42 b

FW 124

MS 47471 b, 43 b

FW 125

<sup>36</sup> Joyce wrote "understand."

<sup>37</sup> The word "a" was repeated by error.

<sup>38</sup> Not completed.

## THE DELIVERY OF THE LETTER



<sup>39</sup>And congruously enough the confusion of its composition was fitly capped by the zigzaggery of its **delivering delivery**. ~~The postman mentioned on page 80~~ and not for the 1st time in history ~~for~~ just as, it has been more than once pointed out, the demise of one parish priest or curator is sure to be followed *sooner or later* by other parochial demises of an allied nature. Though, coming now to the postman ~~mentioned on~~ **hastily left on** p 80, though his qualifications for that particular **post postal or office** were known only to a limited circle of friends the spectacle of the Lucalizod\* lettercarrier, ~~an~~<sup>40</sup> **a most capable** official of very superior appearance in his emptybottlegreen jerkin, at once gave **doubters doubt-** 10 **full\*** a vouch for his bifinalist\* **zeal zaal**. *His movements showed that Both North & South* sides of the roadway were visited by him in turn in the discharge of his important duty ~~and~~ during\* which he got a no<sup>41</sup> of stumbles which ~~seemed~~ **appeared** to startle him very much § and while he allowed simple & unfranked correspondence to escape automatically from the mailbag . . .ed\* to him, ~~his~~ **the** unerring zeal ~~in~~ **with which** *amid a blizzard with low visibility\* and\* on a everevenground sorting* **he\*** sorted & secured for special **immediate home** delivery all ~~missives~~<sup>42</sup> **packages** containing bullion or eatables, made him *immediately\** **in\*** *a\** **manner\*** of **Shaun the Post** a man, seen, **pitied felt for,** & *envied* 20 **respected & looked up to.**

MS 47471 b, 35 b

Thus ~~two\*~~ was a woman's petition, maid, wife & mother, **offered brought** by two sons of wild earth *since sainted scholars*, **Shamus\* Iacopus** Pennifera, and Johannes ~~Epistoloferus~~ **Epistolophorus**, to their and of all the Lord, offering to him from whom all things ~~came had come~~ *once\** their gift of *her* knowledge, thereby giving him of his own (the lion's mouth)<sup>43</sup> §

MS 47471 b, 34 b

<sup>39</sup> The bulk of the following passage, which was designed to precede the "Letter," was never recopied by Joyce.

<sup>40</sup> Not crossed out.

<sup>41</sup> Joyce's abbreviation.

<sup>42</sup> Not completed: "miss."

<sup>43</sup> Joyce skipped to MS p. 30 for the first version of the following.

It was this last alone that at last gave HCE the raspberry. Groaning of spirit, he lifted his hands & many who did not dare it, heard him say: I will give £10 *tomorrow & gladly* to the 1st fellow who will put that W in --- **the** royal canal.<sup>44</sup> §

MS 47471 b, 30

<sup>44</sup> A later draft of the preceding paragraph, found on MS p. 42, reads as follows:

"but when the facsimile of the letter [*written by the joint author*] *finally* reached the alderman's ears his surprise was *practically* complete so much so as to give him the raspberry.\* ~~Groaning of spirit~~ **With groanings which cd not be all uttered** *down he sat*, he lifted ~~hands up his shirtsleeves~~, while many *in the [baronet publican's] banner room*, who did not dare, heard him declare: I will give £10 *tomorrow gladly* to the 1st fellow who will put her in the royal canal."

This version is followed by some notes:

"Return to **ad park** please\* (Sayings of HCE)"

"Woman (lady)"

"jeg vil give ti Punt imorge til dem, forest\* Fin\* ever\* Komde.\*"

"Prayer on Acropolis"

"postman & style of narrative symbolical *of our time*."

## I, vi



So?

So?

How **Who** do you no to **now nigh**, lazy and gentleman?

The **answer echo** is *where* in the **balk back** of the wodes, **callhim forth**  
**call himforth.**

(Shaun MacIrevick, briefdragger, **of for** the concern of Jhon Jhamiesen and Song, rated **onehundred onehundrick** and thin per storehundred on this nightly quizquiquok of the twelve apostrophes set by **Johnn Jaeky Joeky Jockit** MicEarweak. **He He** *misunderstruck the an aim of number three of them [and placed his left correct replies to four of them* 10 *in their incorrect natural order disorder.]*) §

MS 47473, 116

¶ <sup>1</sup> 1) What secondtonone myther **rector builder & bridgemaker** was the first to rise taller through his **tale beanstale** than the bluegum **bo baobab baobabbaum** or the *giganteous* Wellingtonia Sequoia, went nudiboots into a **liffey liffeyette** when she was barely in her **streams trickles tricklies**, was *well* known to **wear clout** a conciliationcap on the esker of his hooth, *sports an [a chainganger's] albert over his, [hullender's] epulence*, had several **successive successivful coloured** serevanmaids on the same [*big*] **white parlour drawringroam hearthrug horthrug**, § killed **himself his own hungry self** as a young man *in anger*, [*bred* 20 *manyheaded sons stepsons and [a] leapyourown daughter, [& appeared to the shecook]*], found food for **his** five when ~~the market~~ **allmarket allmarker** was gofflooded, ‡ **brewed pressed** the beer of **sapientia ale age** out of the nettles of rashness, put a roof on the **house lodge** for **God Hymn** and a cog in ~~the his~~ **pot** for homo, ‡ was waylaid by a parker and beshotten by a buckeley, kicks **lintels lintils** to when he's cuppy and **gives chucks casts** Jacob's § to ~~the his~~ **childer** on the parish, owns the bulgiest bungbarrel that was ever tiptapped in the *private privace* of

MS 47473, 117

FW 126, 127

FW 136

MS 47473, 118

<sup>1</sup>The signs accompanying the questions are Joyce's symbols for his characters. He noted them down on MS pp. 150 b and 132 b. I am including them for the reader's convenience.

Mullingar Inn, hears the cricket on the earth **and but** annoys the life out of **preachers predicants**, made Man with *guts* one jerk and minted money with **mong** many, ‡ *blows whiskey about around the head but thinks stout upon his feet, [was dubbed out of joke and limned in raw ochre,]* stutters when he falls and **gets goes up mad** *entirely* when he's waked, § is Timb **in to** the pearly morn and Tomb **in by** the weeping **mourning** night and **if though** he had all the ~~red~~ **baked** bricks of *bould* Babylon ~~fer to his lusting placys he'd been~~ **be lost for the want of eying ogling** a-poor **an old ould** *wubblin*<sup>2</sup> wall?

FW 138

MS 47473, 119

10 Answer – Finn MacCool!

    Δ 2. Does your mutter know your mike?

Answer – *When I turn me optics*

*From such urban prospects*

*Tis my filial bosom's*<sup>3</sup>

*Doth Behold*<sup>4</sup> *with pride*<sup>5</sup>

*That pontificator*

*And circumvallator with his dam so garrulous*

*[All by his side.]*

*Annealive, the lisp of her*

20 *Would make mountains whisper her*

*And the bergs of Iceland*

*Melt in waves of fire*

*And her spoon [me] spondees and her ~~meet me yonders~~*

***dickle-me- drickle-me-yondees***

*Make [the rageous] Ossean ~~kneel to her~~ kneel*

*And quaff a lyre.*

If ~~she's he's Dan's Dann's plain plane she's Ann's~~ purty, if ~~she's~~

**If she's he's fain fane** she's flirty, if she's<sup>6</sup> if he's dane she's dirty **With**<sup>7</sup>

**with her hair in her auburn**<sup>8</sup> streams and her cool coy **cajolery cajol-**

30 **eries** § and her darkish **darkeyed dabblin drollery drolleries**, for to

MS 47473, 120

rouse his rudderup or to drench his dreams. If **great wise hot** Hammurabi

and<sup>9</sup> **cold could** Ecclesiastes **Clesiastes** could ~~but hear~~ **but catch espy**

her ~~prattlings~~ **prankquips pranklettes**, ~~faith, they'd rise amain~~ **they'd**

**break bounds again, to and** renounce their ruings, and denounce their

doings ~~foriver and for river and and~~ river, and a night. Amen!

<sup>2</sup> "Wubblin" may also be seen as a variant of "ogling."

<sup>3</sup> *Sic.*

<sup>4</sup> *Sic.*

<sup>5</sup> The two preceding verses have a complex history which I have been unable to record.

<sup>6</sup> *Sic.*

<sup>7</sup> Not completed.

<sup>8</sup> Joyce also added this phrase to MS p. 39, the second draft of the "Letter."

<sup>9</sup> Joyce originally wrote: "Hammurabi. And . . ."

3. Which is the truest title for that Tiec for Teac which is not which—  
craft ~~whichcroft~~ not Ousterholm not Haraldsby<sup>10</sup>

MS 47473, 121  
FW 139

□ 3. Which ~~title~~ is the truest title **true-to-type motto-in-lieu** for that Tiec for Teac *thatchment* which is not whichcroft not Ousterholm *Dreyschluss* not Haraldsby, *Grocer*, not Vatandcan, *Vintner*, not Houseboat and Hive § not Knox-at-a-atta-Belle not O'Faynix Coalprince not Wohn Squarr **Roomyegg Roomyeck** not Ebblawn Downes not Le Decer ‡ Le Mieux not Benjamin's Lea not Tholomews ~~Haddington Whaddingtun~~ not *Antwarp not*<sup>11</sup> *Byrne's not Weir's* not the **The Arch** not the **The Smug** not The ~~Dutch Dotch~~ House not The ~~Oval Uval~~ not *Weir's not Byrne's* not *Nagle's not Mooney's* **not Mooney's not Nagle's** nothing Grand nothing splendid (*Grahot Granho or Spletel Splotel*) ~~nayther\*~~ **nayther\*** § Erat Est Erit ~~noer norr~~ Non Michi sed Sed Lucefro?

MS 47473, 122

Answer – ~~The Thine~~ obesity, of the **O** civilian, **is hits** the felicitude of us **our orb!**

MS 47473, 123

X 4. What Irish capitol city (*ah dea o dea*) [*with a deltoïd deltic origin and a nunous end [(a dust to dust!)]*] of two syllables six letters can boast of having a) the most expensive brewing industry in the world b) the most expansive public thoroughfare in the world c) the most extensive park<sup>12</sup> **people's park** in the world § d) the most philohippic **phillohippic** ~~theobibbis theobibbous~~ *populatio paupulation* in the world? 20

MS 47473, 124

Answer – a) **Belfast Delfas**.<sup>13</sup> (U<sup>I</sup>\*) And when you'll hear the hommers of my heart, my *floxy lossy loss*, bingbanging again the ribs of yer resistance and the tenderbolts of my rivets working to your **det di destrac-tion**, ye'll be sheverin with *all* yer dinful sobs for the day when we'll go riding *copecurly*. You with yer orange garland and me with my *conny* cordial, down the greaseways § of rollicking into the waters of wetted life. b) Dorghk. (Mu) And sure where can you have such good old chimes anywhere, and leave you, and how I'd be engaging you with my *ploverly softest* of **soft** accents and descanting on the scene *before below* 30  
*me of the loose vines of your hairafall* with my two ~~hand~~ **loving loofs** braceliting the ~~silks~~ **slims** of your ankles and your ~~wildmouth~~ **mouth's flower rosy and** bobbing ~~at~~ **round** the soapstone of speech. c)<sup>14</sup>  
MS 47473, 125 Nublid (Ca) Isha, why wouldn't be happy, avourneen, § on the mills

<sup>10</sup> Joyce wrote this version of Question Three on the bottom of MS p. 116.

<sup>11</sup> The word "not" was repeated by error.

<sup>12</sup> Not completed by Joyce: "pa." In the margin Joyce wrote "change wds."

<sup>13</sup> Joyce experimented with his city names on MS p. 123 b where we find listed:

"Delfst"  
"Dorghk"  
"Nublid"  
"Dalwa"

<sup>14</sup> Joyce forgot to letter this city.

money he'll *soon* be ~~seen~~ leaving you when I've my own<sup>15</sup> garden owned streamy Georgian mansion lawn to recruit ~~on~~ upon by Dr. Cheek's special orders with my painful of soybeans & Irish in my east hand and an<sup>16</sup> bottle James's james's gate<sup>17</sup> in my west, after all the errors *errears & erroriboose* of *embattled embottled* history, with yourself churning over the new newleaved butter (more power to you!) the best and the cheapest from Atlanta to Oconee while whilst I'll drowse be<sup>18</sup> drowsing in the gaarden. d) Galway\* Dalway.<sup>19</sup> § I caught hooked my † thoroughgoen thoroughgoin trotty the first in Spanish Place, Mayo's Mayo in I make, Tuam's Tuam to I take, Sligo's pea sin but Galway's grace, Holy eel and sainted salmon jumping chuck chubb and ducking duckin dace, I never saw your aequal! says she, leppin half the lane.

MS 47473, 126  
FW 140

≤ 5. Whad slags of a lad would retten ~~elefacks~~ smuttieflesks, emptout old mans, melk vitious geit, scare off jackjills, smoothpick waste paper papish pastures, *sprink dirted water*, bear around village, louden on the Kirkpeal, give ~~foottreats~~ foottreats given § to malafides, might underhold three barnets, putzpulish all boots, nightcover all firelights, grindstone his knives, serve time to boss, serve time to boss, grindstone his knives, full over boarded, lewd man of the method in godliness, perhaps perchance he now sits in the spoorwaggen, must fullstandingly fullstandingly begripe irers' language langurge, joblander or northquain bigger preferred prefurred, drinklords to please obtain, may get earnst, no get combitch,<sup>20</sup> he is fatherly fatherlow seondigged soundigged in mudmined in moodmined § persho pershoon but aleconnermen aleconnermon, ney, that must he isn't?

MS 47473, 127

MS 47473, 128

Answer – Poor old Joe!

K 6) Where What means Summon in the Housewipe Housesweep Dina? Gellory be to the sails of cloth nowandI have to beeswax the bringing in all the muck of the parks to us and I thawght I knew the his stain on the flower and who broke the dandleass † and who seen the rest of the plum goosebellies and who leff that there and who put this here & who put the jam pot in the yard and whatareyou whatin the love of the name of Sin Pollareyou rubbing the § flowerofthe sideofthe flowerofthe par-lourwith Shite will you have a plateful?

FW 141

MS 47473, 129

○ 7. Who are the components parts of our whole who are latecomers by anticipation, are the porters of the passions in virtue of ratiocination and,

<sup>15</sup> Not crossed out.

<sup>16</sup> Sic.

<sup>17</sup> Joyce may originally have intended to place "embottled" here.

<sup>18</sup> Omitted: "be."

<sup>19</sup> Joyce repeated the "d)" by error.

<sup>20</sup> Joyce moved "drinklords . . . obtain" here.

MS 47473, 30

~~unify their voxes~~ contributing the confligent controversies of differentia-  
 tion, **unify their voxes** in the **one** voice of vaticination, § who crack  
 the crust of comfort due to deprecation, **quaff drain** the meed of **for**  
 misery to incur intoxication, condone every evil by practical justification  
 condemn any good for its own gratification; who are ruled, roped, — —<sup>21</sup>  
 by two angel demons, *feekeepers* of their laws, ~~preservation~~ **consterna-**  
**tion\***, fornication, ~~humiliation~~ **association\*** and ~~reexaltation~~ **recrea-**  
**tion.**<sup>22</sup>

⊖ 8) And how war ~~your~~ **yore** maggies?

FW 142  
MS 47473, 132

They war loving, they love laughing, they laugh crying **weeping**, they 10  
~~ery~~ **weep** smelling, they smell smiling, they smile hating, they hate  
 thinking, they think feeling, they feel tempting, they tempt daring, they  
 dare waiting, they wait taking, they take thanking, they thank ~~asking for~~  
**still seeking** as born for lorn in *lose of* love to live ~~and wive~~ **the life of**  
**wife and wife** (*wive*) **in** by wile and rile and rule by rune of ruse made  
 rose and ‡ hose held home, but ~~comes~~ **cometh** elope year, coach and  
 four, sweet peck-of-at-my-heart picks one man more. §

MS 47473, 133

⊕ 9) Now, to be on ~~again~~ **anew** and basking again in the panaroma of  
 all flores of speech, if a human being duly fatigued ~~of~~ **by the** dayety of the  
 sooty, with<sup>23</sup> plenxty of time on his *gouty* hands and roams of space at his 20  
*sleepish feet and [as] hapless beyond the dreams of accuracy as any*  
*camelot prince of dinmurk*, were, at this ~~actual~~ **auctual** future **futule** ~~pre-~~  
~~terite~~ **preteriting** instant, in **a the state states** of ~~suspended~~ **suspensive**  
 examination ~~were~~ **acorded**<sup>24</sup> *through the eye of a noodle*, with an ear-  
 sighted view of *hopeinhaven* with all the ~~ingredients~~ **ingredient** and  
~~egriegunt\*~~ **egregiunt** means **ways wights and ways** to which *in the*  
*curse of his persistence* the course of his tory **has will** had *been having*  
 recourses, the reverberration of knotcracking awes,<sup>25</sup> § the reconjunga-

<sup>21</sup> Joyce's lines.

<sup>22</sup> On MS p. 135 Joyce sketched out an addition which may have been designed for insertion here:

"from the ~~garth of the~~ *pré salés* to **and** Donnybrook's prados and Roebuck's campos and ~~Rendurry\*~~ the ager Arountown And ~~Crumlin's~~ **Crumglen's** grassy but Kimmage's champ and Ashtown fields

**Fin Cabra** ---

Finglas ---

Santry ---

the ~~fields~~ **fells** of Raheny

& fails & ~~baldoye~~ **Baldoye** to them."

On MS p. 131 b Joyce numbered to fourteen, writing after number one: "maggies" and later adding "ring."

<sup>23</sup> The word "with" was repeated by error.

<sup>24</sup> *Sic.*

<sup>25</sup> Three marginal notes are found on MS p. 132 b: "himp (ethical values); sooty-Lionden; dim it all (end)." Joyce meant them as reminders. On MS p. 133 b Joyce wrote "hol'd\* home."

tion of nodebindings ayes, the redissolusingness of mindmouldered ease, and the thereby hang of the hoel of it, could such a none, whiles even led ~~come~~ **comesilencing comesilencers** to ~~comelieswithins~~\* **comelies-withthers** and till intempestuous Nox should catch the galliery and spy lucan dawn, byhold at ones what is main and why tis twain, how one once meet melts in tother wants § poignings, the sap rising the foles falling, the nimb ~~of how~~ **but now** nihilant round the girlyhead so becoming, the wrestless in the womb, all the rivals to the sea, shakeagain, ~~all the~~ O disaster, shakeamore, ah how starring!, but Heng's got a bit of Horsa's nose and Jeff's got the signs of Ham round his mouth, and the § ~~how~~-of<sup>26</sup> MS 47473, 134  
 10 beau that was beautiful pales as it palls, what ~~was~~ **ross** rude and oragious grows ~~sinks~~ **senks** gelb and greem, blue out the ind of it! Violet's dyed! then what would ~~he~~ **that fargazer** seem to seemself to be seeming at, dimn it all?

Answer – A collidoscape.<sup>27</sup> § MS 47473. 136

–1 10)<sup>28</sup> What ~~then is~~ **bitter's** life but yurning, ~~what is a~~ **whut' sour** ~~lovesmatch~~ **lovesmutch** but a ~~brief~~ **bref** burning, till shee that drawes doth ~~snoak~~ **snoake** returne ~~retourne~~?

Answer – I know, pepette, of course <sup>29</sup> but listen, precious thanks, MS 47473, 137  
 20 pette, these are lovely, *delicious, simply*, [*mind the wind, pet, what exquisite hands you have [if you didn't bite your nails] I bet you use [the her fine] French cream ‡ [to make [them] look so roses\* rosetop glowstop dentstop nostop] when I think of Dan Hishon, [[the food-brawler] & the sociationist party] the & his [other 14] maulers, bend\* come\* stoop a little closer, please feelse feelse, delicious simply, I haven't enjoyed such felt so turkish for ages & ages, what are they all the mucking lot of them only, pept, [that's right, hold it steady,]*] listen, lovest, of course, it was so kind of you *miser*, to remember my sighs in shockings and I'll always and always remind of it with my very best  
 30 *rolling in love even if he was to be ten a hundred vermilion times my age to live on creaking around on his arxle like a crosty old cornquake.*<sup>30</sup> O mind you poor fngy I'm ~~very~~ **sorry** mummum I'm terribly sorry I swear to you I am.<sup>31</sup> § May you never see me in my figure when I'm MS 47473, 137  
 asleep in my ‡ birthday ~~dress~~ **pelts** and that her ~~two hands~~ **blane** FW 144  
**manges blanche mainges** may rot off her *leprously* the other **little**

<sup>26</sup> The word "the" was repeated by error.

<sup>27</sup> This answer may be punctuated with a colon.

<sup>28</sup> Immediately above his text on p. 137 Joyce inserted the following scansion signs opposite the symbols for Isy, Shaun and Shem:

– 1 – —  
 ^ — —  
 □ — —

<sup>29</sup> Joyce's space. In the next draft he put "dear."

<sup>30</sup> Joyce intended to make an insertion here.

<sup>31</sup> On MS p. 137 b Joyce wrote: "I'm only any girl. ~~Thou~~ **You** may be her man."

winking bitch I know by your cut, *sweetest*, you'll be **going chasing chasing** afte with the jumps in her **stomach stomewhere** because of course I know, pettet, you're so *learnedful* & considerate in yourself you long cold cat you [*Codling snakelet, icicle, [my diaper has more life to it!]* *O read my [dazzled] eyes, count all [your] quick my rhythmic ticks, [pore into ~~my~~ me volumes, spell me story\* stark [ & spill me often [transname my loveliness & now [here we &] me for all times!]]]] I'd risk a policeman **pullooseman pulloosemen** passing by the flame ~~that is what in the~~ **I beg O pardon pardone that is what O ah** did you speak, **stuck stuckup!** how I'd like **enjoy\* just love** to make you flame 10  
 MS 47473, 138 **up your half a banana too** when I'd run § **the my** torchlight through  
 FW 145 ‡ **your the your** hairymejig if even you had one no lovingest I'm not trying to take a rise out of you It's because I'm only any girl<sup>31</sup> and because *old* someone is not here and because I hate ~~you~~ the very thought of the thought of you and because, darling, of course, dearest, I was always meant for an engineer. I beg your pardon I was listening to every word I said fell from your lips Move your mouth towards me, more, more and  
 MS 47473, 139 more, don't be a, I'm not § going to, ‡ *no*, I swear to you by all I  
 FW 146 hold secret in this world & in my underworld and in the whole wonders-world. Close you, mustn't look, now open, pette, your lips, pepette, like 20  
 I used to do with Dan Holohan **told taught** me, wholohan will have ears like ~~yours~~ **ours**. Do you like that, *silenziosus*? Are you enjoying, my life, my love? ‡ Is it not delicious really, I am enjoying it still, I swear  
 FW 147 I am. Why do you prefer it in the § dark, if I may ask,<sup>32</sup> ~~my~~<sup>33</sup> *sweety*?  
 MS 47473, 139 No, *sweetest*, why would that annoy me but don't! Your lips, love, be careful! Mind my dress above all! So, so, my precious. If I sell ~~you~~ **who**, dear? I wouldn't for all the jewels above us. Shshsh! Don't start like, you wretch!<sup>34</sup> I thought you knew everything. It's only another queer fish in the damned old river. Excuse me for swearing, love! I swear I didn't mean to! Did you really never speak *clothse* to a girl 30  
 MS 47473, 140 before? Of course I believe you, § my own ~~sweet~~ **dear** darling liar, when you tell me! Never! Never *in my whole sweet life!* Always ~~of~~ **till** Always *love!* As long ~~lone~~ as ~~the stars look~~ **the lucksmith laughs!**  
 Λ 11) If you met on the binge a poor acheseyed from Ailing when the tune of his tremble shook ~~shimming~~ **shimmy** and shin while his contrary soughed ~~to~~ **in the squeak weak** of his wailing like *a* rugilant pugilant  
 FW 148 Lyon O'Lynn, if he maundered in misery plaining his ‡ plight, or,  
 MS 47473, 142 picking up lousies or dropping § his teeth or wringing his handcuffs for peace, the poor blighter, & praying ~~the Allfight~~ **Allarmies\*** for thome-*

<sup>32</sup> Joyce substituted a comma for a question mark.

<sup>33</sup> Not completed.

<sup>34</sup> Joyce employs here the discarded parts of the early "Tristan and Isolde" dialogue (II, iv).

thing to eath, if he wept while he leapt and guffalled with a ~~whimper~~  
**quimper** made ~~bad cold~~ bloud ~~above of~~ black ~~mund mundy~~ & no bones  
 without ~~flesh flech~~ and taking kiss ~~kak kake~~ or kick with a ~~suck sigh~~  
**sucksigh** of ~~or~~ simper, a diffle to larn and a dibble to lech, if ~~he begged,~~  
~~the vain shinner the vain shinner begged~~ you to save his immortal § MS 47473, 143  
 ..... ~~sore~~ skillmustered soul ~~from the~~ with a ~~hee~~ **Hoo!** ~~hoodoodoo~~  
**Hoodoodoo!** breaking ~~beasts~~ **boast** that ~~of to~~ wile ~~wee\*~~ **woem** & sin  
 he was partial, we don't think ~~we should,~~ **Johm,** ~~we~~ care to this evening,  
 would you?

10 Answer: §

MS 47473, 144

\* \* \* \* \*

<sup>35</sup>Answer: [*No, blank you!*] *But* Before<sup>36</sup> proceeding to conclusively  
 confute this begging question it would be much fitter for you, *if you dare*,  
 to consult with ~~my~~ **and** consequentially attempt at my disposals of the  
 same ~~time-dime-cash~~ problem elsewhere, naturalistically, of course, from  
 the blinkpoint of a spatialist. ~~Here you~~ **From it you** will<sup>37</sup> notice, *Schott*,  
 upon my *first* remarking that the sophology of Bitchson while driven by  
 a purely dime-dime urge is not without its cash-cash § ~~characteristics~~ MS 47473, 144 b  
**charactericksticks**, borrowed for ~~the its~~ nonce ends from ~~the his the~~  
 fiery goodmother Miss Fortune (~~whom~~ **who** *we have had our little private*  
 20 *brush with* [, *what, Schott?*]) & *as I could have told you* behavioristically  
~~broke~~ **pailletés** with a coat of ~~honour\*~~ **homoid** icing which is in reality  
 a ridiculisation of the whoo-who and where's-hairs ~~theories~~ **theorics** of  
 Winestain. To put it all the more plumbly. The ~~speech~~ **speechform** is  
 a mere surrogate whilst the quality and § tality (I shall explain ~~this~~ MS 47473, 143 b  
**what** you ought to mean by this in the subsequent sentence) are alterna-  
 tively harrogate or arrogate, as the gates may be. Talis is a word  
 often abused by many ~~passions\*~~ **passim**. A person will frequently say:  
~~Have~~ **Are** you ‡ ~~seen~~ **seein** *much of a Talis and Talis those times?*  
 meaning: Will you put up a three of irish? Or a ladyeater may have  
 30 perhaps casualised to you *as you* ~~tempted~~ **temptoed** *her à la* sourdine:  
*Of you plates?* ~~is~~ **Is** Talis and Talis, *the swordswallower*, who is on §<sup>38</sup> MS 47473, 142 b  
 at the Craterium the same as Talis and Talis, the ~~penswiper~~ **pencrusher**,  
 no ~~fank~~ **funk** you! *who* runs his duly mile? Or this is a perhaps better  
 example. At a recent postvortex *piece*-examination of a determined case of  
 spinosism, an extension lecturer *on the Hague*<sup>39</sup> **Ague** [*who was trying*

<sup>35</sup> Here Joyce ended the primitive draft. Writing on the backs of pages, upside down in relation to what preceded, he composed the following passage.

<sup>36</sup> *Sic*.

<sup>37</sup> The word "will" was repeated by error.

<sup>38</sup> Through the middle of this MS page Joyce wrote "Deaf and Dumb!" This he included in the second version of the question (FW 149/3).

<sup>39</sup> Not completed.

seesers] *Dr 'sHet Ubeleeft*] asked the question: Why is **this which** Suchman talis qualis: **and to whom** Dr. Gedankje [*of Stoutgirth*] *who was wiping his whistle toarsely returned*: While you ~~are~~ **though beast** a ~~son~~ **zoom** of a whorl!<sup>40</sup> §

MS 47473, 141 b

\* \* \* \* \*

Professor Levis in his (though, as I shall ~~shortly~~ **promptly** prove, his whole account of the Sennacherib affair and the introduction of the Mr. Shekely and Dr. Hyde problem *differs soto coelo from mine* ~~is~~ again hopelessly vitiated by what I shall now call the ~~cash~~ diamond and cash-diamond fallacy)—his talked off confession Why Am I not a<sup>41</sup> § **Born Like a Gentilman?** (Feigenbaumblatt and Father, Judapest) wholeheartedly takes off his coat and wig, honest fellow, to ~~show us~~ **make us see** how *as he says 'by Allswills Allswill* the inception and the descent and the ~~ends~~ **endswell** of man is *temporarily* wrapped in obscenity.<sup>42</sup> § Looking<sup>\*43</sup> **through at** these accidents through the **farscope faroscope** of television (*this [nightlife] instrument needs still some subtractional betterment in the adjustment\* of the refrangibility angle to the squeals of the hypothesis on the outer tinsides*) I can easily believe *heartily* in my own most spacious **modality immensity** ‡ *of my own-most ownhouse* [~~&~~ *micro-microbe* **microbemost** *cosm* when I am quite ~~assured~~<sup>\*</sup> **reassured** that the cubes of my volumes are to the surfaces of their subjects as the sphericity of ~~the~~ **these globe globes** is to the feracity of Fairynelly's vacuum. I need not antropologise § for downtrodding on my foes, Professor Levis Brueller finds, because the number of **square squeer** faiths in *weakly* circulation will not be appreciably augmented by the netherslogging of a **these my couple of cupolar** clods. What the romantic in rags pines after & what he importunes our Mitleid for is a waste of time. His § everpresent toes are always **far** out through his past boots. Hear him squeak! When Mullocky won the couple of bob. When we ~~were~~ **stripped stripping** in number three ~~I will drink~~ **I prefer would like** the neat drop that would malt in my mouth but I cannot see when. (I am <sup>30</sup> purposing refraining from exposing the obvious fallacy as to the specific **gravity gravities** § of the two ~~liquids~~ **lickquids** implied. Students of mixed hydrostatics & *pneumocanics*<sup>\*</sup> **pneumodipsics** will after some difficulty grapple *away* with my meanings) But, on Professor Levis

MS 47473, 129 b

MS 47473, 128 b

FW 150

MS 47473, 145

MS 47473, 146

MS 47473, 147

<sup>40</sup> The material that follows, though found in the original notebook, is of late provenance. Joyce composed it (FW 150/14–153/3) after he had completed the closing passage (FW 159/26–168/12).

<sup>41</sup> Not crossed out.

<sup>42</sup> Joyce next returned to the recto pages, turning the notebook once more right side up.

<sup>43</sup> Joyce wrote "looking."

Brueller's showing, the plea is all posh and rabbage ~~for~~ *on a melodeontic scale* since his man's when is ~~an~~ **no** other man's quandom. While,<sup>44</sup> ~~for~~ **while** ought I care for the contrary?, the all is where as<sup>45</sup> **in** love **in** as § war and ‡ *the place plane* where **my me art arts** was ~~were~~ **soar** you'd aisy ~~run~~ **rouse** a thunder from and where I ~~cling~~ **clingtrue** 'tis there I climb *tree* and where Innocent looks best (*pick!*) ~~there is~~ **there's** holly in his ~~ives\*~~ **ives**. §

MS 47473, 148

FW 151

MS 47473, 149

\* \* \* \* \*

<sup>46</sup>As my explanations *here* are probably above your understandings I shall revert to a method which I frequently use with muddleclass pupils. Imagine for my purpose that you are a squad of urchins, snifflynosed, ~~gandernecked~~<sup>47</sup> **goslingnecked**, ~~clothaired~~ **clottyheaded**, tingled in your pants etc etc. And you, **Jones Smith**, take your tongue out of your inkpot! As none of you know javanese I will give you a free translation of ~~an~~ **the** old fibulist.<sup>48</sup> §

MS 47473, 225

### The Moose and the Grapes Gripes

A moose he would a walking go so he *drubbed his eyes, ascended his nose, packed up his ears* put on his impermeable and stepped out of his immobile and set off to see how badness in the ~~west\*~~ **waste** of all ~~possible~~ **parsable** words. He had not made but a few parsecs when at the dirty of a ‡ wrong lane ~~he met the Grapes~~ *he came upon a little river stream*. *It was little and it was brown and it was narrow and it was shallow. And as it ran it dribbled [like any-lively purl-it-easy]. My, my, my! Me, me, me! Little brown dream don't I love me? [And, I declare! Who was there on the yonder side of the stream, parched on the a limb of the olum but the Grapes.]*<sup>49</sup> ~~The Grapes~~ **no**<sup>50</sup> **doubt** he was fit to be dried for why had he not been having the juice of his time? His pips had been nearly all drowned on him, his polps were charging odours every older minute, he was *quickly* for getting the dresser's designs **into on** the ~~flypape~~ **flypage** of his frons and he was quickly ~~forgiving~~ **for giving** the bailiff's ~~distrain~~

FW 152

<sup>44</sup> Joyce wrote "while."

<sup>45</sup> Not completed.

<sup>46</sup> Joyce drafted the following passage last of all, probably shortly before the chapter went to press in 1927. It was sent to Miss Weaver in August of that year. The author appears to have worked on this chapter until the very last moment. In order to include this new material the printer added five extra pages to the chapter taking the discrepancy into account by numbering the last five pages 106 a-f.

The introductory paragraph was added to Joyce's first fair copy of the passage.

<sup>47</sup> Not completed.

<sup>48</sup> The early version begins here.

<sup>49</sup> The preceding addition may also be considered as a substitution.

<sup>50</sup> *Sic*.

MS 47473, 216

on the balkside of his § cul de pompe. In all his specious heavings, as he lived by Optimus Maximus, the moose had never seen ~~such\* a scapegrapes~~ his brooder so near a pickle. “Woe, He stood before the Grapes and looked all up\* ~~to of aurignacian Aurignacian in his in an outfit in an outfit of Aurignacian~~. “Fie, sour!” said he to the scapegrapes “Have you not a shambleful. Our Father<sup>51</sup> §

MS 47473, 217 b

\* \* \* \* \*

He saw ~~sor~~ a stone and on that stone he sate his seat ~~like~~ **where which** it filled [to] the ~~full~~ **fullest** justotoryum and whereupon with his unfallable upon his ~~in~~ **alloilable** and the ~~pederect~~ he walked with his fresherman’s ~~tröp~~ blague Bellua Triumphans he was **looked** the last laical likenesses 10 of<sup>52</sup> Quartus V Quintus the Sixth [taking giving allnight sittings to] Leo of the Faultyfinth.

FW 153

— *Good appetite* How do you do it, ~~Mr~~ **Sir** Mookse? cheeped the Gripes [in a wherry whiggy voice] and the jackasses ‡ laughed at his voice for they knew their sly toad lowry well. I am blessed to see you, my dear mister. Will you not ~~perhaps~~ **perhopes** tell me everything, if you are pleased, ~~sir~~ **sanity**?

— ~~Blast yourself~~ **Rats!** roared the Mookse and the mice quailed to hear him at all for you cannot ~~make~~ **wake** a silken noise out of a hoarse oar. *Blast yourself!* No, hang you! I am superbly in my ~~health~~ **supreme** 20 **poncif**.<sup>53</sup> Rot!

— I am till infinity obliged with you, said the Gripes. I am *still always* having a ~~watch~~ **wish** on all my extremities. By the watch, what is the time, *pace*?

MS 47473, 218 b

— *Ask my index!* Quote awhore! replied the Mookse *in highest of humour* [rapidly becoming clement urban [& celestinal]]. It is **just quite** about what I came for. Let there be § orlog. Let here be Irene. Let you be Beeton. And let me be Los Angelos. Well, sour, do you give it **you** up?

FW 154

— I ~~wd~~ **can** never give you up, replied the Gripes with ~~the~~ **his** nethermost 30 **despair wanhope**. My temple is my own. But I *hear* I can never

**rarely** tell you ‡ ~~how~~ **whose** a ’cloak you are.

— My building space is always to let to men, ~~replied~~ **concluded** the

<sup>51</sup> What appears to be the first version (written on one side of two large sheets of thin white paper folded once and numbered 1–4) breaks off here and picks up again on MS pp. 222 and 223 b with a draft of the last four paragraphs of the fable. The intervening pages (unnumbered by Joyce) were composed in a slightly different manner but probably not long after the numbered pages. Joyce never completed the last sentence for p. 217 b. On p. 218 b he makes a new start.

<sup>52</sup> The word “of” was repeated by error.

<sup>53</sup> Joyce substituted a semicolon for a period.

Mookse. My side is *as safe as houses* and<sup>54</sup> I see what it is to be seen. Paris ~~Paryses~~ Parysis belongs to ~~he~~ him who ~~praises~~ parises himself. I can prove it against you, *my good enemy*. I bet you ~~a~~ this dozen of tomes. § He proved it by Neulid, by Inexagoras, by Mummsen, by ~~Thumpsun~~ Thumpson, by Orasmus, and by O. Hone and after that he reproved it altogether ‡ ~~by~~ after the binomial ~~the~~ dioram and the penic ~~law~~ walls and the inklespill legends and the rune of the hoop and the<sup>55</sup> lesson lessons of expedience and the ~~judicats~~ judycats of Puncher's Pylax. ‡

MS 47473, 219

FW 155

FW 156

- 10 There was a little ~~cloud~~ Cloud in her lightdress looking down on them, listening all she could. She was alone. All her nuby compinions were ~~sleeping~~ asleeping like the squirrels. Their ~~mither~~ mivver, Mrs Moonan, was away scrubbing the back steps at no 28. And as for ~~the~~\* fur fuvver he was ~~round~~ up in Norwood's Sokaparlor eating oceans of ice. She listened as she ~~listened~~ reflected herself and she tried all she tried to make the § Mooks look up at her (but he was far too farseeing) and to make the Gripes hear how<sup>56</sup> quiet she was (~~but~~ though he was not<sup>57</sup> much too auricular about him self) but it was all ~~love's~~ cloud's labour lost. [*Not even her reflection would they take their notice noses off.*]
- 20 She tried all the ~~ways~~\* whilyways\* the four winds had taught her. She tossed her hair like the little princesse de Bretagne and she rounded her arms like Mrs Cornwallis West and she smiled over herself like the *image of the daughter of the queen of the emperor of Ireland* and she sighed after herself, like ‡ the bride of Tristis Tristissimus. But she might just as well have carried a daisy's grace to Florida. For the Mooks was not amooksed and the Gripes was painfully ~~oblivious~~ obliscent. *You see, [my dears,] they were menner.*<sup>58</sup> §

MS 47473, 220

FW 157

MS 47473, 221

\* \* \* \* \*

- 30 ~~Night~~ Dusk to dusk, the shades gathered along the brightening little<sup>59</sup> river ~~bans~~ banks and it was as gloomy as gloaming could be in the west of all peacable wolds. The Moose had eyes ~~but~~ yet he ~~could~~ would not all hear. The Grapes had ears ~~but~~ yet he ~~would~~ could but ill see. And he ceased. And he ceased. And it was ever so ~~dark~~ dusky of ~~both of them~~ them both [*But one thought of all how moose mooch he would say the next — on the morrow and the other of all the scrapes he would be creeped\* out of.*] So that the tears of night began to fall for the tired

<sup>54</sup> Joyce substituted an "and" for a comma.

<sup>55</sup> The word "the" was repeated by error.

<sup>56</sup> The word "how" was repeated by error.

<sup>57</sup> *Sic.*

<sup>58</sup> Here ends the central portion of the fable.

<sup>59</sup> Not completed.

ones were weeping [as we weep now with them]. Then there came down to the one bank a woman of no appearance (*I think believe she was a Black*) and she gathered up moose where he was spread and bore carried him away to her invisible cottage for he was the holy sacred spit of a ~~bishop's~~ **bushop's**<sup>60</sup> apron. And there came down to the other bank another woman <sup>61</sup> (still we are told that she is comely) and, for he § was as like it as blow it to a halpenny bank, she plucked ~~down~~ **away** the grapes and carried ~~it~~ **him** away with her to her ~~little grey home~~ **unseen** ‡ **shieling**. And it was never so thoughtful of either of them. And there were left by their banks an only elmtree and but a **one** stone. *Then the a* 10 ~~little small cloud made her~~<sup>62</sup> *up* [all] her [little] minds. [She reflected for the last time in her short life.] She climbed over the banisters ~~and~~ **awd**, poof! She was gone. And there fell into the river the last tear & the loveliest, [for it was] a<sup>63</sup> leap tear<sup>64</sup> **And But** the river ~~slipped tripped between them,~~ on her by and by, lapping as if her heart was **broke brook**. Why, why, why? ~~A-weh Weh,~~ O weh *How*\* **I am I's so sorry\*** **silly** to be flowing but ~~I must not no canna stay!~~<sup>65</sup> §

\* \* \* \* \*

As I have now successfully explained to you my ~~own~~ natural rations which are even in excise of my brainvault tell me I am a much more deserving case. I feel *sympathos* for him as an *ever* devoted friend and 20 *halfloafud*\* brother (darling ! darling !) ‡ because he is such a barefooted robber with my supersocks ~~pushed\*~~ **pulled** over his face which I ~~published~~ **publicked** in my best backgarden. You will say it is most unenglish and I hope you will be right. But (will you come over and let us § moomor to each other ~~under~~ **far beneath** our vocies). i am being ~~underheard~~ **underheard** by **all old** billfaust. wilsh is full of corks. the coolskittle is full of ~~dublinit~~ **deblinite**. mr ~~west wist~~ is *thereover* ~~beind~~ **beyeind** the wantnot. wilsh and wist are as thick of each other as faust and a **the deblin deblinite**. And from the point of fun which

<sup>60</sup> Joyce suppressed this change in his fair copy.

<sup>61</sup> Joyce's space.

<sup>62</sup> Not completed.

<sup>63</sup> The word "a" was repeated by error.

<sup>64</sup> Joyce made the following marginal note, an analysis of the number 28:

$$28 = 1 + 2 + 3 + 4 + 5 + 6 + 7$$

14

<sup>65</sup> What follows, the bulk of FW 159/26-168/12, was the second section of the question to be added. Like most of the later additions it is written in the original notebook.

I am crying to arrive you at they are all as foible-minded as you can see they are fable-bodied.

My heeders will recall with leisure § how in the beginning before trespassing on the space question where even ‡ michelangelines fool so dread I proved to myself & your ~~satisfaction~~ **sotification** how his abject all through (the quickquid of Professor Ciondoloni's *too frequently hypothicated Bettlemensch*) is nothing so much more than a mere cash-dime however genteel he may want us to feel about it (I am speaking of us in the second person) for to this grade of intellectuals dime § is cash and the cash system (you must not be allowed to forget that this is all contained, I mean the system is, in the origin of spurious) means that I cannot *now* have & *nothave* a piece of ~~cheese~~ **cheeps** in your pocket at the same ~~time~~ **times** & with the same manners as<sup>66</sup> **unless Burrus & Caseous have** [or have not] *simultaneously soldened\* to soldend selldear to soldhere once in the dear dairy days of by & büy,*<sup>67</sup> §

MS 47473, 139 b

FW 160

MS 47473, 138 b

Burrus, let us like to imagine, is the genuine prime, the real choice, ~~where~~ **whereas** Caseous is obversely the revise of him, and in fact, not an ideal cheese ~~at all by any meals~~, though the better man of the two is meltingly addicted to the more cas\* eal\* side of the arrival and, let me say it at once, as zealous over him as *he* passably. ‡ *The old Kaeser **unbeurrable from age**, having always & chewly been ~~got~~<sup>68</sup> ~~rid of~~ **removed** the twin types are set\* to make their reupearance\* on the deserted table ~~from age to~~ [I could **point paint** you that butter if you had some wash.]<sup>69</sup>*

MS 47473, 137 b

FW 161

\* \* \* \* \*

~~Burrus has a~~ Caseous may think himself a thought of a caviller but **Burrus has the richly** rounded head of a thoftthinking fideism. He has milk and wisdom in every tooth of him.—~~His~~ whereas the other fellow. It was *apily* & correctly stated (it is really unnecessary for me to say by whom) that his ~~eyestretch~~ **seeingcraft** was so clarety that ~~if he were the~~ whole borough of Saint Poutresbourg to be avalanched over him he could still make out with his eyestritch the green moat in Ireland's ~~eye~~ **Eye**. Let me ~~show~~ **sell** you ~~a the~~ fulltruth of Burrus when ~~a younger he wor a younker~~. Here § is in six by sevens. A cleanly thing, by the gods! A cheery ripe outlook, so help me Deusfidius! If I were to say ‡ my entire mindful about it I should ~~t~~ **call it him** the Ormuzd

MS 47473, 127 b

FW 162

<sup>66</sup> The word "as" was repeated by error. The first "as" was not crossed out.

<sup>67</sup> The versos of pp. 135–136 were filled with notes and revisions, so Joyce continued his passage on p. 134 b.

<sup>68</sup> Not crossed out.

<sup>69</sup> The following insertion is found on MS pp. 127 b, 126 b, 125 b, 124 b under the letter A. Though it is clearly an inserted passage, it bulks too large in the text to be treated as a third-level addition appended to ". . . some wash."

element in our midst. Butyrum et mel comedet ut sciat reprobare malum et eligere bonum. This also will explain why Der Hansli ist ein Butterbrot, Butterbrot, Butterbrot. Der Hursli ist ein Und Kobi ist ein Schtinkenkott. Ja, ja, ja. §

MS 47473, 126 b

This, in fact, is Caseous *the brotherscotch or por tyron!* a hole or two, the stink aforefelt, and some *prigging* worms. However ~~let us be tolerant in drinkhard philosophies tolerantiae causa.~~ **you complain and Hi Hi High must say you are not mistaken.** We cannot (*this is what has*) escape our like and dislikes *exiles or ambusheers, beggar or neighbor* Nex<sup>70</sup> quovis burro num fit mercaseous? I am not thereby giving my final 10 endorsement to *the learned ignorance* the Cusanus philosophy in which old Nicholas pegs it down that the smarter the **spinning spin of** the top the<sup>71</sup> sounder the span of the bottom. (What he ought to have said, of § course, was: the more stolidly immobile in space appears to be the bottom which is presented to us in time by the top primomobile). And I shall be misunderstood if understood to give an inconditional<sup>72</sup> sineque to the heroic fury of *the Nolanus* theory or, at any rate, if that subsub of a part of his theory where Theophily<sup>73</sup> §

MS 47473, 125 b

MS 47473, 124 b

\* \* \* \* \*

MS 47473, 134 b

While I § am not recommending the Silkebjorg *hetyrodynamo tyrodynamo* machine for the more economic helixtrolysis of these adipates 20 until I have looked into it *for myself* a little more closely I shall go on with my decisions after having shown *you* in time of what both products of our social stomach ‡ are in mutuearly\* § polarised. Positing two male poles, the one the pictor of the other and the other the ὌΚÓΤΟΣ of the one, & looking around\* our *so undistributed middle between males* we wofully want a female to focus<sup>74</sup> and in this way, pleasantly, this cowrymaid introduces herself *at some precise hour which it is agreed* **we shall agree to call zero** § and So like that other son of a Kish who went out to found his father's\* ashes we come home gently on our asses to meet Margareen. 30

FW 163  
MS 47473, 133 b

MS 47473, 131 b

MS 47473, 130 b  
FW 164

**O Margareen Sweet Margareen!** I **dream cream** for thee sweet Margarine\*<sup>75</sup> etc. etc.<sup>76</sup> § ‡

\* \* \* \* \*

<sup>70</sup> Joyce apparently added a "t" to "Nex."

<sup>71</sup> The word "the" was repeated by error.

<sup>72</sup> Probably an error. This word became "unconditional" in the second fair copy.  
<sup>73</sup> I cannot find the rest of this sentence but the version in the second fair copy is almost identical with that on FW 163. What follows is the remainder of MS p. 134 b and the original version of "Burrus and Caseous."

<sup>74</sup> At this point Joyce made a mark meaning "etc." See also p. 130 b (bottom).

<sup>75</sup> Not completed.

<sup>76</sup> Joyce now skipped back to p. 123 b to write the concluding pages, which post-date pp. 127 b–124 b or the central section of the "Burrus and Caseous" interlude.

Margareena she's very fond of Burrus but, alick and alack! she velly fond of chee. *The [important] influence on everything of this eastasian import has not till now been fully favoured [, but we can distinctly taste it here]. I shall come back for more in after a short brief space. The A* cleopatrician in her own right she complicates the position while Burrus and Caseous are contending for her ~~mistry~~ **mistry**, by implicating herself ‡ with an elusive Antonius who would seem § *to hug* a personal interest in *refined* chees of all chades while he ~~has~~ **wags** an **antonine antomine** art of being rude like the boor. The Antonius-Burrus-Caseous **equation** **grouptriad** may be said to ~~be~~ **equate** the qualis equivalent ~~to~~ **with** the older *socalled* talis on talis one. And this is why any *simple* fool you like to dress may be awfully green on one side and frightfully blue on the other which will not § screen him from appearing in my eyes as a bloody blasted bleating blatant bloaten blooming blephorous idiot!

FW 166

MS 47473, 123 b

10 **grouptriad** may be said to ~~be~~ **equate** the qualis equivalent ~~to~~ **with** the older *socalled* talis on talis one. And this is why any *simple* fool you like to dress may be awfully green on one side and frightfully blue on the other which will not § screen him from appearing in my eyes as a bloody blasted bleating blatant bloaten blooming blephorous idiot!

MS 47473, 122 b

No. I have now said it *12 tabular times* and what, if not the Word of Man, is Sacred. ~~Wrong~~\* **Wing** man in his ~~wrong~~ **rong** place right words in the right order. Ubi lingua nuncupassit ibi fas Adversus hostem semper sac! She that will not ~~bear~~ **bare** me preach § let her be to thee as the hoyden and the impudent! That man that both ~~not~~ **no** mozes in his soul nor is not mused by the conquest ‡ of word's laws, who never with himself was fed and leaves his soil and laves his head when his heart's in his highlows from ~~wrinking~~\* **whisking** the woe, if he came to my preach<sup>77</sup> § a proud purse-broken ranger, when the heavens were welling the spite of their spout to **ask**\* **beg of for** a bite in ~~our~~ **my bark** Nois-danger, would ~~I had it~~ meself and MacJeffet, two to one, lock him out? --ay! - - - *though* were my own heart brother, were ~~he~~ **we** bred<sup>78</sup> § ‡

MS 47473, 120 b

FW 167

MS 47473, 116 b

MS 47473, 150

FW 168

<sup>77</sup> Joyce skipped back to p. 150 b, where "preach" was repeated by error.

<sup>78</sup> The passage was left unfinished here. The remainder was added to the third draft (see MS 47473, 183). Question Twelve first appears at the end of Draft Two (MS p. 169). It is followed in the early versions by the phrase "(to be continued)."

## I, vii

(DRAFT ONE of FW 169–187)



MS 47471 b, 49 b

Shem is as short for Shemus as Jim is *jokey* for Jacob. *A few A few are found still who say that* Originally<sup>1</sup> of respectable connections his back life simply won't stand being written about.<sup>2</sup> §

\* \* \* \* \*

Cain – Ham (Shem) – Esau – Jim the Penman<sup>3</sup>

wellknown for violent abuse of self & others.

lives *at expense of ratepayers* in *haunted* inkbottlehouse *infested with the raps* [*the worst, it is believed, in the western word for pure filth.*]

boycotted, local publican refuse to supply books, papers, *synthetic* ink, foolscap, makes his own from dried dung sweetened with spittle (*indelible* ink) writes universal history on his own body (parchment)<sup>4</sup>

10

hospitality, all drunk & rightly indignant

1 eye halfopen, 1 arm, 42 hairs on his head, 17 on upper lip, 5 on chin, *the wrong shoulder high*<sup>5</sup> [*than the right*], 3 teeth, *all ears*, no feet, ~~10~~ 5 thumbs,  $\frac{1}{2}$  a buttock,  $\frac{1}{2}$  &  $\frac{1}{2}$  a testicle, -- when is a man not a man?

A forger, can imitate all styles, some of his own.

1st copies of most original masterpieces *even the most venerated impostures were not spared* slipped from his *plagiarist* pen

Sings hymn: ~~lingua~~ **Lingua** mea calamus scribae, veliciter<sup>5</sup> scribentis.

So low was he that he preferred Lazenby's *teatime* tinned salmon *inexpensive while pleasing* to the plumpest roeheavy lax or frisky troutlet to be

20

<sup>1</sup> *Sic.*

<sup>2</sup> These lines were included at the end of Draft Two of I, v. The following notes represent Joyce's effort to build up the character of Shem for the opening pages of this chapter. Joyce had a great deal of difficulty evolving this character, as witness the disorganized state of the first draft.

<sup>3</sup> This passage and one other ("Sings hymn . . . scribentis.") are the only ones not crossed out in red pencil by Joyce.

<sup>4</sup> Parts of this last were included in the Latin text now FW 185. Joyce did not cross out from "boycotted . . . (parchment)."

<sup>5</sup> *Sic.*

gaffed between Leixlip & Island bridge & *many was the time* he said no fresh pineapple ever tasted like the chunks in Heinz's cans.<sup>6</sup> ‡

FW 170

He was able to write in the gloom of his bottle only because of his nose glow nose's glow as it slid over the paper and while he scribbled & scratched nameless shamelessnesses about others everybody ever he met even under a slimy\* bridge out of a shower over & over his foul text he used to draw endless portraits of himself up and down the two margins as a strikingly handsome young man with lyrics in his eyes and a lovely pair of inky Italian moustaches. How unwhisperably low! § ‡

MS 47471 b, 50  
FW 182

None of your nice long & thick bloody beefsteaks or juicy legs of melting mutton or fat belly bacon or greasy gristly pigs' feet or slice upon slice of luscious goose bosom ‡ with lump upon after lump of rich stuffing swamping in grand brown gravy for him. Once when in a state of helplessly hopeless inebriation he tried to lift the peel of a citron to his nostrils & hiccupped apparently *impromptu* he could live all his days on the smell of it, as the citr, as the cedron, as the cedar on the founts on the mountains, lemon on, of Lebanon. The<sup>7</sup> O, the lowness of him was beyond all that was ever known sunk to. No firewater or first shot or gutburning gin or honest red or brown beer. No. O no. But he botched-up sobbed

FW 170

himself sick on<sup>8</sup> some kind of a wheywhinging rhubarbarous yallagreen decoction of sour soured grapes & according to<sup>9</sup> to hear him retching off it in his sentimentality cups<sup>10</sup> to his disreputable with swillers who [when they found they cd not carry another drop] were rightly indignant at his hospitality it came straight from the noble white fat, the most noble wide sat her white hide that, from the winevat of the lovely exquisite archduchess, Fanny Urinia. Talk about lowness! ‡ Low wretched tutor that he was he used to boast ‡ that he had been put out of all the best Klondyker families who had settled in the capital city after its metropoli-archialisation generally in most cases on account of his smell which all

FW 171

FW 180

cookmaids objected to. In place of tutoring the these best outlander families plain § wholesome handwriting (a thing he never possessed of his own) what do you think he did but eopy studied with stolen fruit how to copy all their various styles of signature they had so as to utter large forged cheques in public for his own profit until, as just related, the Dublin United Scullerymaids & house helps kicked him the source of annoyance out of the place altogether in the heat of the moment on account of his stink? making some remark as they did so about the way he stunk. ‡ It was generally hoped when he got into debt heavily

MS 47471 b, 50 b

FW 181

<sup>6</sup> A much revised version of the following paragraph is now on FW 182.

<sup>7</sup> Not completed.

<sup>8</sup> Omitted: "on."

<sup>9</sup> Not crossed out: "to."

<sup>10</sup> The placement of the following (to "hospitality"): is not clear.

locally he wd develop *suspected* hereditary pulmonary T.B. and one pelting night **bedded blanketed** folk hearing a coarse song & splash thought all was over but of course not even there was he true to type: Low! *Whole continents rang with his lowness.* He treasured all unkind words *with condign satisfaction.* If ever in the public interest delicate hints were put to him *during a conversazione* [by wellwishers pleading with him to be a man] such as: Do **What** is ‡ the meaning of that foreign word *if you ever came across it*, we think it is canaille? or: ~~do~~ **did** you ever **anywhere** captain, in your *tales of travels* happen to meet a gentleman **named by the name of something like** [Low] Bugger who lives on loans & is 35 yrs of age? :<sup>11</sup> he would begin *without a sign of haste like a first-class supreme prig* [with a vacant [landlubber] look] to tell all the persons in the *conversazione* the whole lifelong story of his low existence explaining the meanings of all the other foreign words he used and telling every lie imaginable about all the ‡ other people *in the story* whom he met except the simple word and person they had asked him about until they were completely undeceived. §

FW 172

FW 173

MS 47471 b, 51

Of course he disliked a good sensible row and once when he was called in as umpire in an octagonal argument among <sup>12</sup> the low ~~mean~~ **evilsmeiling wretch washout agreed** always **rubbed shoulders** with the last speaker & ~~quite~~ **fully agreed**. [with all his heart] *with every word as soon as uttered & absorbed* while he ~~nudged the one octagonist who was speaking~~ **at once turned his attention to the next octagonist who managed to speak nudging him & asking imploring** him out of his *piteous eyes* to fill up his **glass tumbler** for him. ~~One night~~ **As recently as 20 years ago** he was alternately kicked *through the deserted village* from 82 Dublin Square as far as the lefthand corner of **Europe Europa** Parade by two groups of argumentalists who finally ~~went home disgustedly~~, **thought they had better be going home disgustedly** one & all, reconciled to a friendship, fast & furious, solely on account of his *perfect lowness.* *It was [thus] hoped that people might, after giving him a roll in the dust, pity & forgive him but—*<sup>13</sup> ‡ §

MS 47471 b, 52

FW 174

FW 175

FW 176

He never could be **got dragged** to play rational national *flesh & blood* games such as ‡ hat in the ring, Shiela *Harnett* & ~~the~~ **her** cow, here's the fat to grease the priest's boots & it's now notoriously known ~~that~~ **how when on that surprisingly** bloody Sunday when the grand germogall **fight battle all star bout** was *gaily* raging between those fighting men extraordinary & *Irish eyes [of blue] were smiling* he *fled for his bare life* corked himself up in his inkbottle ~~much~~ **badly** the worse for drink and hid under a bedtick *with his face enveloped in an overcoat* ‡ semipara- 40

<sup>11</sup> Joyce did not indicate the position of this addition. It is here in Draft Two.

<sup>12</sup> Joyce's space.

<sup>13</sup> Joyce's sign.

lysed by [all] the shemozzle where under the sacred shield of coward  
with<sup>14</sup> his face & trousers ~~changing~~ **changed** colour every time a rifle  
spoke gat croaked. ‡

FW 177

<sup>15</sup>A drug addict, too, his manner when he was at a loose end was to write  
strings of honourable, learned, highplaced neoclassical initials after his  
name while, if you could only have seen into his den, whenever he made  
believe to read one of his tattered chapbooks he did nothing but turn over  
three or 4 pages at a time growling because ‡ what with the bad light  
the dirty print, the torn page, the scum in his eyes, the drink in his stomach,  
10 the rats in his garret and the hullabaloo in his ears<sup>16</sup> he was not fit to  
memorise as much as a word a minute ~~Did~~<sup>17</sup> **Was** there ever heard of such  
low down blackguardism? § ‡

FW 179

Nabuchadonosor himself had not such a high & mighty opinion of  
himself as had this mental defective who bragged on one occasion to an  
interlocutor in a bar that he was aware of no other person either exactly  
unlike or precisely the same as what I know or imagine I am myself. ‡

MS 47471 b, 51 b  
FW 180

After bloody Sunday, though every door in muchtried Lualized was  
smeared with generous gore and the\* every cobbleway slippery with the  
blood of heroes, the low waster never had the pluck to venture out while  
20 everyone else [of the city throng,] slashers and sliced alike, waded about  
on their usual avocations for the only once he took a peep through his  
keyhole to find out whether conciliation was forging ahead or falling back  
and why ‡ he found himself looking into the barrel of an irregular  
revolver at point blank range at point blank range of an irregular  
revolver [of the bulldog pattern] of some unknown quarreler [who  
supposedly had been told off to shade Shem shd he come stir out [awhile]  
to be creased]. ‡ Lowness visibly oozed out from this dirty little beetle  
for the very first instant the Thornton girl with her Kodak saw him the as  
yet unremunerated national apostate who was genuinely guns

FW 177

FW 178

FW 179

30 <gun> & camera shy, walking taking a short cut when returning from  
a funeral ‡ into a Patatapaveri's fruiterer & florist by the wrong  
[goods] entrance, she knew he was of a bad fast man by his walk on  
the spot. § ‡

FW 171

MS 47471 b, 52 b  
FW 172

Furthermore the low creature was a selfvaletter, having got up a kitchenette  
& fowlhouse for the sake of the eggs in what was meant for a closet<sup>18</sup> ‡

FW 184

And hear this more. At the time of his last disappearance in public

<sup>14</sup> Not crossed out.

<sup>15</sup> The space between this and the preceding is filled with revisions for the earlier paragraph.

<sup>16</sup> Joyce left a space here and completed the passage before filling in the gap with the following insertion.

<sup>17</sup> Not completed.

<sup>18</sup> This sentence is immediately preceded by several lines of additions for p. 52 b

petty constable Sigurdson, who had been detailed to save him from lynch law & mob mauling, ~~ran after~~ **greeted** him just as he was butting in through the door with a hideful saying as usual: Wherefore have they that *a dog here mean herring?* All Shem said was: Search me. ‡  
 The peace officer was *literally* astounded at the capaciousness of the wine-skin & even more so when informed *by the human outcome\** of drink & dirt that he<sup>19</sup> was merely bringing home 2 gallons of porter *to his mother*.

FW 186

MS 47471 b, 53  
FW 187

But enough of ~~such imperial\*~~ **too base for words**. We cannot stay here all day discussing Mr. Shem the Penman's thirst<sup>20</sup> § ‡

Primum flens et gemens in manum suam evacuavit

10

(sh-t in his hand, ~~groaning~~ **sorry**)

postea stercus proprium, quod apellavit dejectiones ~~meae~~ **meas**, exoneratus in poculum *tristitiae* posuit, ~~idem~~ **eodem** *lentiter et melliflue* minxit psalmum qui incipit Lingua mea calamus scribae velociter scribentis magna voce cantitans

(did a p-ss, says he was dejected, asks to be exonerated)

demque ex stercore ~~vili~~ **turpi mix** cum *divi* Orionis, jucunditate encaustum sib fecit indelibilem

MS 47471 b, 53 b  
FW 185

(*speaking of O'Ryan, the devil's own ink*)<sup>21</sup> § ‡

and followed by the notes which Joyce made while revising the draft:

"evilsnelling" (FW 174)

"sacred shield of cowardice" (FW 177)

"ray of sunlight from distant coffin plates" (FW 56)

The rough version of FW 185 is found on MS p. 53 b (see below).

<sup>19</sup> Joyce wrote "she."

<sup>20</sup> The following appear to be notes for what is now FW 185. Joyce makes no attempt to provide transition, though a phrase found on MS p. 53 was destined to serve that purpose in the next draft. The reader is no doubt already aware of the confused state (in relation to *Finnegans Wake* itself) of this draft. That Joyce could reorganize his text so thoroughly in his second draft is a tribute to the artist's retentive powers, especially since passages which were later separated are here joined.

<sup>21</sup> The state of the preceding first-draft material seems to justify the inclusion below of the second version of the chapter's first eighteen pages.

## I, vii

(DRAFT TWO of FW 169–187)



Shem is as short for Shemus as Jim is joky for Jacob. A few *tough-necks* are still found *scattered* who say that originally *very originally* he was of respectable connections (----- was among his cousins) but every honest to goodness man in the land of *today* knows that his back life will not stand being written about. Putting truth and lies together some shot may be made at how this hybrid actually looked. His bodily **makeup getup**, it seems, included<sup>22</sup> ~~1-half~~ **open an 1/8 of an** eye, 1 arm, 42 hairs ~~on~~ **to** his crown, 18 ~~on~~ **from** his upper lip, 5 ~~on~~ **from** his chin, *the wrong shoulder higher than the right*, all ears, no feet, ~~5~~ **a handful of** thumbs, 2 fifths of **a 2** buttocks, a ~~testicle~~ **stone** & a half, - -so *much so* that *in the very dawn of history* even Shem himself *seeing himself*, when playing with words in ~~the~~ **his garden** nursery ‡ asked of his ~~brothers~~ **brethren** & sisters the first riddle of the universe: When is a man not a man?: offering a prize of a crabapple to the winner. One said when the heavens are rocking, ~~another~~ **a second** said when other lips, a third said when the fair land of Poland, the next one said when those angel faces smile, still another said when the wine is in, one of the youngest said when father papered the parlour, still one said when you are old & grey & full of ~~tears~~ **sleep**, and still another when we were boys, & another when you come down the vale, another et enim imposuit manus episcopas fecit illum altissimis § sacerdotem & one when pigs begin to ~~fly~~ **fly**. All were wrong, he said. So Shem took the cake *himself*, the correct solution being: when he is a sham.

FW 169

MS 4741 b, 54

Shem was a sham and a low sham & his lowness ~~was plain from the first in~~ *came out first in* foodstuffs. So low was he that he preferred Lazenby's teatime salmon tinned, as inexpensive as pleasing, to the plump-est roeheavy lax or friskiest troutlet that ever was gaffed between Leixlip & Island Bridge & many was the time he said no fresh pineapple ever tasted like the chunks in Heinz's cans. None of your inchthick blueblooded beef-  
steaks or juicejelly legs of molten mutton or greasilygristly pigs' feet or  
slice upon slab of luscious goose bosom with lump after load of plum-

<sup>22</sup> Joyce began to add a word here: "wh."

FW 170 pudding stuffing in ‡ a swamp of bogbrown gravy for him. *He preferred the mess hash of Europe's lentils lentils in Europe to Ireland's tight little pea.* Once when in a state of helplessly hopeless intoxication he tried to lift the peel of a citron to either nostril and hiccupped, apparently impromptu, that he could live all his days by the smell, as the citr, as the cedron, as the cedar, of the founts, on the mountains, with lemon on, of Lebanon. O, the lowness of him was beyond all that was ever sunk to.

MS 47471 b, 55 No firewater of firstshot usquebagh § or gutburning gin or honest ruddy beer either. No. O no. Instead he sobbed himself sick on some sort of a wheywhinging rhubarbarous yellagreen applejack squeezed out 10 of his sour grapes and, to listen<sup>23</sup> **hear** him *in his sentimentality cups when he had absorbed enough & too much of a feast of it*<sup>24</sup> retching off to his almost as low with swillers, who *always knew when they had enough & were rightly indignant at the wretch's hospitality when they found they could not carry another drop, it came straight from the noble white fat, the openwide sat, her white hide that, from the winevat of the serene exquisite archduchess fancy you are in her you' ringing at, fanny you're in her yet, Fannie Urinia. Talk about lowness! Any dog's quantity of It*<sup>25</sup> visibly oozed out thickly from this dirty black beetle for the very first instant the Kenny Turnbull girl with her kodak *saw* the as yet unremuner- 20 ated national apostate who was cowardly gun & camera shy taking what he *fondly* thought was a short cut [*after having buried a friend not long before*] *by the wrong goods entrance ‡ into Patatapapaveri's, fruiterer's & musical florist florists'*, she knew he was a bad fast man by his walk on the spot.

FW 171

About that time it was generally hoped or suspected he would develop hereditary pulmonary T.B. *and one pelting [night] blanketed folk hearing a coarse song and splash off Eden Quay thought all was safely over but, though he fell heavily & locally into debt, of course § not even then was could he be true to type but cheated even death.* You see he was low. 30 All the time he kept on treasuring with condign satisfaction to himself all unkind words and if ever, during a conversazione in the nation's interest delicate hints were **put thrown out** to him about it, *by some well-wisher in vain pleading with him to be a man* such as: What is ‡ the meaning of that foreign word *if you ever came across it* we think it is *something like canaille?*: or: Did you anywhere, captain, in your tales of travel happen to **meet stumble over** (upon) a gentleman **by answering to the name of something like** Low Bugger who lives on loans and is 35 years of age?: without one sign of haste like the supreme prig he

<sup>23</sup> Not completed.

<sup>24</sup> The words "of it" were repeated by error.

<sup>25</sup> *Sic.*

was he would pull on a vacant landlubber's face & then, ~~with what closely approached a lie~~ **lisp**, (*lisp*) **to kill time**, begin to tell all the **persons intelligentsia in** at the *conversazione* *consciously* the whole lifelong story of his entire low existence, *giving unsolicited testimony on behalf of others as glib as eaves' water* explaining the various senses of all the foreign words he misused and telling every lie ~~imaginable~~ **unthinkable** about all the ‡ other people in the story except the simple word & person they had cornered him about until they were completely undeceived about him.

FW 173

It went without § saying that he disliked *anything anyway approaching* a plain **common**<sup>26</sup> **straightforward** standup or knockdown row & **once** when he was called in to umpire an octagonal argument among *slang-whangers* the **low accomplished** washout always **agreed rubbed shoulders** with the last speaker and agreed to every word as soon as *half* uttered with all his heart and then at once **turned focussed** his whole *unbalanced* attention **to on** the next octagonist who managed to catch a listener's eye, *asking* & imploring him out of his piteous one **blinker winker** *whether there was anything in the wide world he cd do for to please him* & to overflow his tumbler for him *yet once more*. One ~~holiday~~ **kailkannon** night as recently as 20 years ago he was *therefore* kicked alternately through the deserted village from 82 Dublin square as far as the lefthand corner of Europa Parade by rival teams of argumentalists who finally *as they had been detained out rather late* thought they had better be **going streaking for** home disgustedly one and all, reconciled to a friendship, fast & furious, which **only merely** arose out of his perfect lowness. Again there was a hope that people ‡ *treating him with comparative contempt* might, after first giving him a roll in the dust pity & forgive him but he was born low and sank lower till he sank out of sight.

MS 47471 b, 57

FW 174

~~No force could tug him out~~<sup>27</sup> **Darkie never done tug that fellow out** to play flesh & blood § children of nature's rational games like *pickaninny* ‡ hat in the ring, Sheila Harnett & her cow, *put the wind up the other fellow, Healy Baba & the 40 Thieves*, here's the fat to grease the priest's boots, and it is now notoriously known how on *that surprisingly* bloody Unity Sunday when the grand germogall all star bout was gaily the rage between our fighting men extraordinary & eyes of Irish blue were smiling up their sleeves *rank funk getting the better of him*, the scut fled for his bare life, *without striking* **having struck one blow**, & corked himself up tight in his inkbottle house badly the worse for drink & when he hid under a bedtick with his face enveloped in ~~an~~ **a dead warrior's** overcoat ‡ *moaning feebly that his punishment was more than a nigger man could bear*, and hemiparalysed by all the shemozzle, his ~~face~~ **cheeks** &

MS 47471 b, 58

FW 175

FW 176

<sup>26</sup> Not completed.<sup>27</sup> Not crossed out: "him out."

trousers changing colour every time a gat croaked. How is that *for* low, ladies and ~~gentlemen~~ **laymen**? Why, whole continents rang with his lowness!

But would anyone ~~believe it out~~ **short** of a madhouse **believe it**? Nero or Nabuchadonosor himself never nursed such a spoiled opinion of his *monster* marvellosity as did this mental defective who ~~bragged~~ **was known to brag** on one occasion to an interlocutor *he used to pal around with* in a gipsy's bar that he was aware of no other person either exactly unlike or precisely the same as what he fancied or § guessed ~~he was himself~~ **he himself was**. ‡ After the thorough fright he got that bloody Sunday, 10 though every doorpost in muchtried Lucalizod was smeared with generous gore & every cobbleway *free for all* slippery with the blood of heroes, the low waster never had the common *baa lamb's* pluck to stir out & about while everyone else of the city throng, slashers & sliced alike, waded around on their ~~daily~~ **bonafide** avocations ~~or some others~~ **stonestepped stone-stepping across the human bridge on their usual quest for after higher things, across the human bridge set up over the slop by Messrs the charitable government**, for the only once he took a tompeep *through a 3 draw telescope* through his westernmost keyhole *with an eachway hope in his [shivering] soul* to find out whether conciliation was forging ahead 20 or falling back & why ‡ he found himself at point blank range blinking into the barrel of an irregular revolver of the true bulldog pattern handled by and unknown quarreler who supposedly had been told off to shade & shoot *shy* Shem should the shit show his *shiny* nose out awhile *to look facts in the face* before he got *hosed* & creased *by 1 or 2 of the playboys*.

What was this extremely low human type really engaged on? The answer is: a drug & *drunkery* addict megalomane at a loose end. This explains the litany of letters, honorific, highplaced, erudite, neoclassical which he loved to place after his name. It would have diverted much if ever seen § the *shuddersome* spectacle of this zany in the grime of 30 his den making believe to read his ~~tattered~~ **eminently unreadable** chap-book turning over 3 ~~pages at a time~~ **sheets in the wind** ‡ for what with the murky light, the botchy print, *the tattered jacket* the jigjagged page, [*the itch jig in his ribs, the gush in his fundament,*] *the fumbling fingers,* [*the itch in his palm the tickle of his tail,*] the scum in his eye, the drink in his pottle, the rats in his garret, the hullabaloo *and the dust* in his ears he was hardly fit to memorise more than a word a minute. Was there ever heard of such lowdown blackguardism? Yet ~~he~~ **the bumpersprinkler** used to boast aloud to himself ‡ how he had been put out of all the best families of the Klondykers who had settled in the capital city after its 40 metropoliarchialisation *ordered off the premises* in nine cases out of ten on account of his smell which all the cookmaids objected to as resembling **sinkwater the smell that came out of the sink**. Instead of tutoring

MS 47471 b, 59

FW 177

FW 178

MS 47471 b, 60

FW 179

FW 180

those best families plain wholesome handwriting (a thing he never possessed of his own) what do you think he did but study with stolen fruit how best to copy all their various styles of signature so as one day to utter a colossal forged cheque in public for his own private profit until, as just related, the Dublin United Scullery maids'<sup>28</sup> & Housekeeps' Sorority, ~~treating him~~ kicked the source of annoyance § out of the place altogether in the heat of the moment, making some pointed remarks as they did so about the *low* way he stunk.

MS 47471 b, 61

10 *One cannot even begin to imagine how really low such a creature really was.* Who knows how many ‡ unsigned first copies of original masterpieces, how many pseudostylous shamiana, how few of the most venerated public impostures, how very many palimpsests slipped from that plagiarist pen?

FW 181

20 *Be that as it may, But*<sup>29</sup> for his nose's glow as it slid so close to the parchment he would never have penned a word to paper. By that rosy lamp's effluvious burning he scribbled & scratched nameless shamelessness about everybody ever he met, even sheltering for 5 minutes from a *spring* shower under the dogs' umbrella of a public wall, *while* all over & up & down the *two* margins of his foul text ~~he~~ **the evilmeller** used to draw ~~endless~~ **endlessly** *inartistic* portraits of himself as a strikingly handsome young man with love lyrics in his eyes *a tiptop tenor voice, ~~an~~ a* [*ducal*] *income of £20,000 a year [derived] from landed property, Oxford manners, morals and* <sup>30</sup> *a brandnew 3 guinea evening suit for a party, & a lovely pair of inky ~~Italian~~ Italian's* moustaches. How unwhisperably low!

30 The house of ~~Shem~~ **Shame**, *infested with the raps &* known as the haunted inkbottle, in which he groped through life at the expense of the taxpayers, injected into day & night ‡ by 40 § quacks ~~grown~~ day by day **increasing exceeding** in violent abuse of self & others, was the worst, it is *practically* believed *even* in our *playboyish* western world for pure filth. The *warped floor* **flooring** of his lair was persianly ~~carpeted~~ **literated** with burst letters *loveletters* *citizens'* throwaways, [*telltale stories,*] *stickyback snapshots, cockroaches* **bullcockroaches**, ~~dated~~ **postdated** **doubtful** eggshells, you owe mes, ~~fluefallen~~ **fluefoul** smut, fallen lucifers, vestas ~~which had served,~~ *borrowed brogues, cutthroat ties, reversible jackets, blackeyed glasses, neverworn breeches, Godforsaken scapulars, falsehair shirts,*<sup>31</sup> *twisted goose quills, ejaculated* **seedy ejaculations**, crocodiles' tears, spilt ink, blasphematory spits, stale chestnuts, **girls schoolgirls** *young ladies' peasant maidens' city* **married** *wives' merry*

FW 182

MS 47471 b, 62

<sup>28</sup> *Sic.*

<sup>29</sup> *Sic.*

<sup>30</sup> Joyce's space.

<sup>31</sup> No indication as to placement. I have followed the next version.

widows' 3 nuns' ~~womens'~~ **workwomens'** fat abbess's prudent virgins' wedable *impudent* whores' *silent* sisters' Charleys aunts' grandmothers' mothers-in-laws' fostermothers' godmothers' garters, ~~snoutworms~~ **worms of snot**, counterfeit francs **good best intentions**, new quotatoes, limerick damns, **stale once** current puns, [unquestionable issue papers, messes of mottage,] princess promises, lees of wine, broken wafers, showered ornaments, unloosed shoe latches, deoxidised carbons, crushed straight waistcoats, globules of mercury, undeleted glete, toothsome pickings, ‡ ~~dam~~ fireproof fireworks, ohs ouis sees gras jas neys thaws ahs yeses and yeses and yeses, tress clippings. To which [if one has the stomach] add [the] breakages, upheavals, inversions, distortions, of [all] this chambermade music & one [stands a fair chance of] actually **sees seeing** the whirling dervish, exiled in upon his ego, [noonday terrorized by an ineluctable shadow,] writing the history of himself in furniture. Of course ~~the~~ **our** low ~~creature~~ **hero** was & had to be a selfvaleter so he got up ~~what~~ **whatever** is meant by a kitchenette & fowlhouse for the sake of eggs in what was meant § for a closet. Naturally he ‡ never needed such an ~~alcove~~ **alcohove** for his purpose and when George W Robber, the **paper stat paper** king, boycotted him of all stationery & muttunsuet candles for any purpose he went away & made *synthetic ink* ~~for~~ & *unruled foolscap* **parchment** for it himself with **out of** his wits' ends. How? Let [the manner & the matter of] it [for these [our] sporting times] be **veiled cloaked up** in the language of *blushing blushfed* cardinals **lest that** [the] Anglican cardinals **cardinal**, [not] reading his own words **rude speech**, [may always] behold the scarlet [brand] on the brown of ~~the~~ **her** of Babylon yet feel not the pink one in his [own damned] cheek *Primum ad terram viviparam et sine et cunctipotentem nec ullo pudori nec venea venia natibus nudix ut uti nudi fuerent\* fuissent sese adpropinquans flens et gemens in manum suam evacuavit* (sh-t<sup>32</sup> in his hand, sorry) *postea sterces proprium\* quod appellaviat<sup>33</sup> dejectiones meae, in poculum vasum olim honoribilem* *tristitiae posuit, eodem lentiter lente ac melliflue minxit psalmum\* qui incipit: Lingua mea calamus scribae velociter scribentis: magna voci cantitans* (did a p-ss, says he was dejected, asks to be exonerated) *denique ex stercore turpi cum divi Orionis jucunditate mixto, cocto, frigorique exposito encaustum sibi fecit indelibilem* (made O'Ryan the devil's own ink).

With the *double dye* he wrote minutely, appropriately over every part of the only foolscap available, his own body, till *one* ‡ integument slowly unfolded universal history<sup>34</sup> *the [varied progressive] reflection from his*

<sup>32</sup> Joyce first closed the parenthesis here.

<sup>33</sup> *Sic.*

<sup>34</sup> The following passage, inserted here in Draft Three, is found on MS p. 64 b.

FW 183

MS 47471 b, 63

FW 184

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FW 185

[*individual*] person of ~~lived~~ life **unlivable** transaccidentated in the slow fire of consciousness into a *dividual* chaos, *perilous*, *potent*, *common to all flesh, mortal only*, & that self which he hid from the world grew darker\* & darker in *its* outlook. So perhaps ~~when he last~~<sup>35</sup> **at his last** public disappearance the blond cop, who thought it was ink, was out. Petty constable § Sigurdson, it was, who had been detailed to save him from the effects of lynch law & mob mauling that greeted ~~him~~ **the tenderfoot** just as he was butting in with a hideful through his door, saying as usual: Where ladies have they that a dogmean ~~herring~~ **sortherring**? Search me, the ~~other~~ 10 **incapable** said & ‡ *in he* ~~shot~~ **skittled**. The peace officer was literally astounded at the capacity of his wineskin & even more so when informed by that human outcome of dirt plus drink that he was merely bringing home 2 gallons of porter to his mother. What mother? Whose porter? Why merely? *But enough of such black lowness too base for words!* ~~But~~ **We** cannot stay here *for* the rest of the day discussing Mr. Ham of Tenman's thirst. §

MS 47471 b, 64

FW 186

MS 47471 b, 65

<sup>35</sup> Not completed: "la."

I, vii  
(FW 187–195)

Improperia<sup>36</sup>

Stand forth (for I will no longer use the inspired form of the third person but will address myself to you direct) Stand forth *come boldly in your true colours* [& move me to scorn & laughter] ere you be put back for ever ~~till~~ **while** I give you your talking-to! How have you been  
 FW 187 all this while, ‡ my touriladdy? You were bred & fed, & fostered & fattened ~~in a land of~~ **this** 2 easters island on a 1.<sup>37</sup> rollicking heaven & roaring hell and you have become a doubter of all known gods and, *condemned fool* egoarch, anarch & heresiarch, you have reared your kingdom upon the void of your ~~very~~ **more than** doubtful soul. ~~At the~~ 10  
~~age of~~ **While yet an** adolescent (what do I say?) while still puerile  
 2. you received a present of that syringe and feeder (*you know as well as I do* ~~what I~~ **the mechanism I am alluding to**) that you might repopulate the land & count up your progeny by the hundred & the hundred thousand  
 FW 188 but you have thwarted ‡ the simple wish of the godmother who gave you it & them & have ~~reckoned~~ **added** the morosity of your delectations ~~among~~  
~~the~~ **to Lubbock's** pleasures of life— and this with *cantreds of* overplussing sisters *congested* round & about you for acres, roods & *poles* & **or** perches mutely braying ~~what~~<sup>38</sup> **for what** would not cost you the price

<sup>36</sup> This part of the chapter was written after the second draft of the earlier pages had been revised and (perhaps) recopied.

In the top right-hand corner of p. 65 b Joyce wrote the following list for the "Improperia":

Charges:

1. Hell
2. Property
3. ~~Doles~~
3. Prophecy
4. Shirking
5. Sin
6. Doles
7. Mother

<sup>37</sup> In the second draft of this section, MS pp. 69–73, Joyce put red numbers opposite the "charges" as they appear in the text. I am including these numbers here.

<sup>38</sup> Not completed.

of a pang **one the oldest** song in the wide wide world accompanied by a plain gold band. 3.Sniffer of carrion, you have foretold death & disaster the dynamitising of ~~friendship~~ **friends**, the reducing of records to ashes, the destruction of customs by fire, the return of ‡ green powdered dust to dust, but it never struck your *mudhead's* obtundity that the more carrots you chop, the more turnips you slit, the more spuds you peel, the more onions you sliver, the more mutton you ~~hash~~ **crackerhash**, the more bacon you rasher, *the more potherbs you pound*, the hotter § the fire & the longer the spoon & the harder you gruel it more & more the merrier reeks

10 your Irish stew. 4.You were designed to do a certain office (what I will not tell you) in a certain office (nor will I tell you where) during certain office hours from such a year to such a year at so & so much a year per year & do yr little *threepenny* bit right here, *same as we*, long of us when you ~~pull set fire my coat~~ **tailcoat & I'll<sup>39</sup> pull yours and I'll hold the parafin lamp under yours** & you have slackly ~~shirked~~ **shirking the<sup>40</sup> job both billet and bullet & beat<sup>41</sup> it to sing your songs of alibi** emigrant in the wrong direction sitting on a crooked ‡ sixpenny style [*you (will you [just] help me with the word?) unfullfrooked blackfriar [(that describes you)]*], Europasianised Afferyank! 5.There grew up beside you,

20 *on his keeping & in yours*, that other, that pure one, he who was *well* known in ~~heaven~~ **heavenly circles above** long before he arrived there, ~~the~~ a chum of *the angels*, a *flawless* model whose spiritual toilette was the talk of the town, *a youth they wanted up in heaven*, & him you laid low with one hand one fine day to find out how his innards worked. *Ever hear of the monkey ‡ & the virgin heir of Claremorns\**, *eh*, [*blethering*] *ape?* 6.Malingerer *out of work*, what have you done with all the ~~baskets~~ **babyprams** of stewed fruit, the dishfuls of cooked vegetables, the bags of ~~peached~~ **coddled** eggs you cozened out of charitable kitchens by piping your eye & ~~saying~~ **howling** as how you suffered *no end* from

30 *chicken's gapes & mal de siecle*. *Where are the little apples we lock up in the little drawer? Where is that little [alimony] nestegg for our [predictable] rainy day?* Is it not **a the** fact (~~contradict~~ **gainsay** me, cakeater!) that ‡ you shared with underlings § the overload of your extravagance? *Am I not right? Look up, old son, [& take yr medicine!] And remember silence means consent, Mr Anklegazer.* 7.Pariah, Cannibal Cain, you oathily forswore the womb that bore you & the paps you sometime sucked and ever since you ~~have had~~ **have been one black mass of** jigs & jimjams, haunted by a sense of ~~not being or having been~~ **having been or not being** all you might *be or might* have been: ‡ and so,

40 *thank God from the innermost depths of your heart*, it is to you blacksheep,

FW 189

MS 47471 b, 66

FW 190

FW 191

FW 192

MS 47471 b, 67

FW 193

<sup>39</sup> Not crossed out: "& I'll".<sup>40</sup> Not crossed out.<sup>41</sup> Sic.

to you, pick of the waste paper basket, *ay*, to you, unseen blusher of an obscene coalhole, that your ~~coalblack~~ **turfbrown** mummy is acoming, *little oldfashioned mummy, little*<sup>42</sup> *wonderful* - - - - -<sup>43</sup> running with her tidings, *all the news of the [greatbig] world, skipping bellhopping* the weirs, ducking under bridges, rapidshooting round the corners, *by the hills of Tallaght & the Pool of the phooka & [places called] Blessington & ‡ Sallynoggin, babbling, bubbling, chattering to herself, gidgaddy giddygaddy grandmamma, gossipaceous, Anna Livia.*<sup>44</sup>

<sup>42</sup> Joyce used a ditto sign for this word.

<sup>43</sup> Joyce's dashes.

<sup>44</sup> On the bottom of pp. 68 and 67 b is found the following passage, which eventually became FW 179/31-180/10. Joyce did not incorporate it into the chapter till he revised his first typescript (MS 47474, 28 b):

*imagine* telling himself *fancying [over & over]* that every splurge *on the vellum* he mumbled over was *a vision* more ~~beautiful~~ **beauteousful** than the last a *rose* cottage by the sea *for nothing a year*, or a *ladies' hosiery sale* at Arnott's, or a sewerful of pale gold wine or an entire theatre of ~~‡~~ noblewomen flinging all their clothes at him in wild enthusiasm for having sung *the topnote* in After the Ball ~~or~~ **for** seven & ½ minutes with a cocked hat & feathers on his head.

## I, viii

10 <sup>1</sup>O, tell me now about Anna Livia! I want to hear all about Anna Livia. Well you know Anna Livia. Yes *of course* I know Anna Livia. Tell me now. Tell me now. §

MS 47471 b, 68

\* \* \* \* \*

O tell me all now about Anna Livia. I want to know all about Anna Livia. Well you know Anna Livia? Yes, of course, I know Anna. Tell me all. Tell me now. You'll die when you hear. Well, you see, when the old chap did what you know. Yes, I know, go on. Or whatever it was *they try to make out* he ~~did~~ **tried to do** in the **Phoenix** park. He's an awful old rep. What was it he did at all? It was *put* in the papers  
 10 what he did. *Time will tell. I know it will.* O, the old rep! ‡ What FW 196  
 age is he at all at all? *Or where was he born or how was he found?* ‡ FW 197  
*Don't you know ~~he was born at~~ he's a bairn of the sea, Waterhouse the waterbaby?* O, I know, so he was. *HCE has blue in his ee.* Sure, she's nearly as bad herself. Who? Anna Livia? Yes, Anna Livia. Do you know that she was calling girls into him? She was? Ah, go to God? O, tell me all I want to hear. Letting on she didn't care. Didn't you see her at ~~the~~ **her window windeye** playing **pretending to play the grand**  
 piano **a fiddle she has without a bottom?** Sure, she can't play the  
 piano **fiddle.** Of course she can't, *bottom or not*, it was all a blind.  
 20 Well, I never heard the like of that. Tell me more. Tell me all. Well FW 198  
 the old<sup>2</sup> chap was as<sup>3</sup> glum as ~~anything~~ **could be** ‡ sitting moping all by himself [*on his benk*] *his hair combed over his eyes, [~~staring~~ [dreeing his weired] **keeking on loft** up at the sternes,*] & there was Anna Livia running about as if she was a girl ten in a short *summer* skirt and painted cheeks ~~& a powdery nose cooking~~ **meddering** [*& an odd time she*]

<sup>1</sup> This is the earliest version of the opening lines. Joyce appended it to the first draft of the closing pages of I, vii.

<sup>2</sup> There is an unexplained sign between "old" and "chap."

<sup>3</sup> Joyce wrote "a."

FW 199 *medden* him ~~all sorts~~ up blooms of fisk and eyes to praise him & as quick as she'd bring run with them up on ~~the~~ her tray the old chap'd cast them from him [if he didn't peg the tea at her] trying to whistle the rakes Rakes of Mallow and not a budge mag out of him no more than the wall. Is that a fact? That's a fact. ‡ And do you know what she started singing then like a water gluck? You'll never guess. Tell me. Tell me. I loved you better than you knew & calling singing\* to him down the feedchute: [[Hello ducky, please don't die,] and letting on to rave about the old songs of his long ago from over the holm, High ~~Yay~~ High hellsker saw ladies do hen smoke a pigger,] the powder 10 pouring off her nose Ah, go to § God, is it Anna Livia? As God is my judge. And then she'd go trot down & stand in the door and every servant girl that passed went the road she'd make her a sign to step inside by the sallyport. You don't say the sallyport! I do did! I do! Calling them all & holding up a half a crown & showing them how to bill & coo and dancing (legging) a jig or two to show them how to shake their benders & how to show what's out of sight & all the way of a maid with a man, cuddle & squiggle & bill & coo, & making a kind of a cackling noise like half a crown in silver & holding up a (silver) coin (shiner). Well, of all the things ever I heard! To any 20 girl at all of playful ways [of no matter what sex]<sup>5</sup> A<sup>6</sup> half a crown to any girl a go to sit & make have fun in Humpy's lap!

FW 200 And what about the rhyme she made up? O that? Tell me that. I'm dying down off my feet [until I hear]. ‡ How does it go? Well, listen now.

[[By earth & heaven but] I want a new brandnew backside badly, bedad [and] I do, [and a plump one plumper at that.]

For the one putty affair I have is worn out [so it is] sitting down [doing nothin yawning &] waiting for the my old Dansker Dane the dodder (dodderer) [my [frugal] key of the pantry larder, my hump of the camel 30 much altered camel's hump, my jointspoiler, [my maymoon's honey,] my faithful true fool to the last Decemberer,] to wake up [out of his dumps doze] & shout [at me me down] like he used to.

Is there any old chap lord of the head\* (manor) at all 'd give a soft job few pounds pound or two I wonder for washing his shirts socks for him now that we're run out of everything meat & milk?

Only [for] my bed is so as warm as it smells it's up I'd be leap & off with me to the Bull of Clontarf to get the [kind] air of the Dublin bay & the [race of the] seawind up my hole.]

<sup>4</sup> Not crossed out: "&."

<sup>5</sup> This phrase was later rearranged to read "To any girl at all of no matter what sex of playful ways."

<sup>6</sup> Sic.

O go on & tell me more. Tell me every ~~single thing~~ **little bit**. I want to know every single thing. Well, now comes the childer's part. How many childer has she at all? *I can't rightly tell you that.* God only knows. I hear she has 111. *She can't remember half their names.* A hundred & how? They did well to **call christen** her Plurabelle. O my! Such a flock! ‡ She must have been a gadabout in her day, so she must. So she was, you bet. Tell me, tell me *how did she come through [all] her fellows*, who was the 1st *that ever burst?* [*That's a thing I always wish to know.*] She says herself she ~~never~~ **hardly** knew who he was or what he did or when\* he crossed her. She was a young thin pale slip of a thing then & he was a heavy lurching Carraghman *as strong as an oak* **the oaks down there used to be that time** in [killing] Kildare that first fell across her. You're wrong there. You're all wrong. It was ages & miles before *that* in the county ‡ Wicklow, the garden of Erin, before she ever ~~thought~~ **dreamt** § she'd end in *the [barleyfields &] pennylands* of Humphreystown & **she lie** with a landleaper, well on the wane. Was it, was it? *Are you sure?* Where in Wicklow? Tell me where, the very first time! *I will if you listen.* ~~There was a holy hermit~~ **You know the glen** there near Luggelaw. *Well once there dwelt<sup>7</sup> . . . one day in July* **June** in smiling mood and so young & shy & so limber<sup>8</sup> she looked he ~~put~~ **his<sup>9</sup> two plunged both of his blessed** hands up to his wrists in her flowing hair, that was rich red like the brown bog and he couldn't help *it*, thirst was too hot for him, he cooled his lips ~~time after time again~~ **kiss after kiss** at Anna Livia's ‡ freckled cheek. *O wasn't he the bold priest! O wasn't she the naughty Livia?* [*Naughtynaughty is her name. Two lads in [their] breeches went through her before that, [Jack Barefoot Byrne & Billy Wade,] before she had a [hint of] hair [there] to hide & ere that again she was licked by a hound while doing her pee, sweet and simple, on the side of a hill in the summertime shearing time but first of wall all & worst of all she ran down through a gap when the nurse was asleep & fell [before she found her stride] & wriggled under a cow.*] But Why was she freckled? How long was her hair *then?* O go on, go on, go on! I mean about what you know. I know what you mean. ‡ I'm going on. Where did I stop? Don't stop. Go on, go on.

Well after it was put in the papers everywhere ever you went [~~on~~ **and** every ~~bungh~~ **bung** ever you dropped into] or wherever you scoured the countryside you found his picture upside down or the cornerboys burning his guy ‡ so she made a plan, this mischiefmaker, the like of it now you never heard. What plan. Tell me quickly! What the mischief did she

<sup>7</sup> Joyce omitted "a hermit and."

<sup>8</sup> Joyce added these words to fill a space left in the text.

<sup>9</sup> Not crossed out: "his."

do? Well she borrowed a bag, a mailbag, from one of her sons, Shaun the Post, and then she went & made herself up. O, *God of gigglers*, I can't tell you. It's too funny. O, *but you must. You must really. I'd give my chance of going to heaven to hear it all, every word.* Here, sit down, go easy, be quiet. Tell me slowly. Take § your time. Breathe deeply. That's the way. Slowlier.

MS 47471 b, 76

She *first* let her hair ~~loose~~ **fall** and down to her heels it flowed and then *mothernaked* she washed herself from crown to sole with bogwater and mudsoap *and greased her keel with butterscotch and* [~~painting beauty-~~ FW 206 **spots multiplied moles on all**<sup>10</sup> ~~her skin~~ **all over little mary,**] ‡ and then she wove a garland for her hair ~~of~~ and pleated it and plaited it of meadowgrass & riverflags and bulrushes & waterweeds & leaves of weeping willow and then she made her bracelets and her anklets and<sup>11</sup> *her armlets* and her necklet *amulet* of ~~cobblestones~~ **cobbles** and pebbles and rich gems & rare ~~gems~~ **ones** & *rhinestones* & *watermarbles*. And then she sent her *boudoir* maid to Humphrey with a request that she might leave him for a moment & *said she wouldn't be any length* and then with her ~~bag~~ **mealiebag** upon her shoulder, *Anna Livia oysterface*, out at last she came.

Describe her! I must hear that. What had she on? What did she carry? Here she ~~is~~ **comes**. What has she got? A loin of jubilee mutton. 20

I'll tell you ~~know~~ **now** but you must sit still. *Will you* [*hold your peace*] *listen* [*well*] *to what I am going to say?* The door of the ugly igloo opened outward & out ~~came~~ **stepped** a *fairy* woman the height of your knee. Go away! No more? The height of your ‡ knee. She wore a ~~pair~~ of plowman's **broadbottom nailstudded** boots, a sugarloaf hat *with a sunrise peak of & a band of gorse* & with a golden pin *through it*, owlglasses ~~screening~~ **screened** her eyes, a pair of § potato rings ~~in her~~ **buckled the loose ends of her** ears: nude cuba stockings *were* salmon *spot* speckled: ~~and~~ **her** bloodorange knickers *fancy fastened with* **showed** *natural* nigger bockers: her blackstriped tan joseph was teddybearlined 30 *with a swansdown border*: a couple of gaspers stuck in *her* hayrope garters; her civvy coat was ~~belted with~~ **zoned by a** twobar belting. She had a *tight* clothespeg astride of her nose ~~so as she~~ & something in her mouth as well & the tail of her ~~old brown~~ **snuffbrown** skirt trailed 50 miles MS 47471 b, 78 behind her on the road.<sup>12</sup> §

\* \* \* \* \*

<sup>10</sup> Not crossed out: "all."

<sup>11</sup> The word "and" was repeated by error.

<sup>12</sup> Joyce ended his draft here. He next wrote his clean copy to which the remaining section of the chapter is appended in first-draft form.

On MS pp. 76 b and 77 b, however, he made a list of names and gifts for the pages that follow.

O hellsbells,<sup>13</sup> ~~what I'm sorry I missed her.~~ *Everyone who saw her said the dear sweet little lady seemed a bit queer. She must have looked a funny—*  
~~poor dear.~~ **Funny poor dear she must have looked.**<sup>14</sup> Dickens a  
 funnier ever you saw. *There was a gang of † surfacemen*<sup>15</sup> [*boomslang-*  
*ing & plugchewing* [, *lying & leasing,*] *on Lazy Wall & as soon as they*  
*seen\* these\* seen who was in it says one to the other: Between you &*  
*me & the wall we are on beneath us as round as a hoop Alp has doped.*  
 But what was the game in her mixed bag? *Shake it up do, do! & I promise*  
*I'll make it worth yr while & [I don't mean maybe. Tell me all. Tell me*  
 10 *true.]* I want to get it while it's fresh. Well, she pattered around like  
 Santa Claus with a Xmas box apiece for each & every one of her **children**  
**childer** & they all around *youths & maidens, [stinkers & heelers, all her*  
*natural sons and daughters, 1001,]* *chipping her raising a jeer or † cheer*  
 every time she'd dip in her **bag sack** & *out with her maundy money.*  
 A tinker's tan & *or bucket to boil his billy* for Gipsy Lee: a cartridge of  
 cockaleekie soup for Tommy the Soldier: for Pender's nephew acid drops  
*curiously strong:* a cough & a rattle & rosy cheeks for poor little Petite  
 O'Hara: a jigsaw puzzle of *needles & pins & blankets & skins* between  
 them for Isabel & Llewelyn Marriage; ~~a brass badge~~ **a brazen nose and**  
 20 **castiron mittens** for ~~Babbs~~ **Baby Babsy Beggar Beg:** ~~a waterleg~~  
**waterlegs** & gumboots *each* for § **Big Bully Hayes & Hurricane Hartigan:**  
**a the** flag of the saints & stripes for Kevineen O'Dea; a puffpuff for Pudge  
 Craig; a **marching nightmarching** hare for Toucher Doyle: a **child's**  
 bladder balloon for Mary Selina *Stakelum & a putty spade to Larry the*  
*Puckaun: a hippo's head for Promoter Dunne: † for Dora Hope Hope-*  
**andwater** [*a coolingdouché &]* *a warmingpan: to Nancy Shannon a*  
*lucky Tuam brooch: [oakwood beads for Holy Biddy]: a prodigal heart*  
*in fatted halves in for Buck Jones, the boy of Clonliff boy: for Kitty*  
 30 *Coleraine of Buttermilk Lane a penny wise for her foolish pitcher: & a*  
*slate pencil for Elsie Oram to scratch her toby, doing her sums: & a big*  
*drum for Billy Dunboyne: for Wally Meagher a couple of pairs of Blarney*  
*breeks: & salt lag & waterlag for*<sup>16</sup> *Boy McCormick: [a cross & a pile*  
*for Lucky Joe:] † My colonial! That was a bagful!* But what did she  
 give to Una Ward & Peggy Quilty & Teasy Kieran & Ena Lappin & Philomena  
 O'Farrell & Moira MacCabe & ~~Naney Shan?~~ She gave them all a  
**moonflowers moonflower** & a bloodstone & a pint & a half of *prunejuice.*  
 To Izzy O'Gorman **her youngest the vision of life love** beyond her years.  
 To Shem her **son eldest the vista** of life before his time.

<sup>13</sup> Sic.

<sup>14</sup> Apparently by error Joyce inserted here: "There was a gang . . . doped." An insertion designed to follow "Dickens . . . saw" was never written.

<sup>15</sup> Joyce wrote "surfaceman."

<sup>16</sup> The word "for" was repeated by error.

FW 208

FW 209

MS 47471 b, 87

FW 210

FW 211

FW 212 ~~Give me~~ **Throw us** the soap & tell me the rest. I could listen to more & more again. *That's what I call a tale of a tub.* ‡ This is the life for me.

Well you know & don't you know but every story has an end look,<sup>17</sup> look ~~it's growing~~ **the dusk is growing.** *What time is it? It must be late. It's ages now since I ~~last~~ **or anyone** saw Waterhouse's clock. They took it asunder I heard them say. When will they reassemble it? Wring out the clothes. Wring in the dusk. Will we spread them here? Yes, we will. Spread on your side and I'll spread mine on mine. Where are all her childer now? Some here, more ~~gone~~ **no more**, more again gone to the stranger. I've heard tell that same brooch of the Shannons was married*

FW 213 into a family beyond the ocean. And all the Dunnes takes eights in hats. ‡

MS 47471 b, 88 But all that's left now to the last of the Meaghers I'm told it's a kneebuckle & two buttons in the front. Do you § tell me that now? I do, in troth. Is that the Dunboyne *on his* statue behind you there riding his high horse? That! Throw the cobwebs from your eyes, woman, & spread your linen proper. What is ~~at all~~ but a blackberry growth *or a* **the grey mare ass them four old fellows codgers own.** Do you mean Tarpey & Lyons & Gregory? I do<sup>18</sup> *the four codgers themselves and old Johnny MacDougal along with* ‡ them. My sight is getting thick now with shadows about me. I'll go home slowly my way. So will I too by mine.

FW 214

But She<sup>19</sup> was the queer old ~~one~~ **skeowska** anyhow, Anna Livia *twinkle-toes.* And sure he was a queer old ~~hunks~~ **buntz** too *Furry Humphrey dear Dirty Dumpling, father of [each &] all of us.* Hadn't he the seven wives. He had paps too, ~~big & large~~ soft *ones.* ~~The Lord save us and bless us!~~ ~~and The O Ho Lord.~~ Twins of his chest. ~~The O Ho Lord save us!~~ And what all men ~~have.~~ *His tittering Daughters*<sup>\*20</sup> of ~~him.~~ **Amen. Bawk.**

~~I can't~~ **Can't** hear with the waters of. ~~The Them~~ chittering waters of. Flittering bats and mice all ~~bawking~~<sup>21</sup> **bawk talk.** Are you not ~~gone home~~ **goneahome?** ~~Is that That Mrs Malone~~ **What wrong Malone?** Can't hear the bawk of bats, all the liffeying waters of. Old talk save us! *My feet won't move.* I feel as old as yonder elm. A tale told of Shaun ~~and~~ **or** Shem? *All Livia's daughtersons.* Dark hawks hear us. Night night. My *old head falls.* I feel ‡ as heavy as *yonder stone.* Tell me of John § or Shaun? Who were Shem ~~or~~ **and** Shaun the living sons or daughters of? Night now? Tell me, *tell me,* elm. Nighty night! Tell me a tale of stone. Beside the rivering waters of, hither & thither waters of. Night!

FW 215  
MS 47471 b, 89

FW 216  
MS 47471 b, 90

<sup>17</sup> *Sic.*<sup>18</sup> Crossed out: "do."<sup>19</sup> *Sic.*<sup>20</sup> *Sic.*<sup>21</sup> Not completed.

## II, i

- 
- <sup>1</sup>Glug : the bad *black* boy of storybook who has  
been sent into disgrace by ‡ Mr Shemus Pannem FW 219
- The Floras : a bunch of pretty maidens who from a **the** (S. Bride's  
guard of honour of ~~the beautiful bl~~ Girl Scouts  
School)
- Izod **a beautiful blond** (<sup>2</sup> approached in loveli- Miss Herself  
ness only by her *sister* reflection in a mir-  
ror), who, having jilted Glug, is now fasci-  
nated by
- 10 Chuff , the fairhaired who wrestles with the bad  
black boy about caps or something till the  
shadows make a pattern of somebody or  
other after which they are both ~~scrubbed~~  
**well-scrubbed** by
- Ann , their poor little old mother-in-lieu who is  
the wife of § MS 47477, 2
- Hump , the cause of all the trouble at present en-  
gaged in entertaining *in his customhouse* ‡ FW 220
- The Customers , a bundle of representatives who are served  
by
- 20 Sanderson , a spoilcurate, butt of
- Kate , cook-and-general.<sup>3</sup>

with battlepictures worked up by Messrs Blood and Thunder, costumes  
designed by Madame Delamode, dances arranged by Harley Quin and

<sup>1</sup> The list of *dramatis personae* was among the last additions to this chapter. It was  
written when Joyce was well advanced in his revising of II, ii.

<sup>2</sup> Joyce substituted this parenthesis for a comma.

<sup>3</sup> The above was written in ink with a scratchy pen. What follows is in medium-  
soft black pencil.

MS 47477, 3 Column Bin, § songs, jokes and properties for the wake supplied by Mr Timothy Finnegan, the whole to be wound up with a<sup>4</sup> magnificent transformation scene showing the Wedding of Night and Morning and the Dawn of Peace waking the Weary of the World.

MS 47477, 4 An argument follows. §

\* \* \* \* \*

<sup>5</sup>Chuffy was a nangel then and his soard fleshed light like likening. Fools top! Singty; sangty meeky loose, defendy nous in prayley boos. Make a shine on the curst. Emem.

But the duvlim sulph was in Glugger, that lost-to-lurning. Punct. He was sbuffing and sputing, tussing like anisine, whipping his eysoult and 10 gmatsching his teats over the brividies from exsisters ~~and~~ and the outhier liubbocks of life. To part from thees, my corsets, is into overlusting fear. Acts of feet, hoof and jarrety. ~~Djow Djowl~~, uphere!

Aminxt that nombre of evelings, but, how pierceful in their sojestiveness were those first girly stirs, with zitterings of flight releashed and twinglings 15 of twitchbells in rondel after, with ~~waverys waverings~~ § that made shimmershake rather nightly all the duskscended airs and shyilit beaconings from shehind ~~hins~~ **hims** back. Sammy, call ‡ on. Bopeeps, she was shuffering all the diseasinesses of the unherd of. Mary Louisan Shousapi- 20 nas! If Arck could no more salve his agnols from the wiles of willy woolly woolf! If all the ~~signelles~~ **signics** of her dipandump helpabit could not that glugg to catch her by the calour of her brideness! Not Rose, Sevilla nor Citronelle; no Esmeralde, Pervenche nor Indra; not Viola even nor all of them four themes over. But up tightly in the front, down again in the loose, drim and drumming on her back and a pop from her whistle what's that. O holytroopers?

Up he stulped glee you gee with search a mug did die near sea, beamy owen and calmy hugh and if you think of a jink for me I will thingofajig for you.

MS 47477, 7 Arrest thee! came the evangelion\* and be ~~dumb~~ **dumm** but ill s'ar- 30 rested. § But what is that which one is going toprehend? Seeks buzzing is brains the feinder.

He askit of the *hoothed* fireshield but ~~he~~ **it** was untergone into the matthued heaven. He soughed it from the luft but that bore ne mark ne message. He loked upon the ~~flore~~ **floregrund** where barely his corns were growning. At last he listed back to beckline how she ~~pranks~~ **pranked** alone so johntily.

FW 223 With nought a wired from the wordless either. ‡

<sup>4</sup>The words "wound up with a" were repeated by error.

<sup>5</sup>What follows is Joyce's fair copy of FW 222-236.

Ah ho! This poor Glugg! It was so said of him about of his old fontmouther. Truly deplurabel! A dire. O dire! And all the ~~freightfulness frei~~ freightfulness whom he inehibited after his colline born janitor. Sometime towerable! With that *hehry* antlets on him and the baublelight bulching out of his sockets whiling away: she sprankled his allover with her nocēs § of interregnation: How do you do that lack a lock and pass the poker, please: so that Glugg, the poor one, in that limbopool which was his subnesciousness he could scares of all knotknow whither his murder had bourst a blabber or if the vogalstones that hit his tynpan was that  
 10 nearly his skool missed her. *Ah, ho!*

MS 47477, 8

The yenng frilles-in-pleyurs are now shownen drawen, if bud one, or, if in florileague, drawens up at the rare sight of their commoner guardia. Her boy fiend, or theirs, if they are so prurielled, cometh up as a trapadour sinking how he must fend for himself by gazework what their colours wear as they are all shownen drawens up. He will angskt of them from their commoner guardian, who is really the rapier of the two *espacially* for he bandished it with his hand the hold time, *a simply gracious*: Hast thou feel liked carbunckley ones? Apun which theirs ‡ is a little tittertit of hilarity and he is § atvoiced by their toots ensembled to go to troy  
 20 and harff a freak at himself by all that's tory to the ulstramarines.

FW 224

MS 47477, 9

<sup>6</sup>*So off for his topheetuck the rogue made raid, aslick aslegs could would run, and he ankered on his hunker with the belly belly prest. Asking: Where's What's my muffinstuffinaches for these times? To weat: Breath and bother and whatarcurs. Then breath less more bother and more whatarcurss. Then no breath no bother but worrworrums. And Shim shallave shome*

So As ~~Finniciana~~ **Rigagnolina** to Montagnone, what she means **meaned** he ~~did could~~ not ~~know can~~. All she meant was ~~multimoney~~ **golten sylvup**, all she meant was ~~a nyums nyum nyam~~ **some knight's ploung**  
 30 **jamn**. If he'd lonely talk instead of only gawk and if he wooed not woory so!

—Have you monbreamstone

No.

—Or hellfeuersteyn?

No.

—Or Van Diemen's coral pearl?

No.

He has lost.

Off to clutch, Glugg! **Farwheel!** **Forewhal!** Shape your reres, Glugg!  
 40 **Forweal!** Ring we round, Chuff! **Fairwell!** Chuffchuff's ~~in-a~~ **inner** seven: all's rice with their whirl!

<sup>6</sup> The following insertion (A) is found on MS p. 16.

Yet, ah tears, who can her mater be? She'd promised he'd eye her. To try up her pretti. But now ~~he's~~ **it's** so ~~longer~~ **longed** and so fared and so forth. § ‡

MS 47477, 10  
FW 225

Poor Isad sits a glooming, so gleaming in the gloaming. She is fading out like Journee's clothes so you can't see her now. Still we know how Day the Dyer works, in dims and deeps and dusks and darks. And among the shades that Eve's now wearing she'll meet anew fiancy, tryst and trow. For though she's unmerried she'll after truss up and help that hussyband how to hop. Hip it and romp it and chirrub and sing ~~for~~ **Lord** Chuffy's ~~now~~ **sky** sheraph and Glugg's got to swing. 10

So and so, toe by toe, to and fro they go round, for they are the ingelles, scattering nods as girls who may, for they are an angel's garland.<sup>7</sup> §

MS 47477, 11

\* \* \* \* \*

Catchmire stockings, ~~liberty~~ **libertyed** garters, shoddyshoes quicked out with selver. Pennyfeir caps on pinnyfore frocks and a ring on her somefing finger. And they leap so loopyly, loopyly, as they link to light. And they look so loovely, loovelit, all in a nuptious night. Whithasly glints in. Andecoy glants out. They ramp it a little, a lessle, a lissle. Then romp rightround in rout.

R is Rubretta and A is Arancia, Y is for Yilla and N for Greenerin. B is Boyblue with odalisque O while W waters the fleurettes of novem- 20  
brance. Though they're all but merely a schoolgirl yet these way went they. ‡ The grocer's wife she slips her hand in the haricot § bag, the lady in waiting sips her sup from the paraffin can, Mrs the Doctor runs out on the road the moment she hears of a tinkle of ~~thunder,~~ **tunder**, the widow Magrievy she\* knits cats' cradles, this ~~lovely~~ **bountiful** actress hides a sixpence under her tongue, and here's the girl who she ~~went to~~ **said in kneeled in coldfashion coldfashion** and told her priest she spat on a chop and this lass not least she's a very rich woman who she writes ~~her~~ **foot** fortunes ~~big times~~ **ever and** over in the nursery dust with her capital ~~toe~~ **thumb**. And these ways wend they. And those ways wend 30  
they. Winnie, Olive and Beatrice, Nelly and Ida, Amy and Rue. Here they come back, all the gay pack, for they are the florals, from foncey and pansey to papavere's blush, forsake-me-nought, while there's leaf<sup>8</sup> there's hope, with pritim's ruse and marrymay's blossom, all the flowers of the ancelles' garden. §

FW 226  
MS 47477, 12

MS 47477, 13

\* \* \* \* \*

<sup>7</sup> The next two MS pages are numbered in red 6 a and 6 b and represent a later interpolation.

<sup>8</sup> Crossed out.

But vicereversing what tornaments of rages racked the divlun's punchpoll as he displaid all the oath word science of his visible disgrace. He dove his head into Wat Murrey, gave Stewart Ryall a puck on the plexus, wrestled a hurrycome-union with the Gille Beg, wiped all his sines, martial and menial, out of Shrove Sundy MacFearsome, excremunched **himself as freely like (as) any frothblower** into MacAlister, had a belting bout, chaste to chaste, with McAdoo abutt nothing and inbraced himself for any time untellable ‡ with what hung over from the MacSiccaries of the Breeks. Allwhile he swure. He would split. ‡ Inform to the old **snig-**  
 10 **gerin sniggering** publicking press. How wholephallows, his guffer, he had a greak big oh in the § megafundum of his tomashunders and how Her Lettyshape, his gummer, She had never cissied waking malters among the **jemasons jemassons** since the cluft that meataxe delt her made her microchasm as gap as down low. He would jused sit it all **rite write** down just as he would jused to set it up all right seeing how heartsilly, sorey he was owning **so to** the condrition of his bikestool. And fillfull ninequires with it for his auditors Caxton and Pollock, a most moraculous jeerynyhead about whose told his innersense ‡ and how he was ambothed upon by the very spit of himself *first on the cheakside by Michelargelo and then on*  
 20 *the owld jowly side by Bill C. Babby, and the localmoteo* why they egg-spilled him out of his homety domum and the bes and schortest way of blacking out a caughtalook of all the sorrors of Sexton. With tears such as engines weep. ‡  
 —My Cod, alas, that dear old dumty home  
Whereof in youthfood's port I preyed §  
Amouk thy verdigrassy convinct vallsall dazes.  
And cloitered for amourmeant in thy boosome shede!  
 Hereapong shot pinging upthrough the errorooth of his wisdom as thought it had been zawhen intwo. Wholly **anguish 'sanguish** blooded  
 30 up discomvulsing the fixtures of his fizz. Apang which his temporychewer med him a crazy chump of a Haveajube **Silly-ass Sillsyass**. Howlsbawls, like gnawthing unheardh!  
 He threwed his fit up to his aers, roled his polygone eyes, snivelled from the snose *and blew the guff out of his hornypipe*. ‡ Then with his whoop, stoop and an upalepsy was he again before the trembly ones, gotten up like a simplasailar and shaking the storm out of his hiccup. He's a pigtail tarr ‡ and if he hadn't got it toothick he'd a telltale tall of his pitcher on a wall § with his photure in the papers for cutting moutonlegs and capers letting on he'd just be papers and his tail cooked up.  
 40 Angelinas, hide from light those hues that your ain beau may bring to night! Though down **on to** your dowerstrip he's bent to knee he maun't know ledgings here.  
 For a haunting way will go and you need not make your mow. Find the

FW 227

FW 228

MS 47477, 14

FW 229

FW 230

MS 47477, 15

FW 231

FW 232

MS 47477, 17

frenge for frocks and translace it into shocks of such as touch with show and show.

He is guessing at hers for all he is worse. Hark to his wily geeses goosling by, ~~my~~ and playfair, lady.

—Haps thee ore candy?

—Now.

—Haps thee mayjaunties?

—Nowhow.

—Haps thee per causes nunsibelli?

—Nowhowhow.

Get. §

MS 47477, 18

10

FW 233

And he did a get; for he could chew upon a skarp snakk of pure undefallen engelsk as raskly and as baskly as your cow cudd spanich. ‡ He had his sperrits all foulén on him; he was bedizzled and beduzzled; and he looked like bruddy Hal. But could annybroddy have looked twinsomer than the kerl he left behind him?<sup>9</sup> How he stud ~~there~~ **theirs** so kevinly, *a mickly dazzley*, with his gamecox spurts and his smile likuid glue, whiles his host of faceful spritties they went peahenning around him in neuchoristic congressulations, allauding to him by all the licknames in the litany and<sup>10</sup> sending him perfumed prayerpuffs to bouchesave unto each but **every everyone** the havemercyonhurs of his kissier licence. ‡

FW 234

We think to thine, mighty innocent, that diddest bring it off fuitefuite. Should in offer years it became about you will becoming a bank midland mansioner we and § I shall reside with our obeisant servants at La Roserie, Ailesbury Road. Fyat-Fyat shall be our number on the autokination and Chubby in his Chuffs oursforownly chuffeur.<sup>11</sup> ‡ So come **all ye** wealthy gentrymen with ladyfulls of fun! The jolly and the lively, thou billy with thee coo, *for* to jog a jig on a crispness night and sing a missal too. Hip champouree! Hiphip champouree! O you longtailed blackman, poke it up behind me! Hip champouree! Hiphip, champouree! And, **jessies, push putsh** the pumkik round, Annaliuia! §

MS 47477,19

FW 235

MS 47477, 20

Since the days of Roamaloose and Rehmoose the pavanos have been stridend through their **Struts struts** of Chapellidiseut, the vaulsies have meed and youdled through the purly ooze of Ballybough, many a mismy cloudy has tripped tauntily along that **Hercourt hercourt** strayed reelwey and ~~Thyme, the chef of seasoners, has made his usual astewte use of endajustibles~~ *the rigadoons have held ragtined revels on the plateauplainof Grangegorman*;<sup>12</sup> and though since then sterlings and guineas have been

<sup>9</sup> A question mark was substituted for an exclamation point.

<sup>10</sup> The word "and" was repeated by error.

<sup>11</sup> Joyce made an x here. In the first typescript we find "The Fomor's in his Fin, the Momor's her und hin. A paaralone! A paaralone! And Dublin's all adin."

<sup>12</sup> This semicolon was substituted for a dash.

replaced by brooks and lions and some progress has been made on stilths and the races have come and gone **and Thyme, the (that) chef of seasons, has made his usual astewte use of endadjustables** and what-not willbe isnor was those danceadeils and cancanzanies have come stimmering down for our begayment through the ~~deadom~~ **bedeafdom** of **pa's po's\* teapucs greats, the obcecicity of pa's teapucs**, as lithe as limb free limber as when momie played at ma.<sup>13</sup> §

MS 47477, 21

\* \* \* \* \*

**Such Just so stylled are** their petals ~~are~~<sup>14</sup> each of all has a stalk unto herself love and all of all of their understamens is as open as ~~she~~ **he can**  
 10 **posably feel-it she** and **turned tournasoled** straightout or sidewaist *according to the courses of ‡ things [feminite]* towooerds him, their lord  
*& stigmatiser*, that they may catchcup in ~~those these~~ **chalicettes calyzettes**  
**the those** parryshoots from his *one muscalone* pistil, (O my ~~goodness~~  
**goodmiss!** O my **gracious graceness greatness!** O my pricelestly  
 preshoes!) **as while** dewyfully as dumbelles they allisten to his elixir. §

FW 236

MS 47477, 33

Enchanted, sweet *dear* Stainusless, dearer dearest, we herehear ~~thee~~,  
**aboutobuds thee** salutant Pattren of our unschoold, deliverer of soft-  
 missives, send us a wise and letters play *of all you canceive of from your*  
*holy post*. Sweetstaker, we toutes ‡ were drawpairs so want lotteries  
 20 of ticklets. Will bee all buzzy ~~us a~~ **one another again** minmie for you are  
 pollen yourself. We feel unspeechably thoughtless ~~over~~ **over** it all so ‡  
 please kindly § communicake with the original sinse we<sup>15</sup> are only ~~learn-~~  
**ing yearning** how to burgeon. It was milliems of centiments dead lost  
 or mislaid on them **but bub** we can change in the bite of a napple so long  
 as we can see your quick. Behose, our handmades\* **for to** the lured! To  
 these nunce we are yours in ammatures but well come that day we shall ope  
 to be ores. No more hoaxites! No more gifting in memnage!

FW 237

FW 238

MS 47477, 34

Highttime is up: be it down § into **us outs** according! When there  
 shall be ~~votes for~~ **foods for** vermin as full as feeds for the fett, eat on  
 30 hearth as there's hot in oven. When<sup>16</sup> every **litty Klitty** of a scoldery-  
 maid shall hold every yardscullion's right to stimm *her* uprecht for him-  
 soever, whetter **in on** privates, whatter in publics. And when **all once** us

MS 47477, 35

<sup>13</sup> Here ends Joyce's fair copy of FW 222-236 written in ink on the backs of pages of legal-size typescript for II, ii. No first draft of these pages is available. Joyce continued to compose on II, ii typescript pages, writing the following pencil draft of FW 236-239, which he describes in a note (MS p. 71) as the: "Beginning of a prayer addressed by the playing girls to Shaun whose (*sic*) is their angel in the game of Colours or Angels and Devils."

<sup>14</sup> Not crossed out.

<sup>15</sup> The word "we" was repeated by error.

<sup>16</sup> The word "When" was repeated by error.

romance catholeens shall have all amanseprated. And the world is maid-free. So tell Coquette to tell Cockette to teach Connie Curley to touch Cattie Hare and tap Carminia to tip La Cherie though where the diggings he dwells amongst us here's nobody knows save Mary. Whyfor we go ~~round~~ ringing hands in hands in gyrogyrorondo.<sup>17</sup> §

MS 47477, 36

\* \* \* \* \*

These bright elects they were waltzing up their willside with their princesome handsome angeline chief ~~chipff~~ **chiuff** while in those wherebus there wont helds way oaths and screams and bawley groans with a belchybubhub and a hellabelow bedemmed and bediabbled the arimaining lucisphere. Lonedom's breach lay foulend up incouth not be brooched by punns and reedles. Yet the ring gayed rund rorosily with a drat you for a brat ‡ you. And you wanna make one of our micknick party. For poor Glugger was dazed and late in his crave, i.e. ~~ayhe~~ **ay he**, laid in his grave. §

FW 239

MS 47477, 41

But low, boys, low he rises, shrivering. He be good. He relation belong this remarkable man. Intrace on back. Most open on the laydays. He possible to look ~~joyfull~~ **joylike** out of smily blue eyes. Not true his portmanteau filled potatowards. ‡ Big dumm crumm he offering barley ~~zuck~~ **zuckers** in presents of ~~maidinelles~~ **maidinecats**. Other accuse about him all tommy rotkins. In his contrary ‡ this ~~Mr.~~ **Heer assassor** Neelsoen ~~lasting~~ **laslast** *great change of retiring family buckle* highly accurrect in his everythinks live here **with howthhold of number seven** in black velvet sidden § mangy ~~years~~ **yaars** and got a baybay bucktooth coming on *ever so nursely* at 81. That why all parks up ~~cited~~ **excited** about his gunnfadder. That why he man with two purses agitating his theopot with ~~walkabout~~ **wokkleabout** shake *rather uncoherend* from one 18 to one 18 bis. Old grand *tut tut* toucher up of your poetographies and he turn round quick red *allmaidishly* if some make one noise. A fact. True bill. ~~And~~

FW 240

FW 241

MS 47477, 42

~~his~~ By a jury of matrons. And his thing went the whole way up Suffogate Street.<sup>18</sup> §

MS 47477, 43

\* \* \* \* \*

But who comes yond with pire on poletop? He who relights the moon. ~~and~~ **And** the hag they call **damename** Coverfew hists from her lane. And

30

<sup>17</sup> The above is taken from a penciled first draft which was later recopied in black ink. To the fair copy of this passage was appended the following first draft, also in ink, of FW 239-242.

<sup>18</sup> The next early draft is an ink fair copy of FW 244-245, which Miss Weaver calls "one of Mr. Joyce's favorite passages." However, the first draft of the intermediate paragraphs (now FW 242-244) was added to the typescript pp. 75 and 74 b and postdates only slightly the preceding first draft. I am including this material here to afford proper transition between Shem's plight and the fall of night. It should be noted that of these paragraphs the second took precedence in its date of composition.

haste 'tis time for bairn to hame. ~~Da'mselle's, we~~ **chickchilds'** comeho to roo. *Comehome to roo as chickchilds do.*

Helpmeat too, *his fiery goes* ~~goss~~ **goss** *goosemother*, [*woman who did,*] he tell princes of the age about. who not knows she **early when first** ‡ **come into the pictures factory fresh** wronged by whomsoever. *he take rap for that [early] party.*<sup>19</sup> and whenceforward *Ani Mama and her forty bustles* terrified of mountains? *but would wave her hat to the papal legate on account of all he quaqueduxed.* ‡ §

FW 242

FW 243

MS 47477, 75

\* \* \* \* \*

It darkles, all this our fun nominal world. Man and beast are chill. In  
10 deeryard imbraced, alleged, injointed and unlatched, the birds, even  
thumbtit, quail silent. Was vesper ere awhile. Now conticinium. ‡ No  
chare of beagles, frantling of peacocks, *no muzzing of the camel*, smutter-  
ing of apes. Lights, pageboy, lights! When otter leaps in outer parts  
then Yul remembers May. Her *hung maid* mohns are bluming *look* to  
greet the loes on yon coast of amethyst; arcglow's seafire siemens here and  
warnerforth's hookercrookers. Darkpark's acco with sucking loves. Rosi-  
mund's by her wishing well. And if you wand to Livmouth, wenderer,  
here **is lurks** no iron § welcome. *Bing. Bong. Bingbang: Thundera-*  
20 *tion!* Were you Marely quean of scuts or but Christien the Last here's  
dapplebellied mugs and troublebedded rooms and sawdust strown in expec-  
toration. Mr Knight, big tapster, buttles; his alewife's up to his hip. And  
Watsy Lyke looks after all rinsings and don't omiss Kate, put in with the  
bricks. A's the sign and one's the number. ‡ So who over comes ever  
for whoopee week must put up with the Jug and Chambers.<sup>20</sup> §

FW 244

MS 47477, 45

FW 245

MS 47477, 46

\* \* \* \* \*

But ~~now!~~ **heed!** *Our thirty minute's war's alull.* [*All's quiet on the  
champs de Mai.*]

Housefather calls enthrateningly. ~~Ansiosa Annsighosa~~ looks in the—  
~~pot her potstill~~ to see **if at the sop** is sodden enough and to hear **what to**  
all the bubbles besaying. The coming man, the future woman the food that  
30 is to build—what he with fifteen years will do, the ring in her mouth of  
joyous guard, stars astir and stirabout. A plagueful for hirs, a saucy for  
hers. But one and two were never worth. So they must have their final  
*since he's on parole.* *Et la pau' Leonie* has the choice of her life between  
*Josephinus and Mario-Lewis* for who ~~will is too~~ **to wear the lily of Bohemia,**  
*Floristan, Thaddeus, Hardress or Myles.* Now for La Bella Icy-la-Bella.

<sup>19</sup> The placement of this insertion is not clearly indicated. It appears here in the next version.

<sup>20</sup> The following first-draft version of FW 246 was written in ink below the first typescript of the preceding passage.

[~~Child will be child~~ **Child will be wilds.**] *The campus calls them. Vamp, vamp, vamp the girls are merchand* For they are not on terms, they **two twain**, since their baffle of whatalose *when Adam ~~Leftus~~ **Leftas** and the devil took our hindmost* [gegifting her the painapple] § and will not be atoned at all *in this fight to no finish* [that dark deed doer, this wellwilled wooer, Jerkoff and Eatsoup,] while felixed is who culpaspas does and harm's worth healing and Brune is bad friendsch for Jour d'Anno. *Tiggers and tuggers they're all for tenzones.* For she will walk out. And it must be with who? Elsewhere is danger of solitude.<sup>21</sup> §

\* \* \* \* \*

FW 246 Postreintroducing Jeremy. *The flowing ‡ tale that knows no brooking* 10  
*runs on to say, His<sup>22</sup> lasterhalfit was set for getting the bester of his you-  
 gendtougend for control number thrice was operating the sibliminal of his  
 invaded personality. He nobit smorfi endgo **poltra poltri** & all the ~~tento~~  
**tondo** gang bola del ruffo. Barto no know him mor, eat larti autruis with  
 most perfect stranger.*

MS 47477, 114 He wept undeiterum. With such a tooth he seemed to love his wee tart  
 when a buy. Highly momourning he see thee before him. Melanied from  
 nape § to kneecap though vied from thigh girders up. San Talto, sight  
 most deletious! Lift the **black blank** ve veared as hell! Split the hvide,  
 and aye seize heaven. *He knows for he's seen it in black & white. Tanta-* 20  
*mount to a clearobscur.* Prettymaide hues may have their cry apple,  
 bacchante, custard, dove, eskimo, fawn, ginger, hemalite isinglass, jet,  
 FW 247 kipper, lucile, mimosa, nut, oysterette, prune, ‡ quasimodo, royal, sago,  
 MS 47477, 115 tango, umber, § vanilla, wistaria, xray, yesplease, zaza, philomel, thee-  
 rose. What are they all by? Shee.

If you knew her in her prime make sure you find her complimentary.  
 Or by *Angus Dagdasson & all his picciapiccions, on your very first occa-  
 sion* she'll prick where you're proud with her speagle eye. Look sharp,  
 she's signalling again from among the asters. *Turn again wishfulton loud*  
*mere at of Doubtluin. Arise, land under wave. Clap your lingua to your* 30  
 MS 47477, 116 pallet, drop your jowl with a jolt, tambourine § until your breath slides,  
 FW 248 pet a pout and it's out. Have you got me, Allysloper? ‡

<sup>23</sup>The bivetellines oxeye each other, superfetated, while the belles are in

<sup>21</sup> In later drafts the following penciled passage follows immediately after the preceding. It would be difficult to say, however, when Joyce wrote it.

<sup>22</sup> Sic.

<sup>23</sup> Joyce appended the following paragraph without indicating an intention to supply transition. Early drafts of the passages from FW 248–252 are available. They were written for inclusion in *Transition* 22. However Joyce's method of composing them was so chaotic as to make it impossible to render a consecutive first-draft version. I am therefore not including these pages here.

transfusion to know who is orthodox from whose heliotropic ~~that the great—  
may be great and~~ for exceedingly nice girls can have exceedingly hard  
times unless the rightly chosen's by to (what though of riches he have none  
& hope against hope's his heart's horizon) make<sup>24</sup> their great moments be  
the greater. Till they go round if they go round again before break *parts*\*  
*parks*\* and now dismiss. They keep. Step. Keep. Step stop. §

MS 47477, 117

\* \* \* \* \*

<sup>25</sup>Creedless crownless hangs his haughty. He does not know how his  
grandson's grandson's grandson's grandson will stammer up ‡ as a Peruvian  
for in the ersebest idiom I have done it means I soon shall do. He  
dares not think the grandmother of his grandmother of his grandmother  
coughed Russky with a husky accent. Nor that the mappamund has been  
changing pattern as youth plays moving from st to st. Since time was and  
races were and wise ants hoarded and sauterelles were spendthriftly nor  
that the wee voice turtling § of a London's alderman is ladled out by  
the earful to the regionals of pigmy land. His part should say in honour  
bound:—[So help me symethy\*, *selluc*, *sammarc*, *selluc* & *singim*.]  
I will stick to you, by gum, no matter what and in case of the event coming  
off beforehand [even so you was to release me for the sake of the other  
[[cheap girl's] baby's name]] even if I was tosleep across 2 beds<sup>26</sup> plaster  
me but I will pluckily well put pull on the buckskin gloves. But his Noody-  
naady's actual ingrate tootle is of come into the garner, mauve, and thy  
nice are crimsome flowers and buy me a bunch of iodines because it is the  
month of brums brumes.<sup>27</sup>

FW 252

MS 47477, 128

Evidentament he has failed § as tiercely as before. For she wears  
none of the three. And quite as patently there is a sort of hole in the ballet  
through which the rest fell out. For to explain why the residue is or was  
not proceeded\* with, namely\*, the shifting about of lasses and the tug-of  
love of the lads ending with a great deal of rough merriment, hoots,  
screams, scarf drill, ejaculations of urine, reechoable laugh mirthpeals  
and general thumb to nosery one must reckon with the sudden and gigan-  
tesquesque appearance § in of<sup>28</sup> Barnado's bearskin among the middle  
of this childer's childersgarten village brawl of the largely longsuffering  
laird of Lucanhof.

MS 47477, 129

MS 47477, 130

God of all the machineries, And<sup>29</sup> how to account for him? § ‡

MS 47477, 131  
FW 253

<sup>24</sup> Omitted: "make."

<sup>25</sup> Joyce wrote the following pages in pencil on tan paper sometime after he completed the second typescript of the above. The passage was designed for inclusion in *Transition 22*.

<sup>26</sup> The passage "even if . . . beds" is missing from the next draft.

<sup>27</sup> The passage "buy . . . brooms" is missing from the next draft.

<sup>28</sup> Omitted: "of." <sup>29</sup> *Sic*.

Jehosophat, what doom is here! Rain ruth on them, sire. If you are a publican itself over ~~the~~ measure never lost a licence. And for the honour of Alcohol drop that you-know-what-I've-come-about-I-saw-your-act air. Punch may be pottleproud but his Judy's one better.

MS 47477, 132 For the Producer (Mr John Baptist Vickar) caused a deep abuliousness to descend upon the Father of Truants and, as a side issue, pluterpromptly brought on the scene his cutletsized consort, ~~scaling~~ **weighing wain waighing 10 ten** stone ten, scaling 5 footsy five, and spanning 37 inchettes § round the *good* companions, 29 ditties round the wishful waiter, 36 of the same round each of her quis separabits, 14 round the beginning of 10  
FW 255 happiness and nicely nine round her shoed for slender. ‡

MS 47477, 133 And eher you could pray merry to goodness or help to the rescue Gallus's hen has collared her pullets. Their bone of contention makes home in the flesh while beer, wine & spirits for consumption on the premises is hued & cried of all the colours. §

\* \* \* \* \*

FW 256 <sup>30</sup>And they wear tearing, simply tearing. Samply tee hee eh ah are eye end gee yes. For too quickly are coming lessons and goody.<sup>31</sup> [*Greeked\* daughter\* arabis & their wonsumsbible class. Fines's French Compliments, who was the whatshisname, what happened to the 32nd of the eleventh, amnis Anguished axes Colts, with GPO in centre and DUTC on radient describe a cycling NCRRCs, what were the sound waves saying that ceased ere they told their song.*]<sup>32</sup> A little cloud hangs above. Singabed cries before sleep. Light at night has alps on his pectus. *Thick head and thin butter?*<sup>33</sup> After you with me? ‡ [*All angelland is crying that Izzy is unhappy. Fain Izzy, fie onhappje? laugh's her stella's visperme.*]  
MS 47477, 122 **What But which** is a maid to ~~do~~ **woo**? §

\* \* \* \* \*

<sup>34</sup>While they jeeriled along about aled father Barley of how he got up of a morning arley and he met with a platonem blondes named Hips and

<sup>30</sup>The following (through "woo?") was added in ink to the second typescript of FW 252. I cannot be sure of precedence, though I believe it to have been written prior to the composition of FW 252-256. In any case the two segments do not overlap.

<sup>31</sup>The following additions were penciled on the bottom and back of the page after the ink revision was completed.

<sup>32</sup>On the bottom of p. 122 b Joyce noted the words "Centurion, 11th," "French phrases," and "bible bee."

<sup>33</sup>The question mark was substituted for a period.

<sup>34</sup>The remaining paragraphs were written on graph paper in black ink but with a wider nib than that used for the preceding ink draft. I am not sure but that this is a fair copy. No earlier version is available.

Haws and fell full on with a foxy fellows of Trinity some headder Skowood Shaws like oil daddy Veacon who could stow well his place of beacon but he couldn't hold kerosene's candlelight to ~~aid~~ **owled** fudder Burleigh who § wuch up in a hurley wurly where he huddley could wuddle to wallow his weg tilbag of the bager's booth to beg of ill Diddiddy Achin the price of a prate of bakin for wold Forrester Farley who was found of the sound of the round of the round of the lound of the

MS 47477, 144

Bang!

10 Lukkedoerendunandurraschindilooshoofermoypportertooryzo oysphallna-  
bortankapakkapukzakroidvergekurwazybunkerootagapuk.

\* \* \* \* \*

<sup>35</sup>The play thou stagedst, Game, is ~~ended~~ **here endeth**. The curtain drops by deep request.

Byfall

Uploud §

Byfall‡ ‡

MS 47477, 145

FW 257

<sup>35</sup>For the Clearer of the Air from on high has spoken and the unhappi-  
tents of the earth have trembled, from firmament unto fundament and from ~~twaddedumms~~ **twaddedumms** [down] to twiddledeedee.

20 Now have thy children entered into their habitations. Thou hast closed  
the portals of their houses. And thou hast placed thy messengers beside  
the portals of the habitations that thy children may read in the book of  
the opening of the mind to thy light err not in the darkness which is thy  
afterthought Pray your prayers, Timothy and Back to Bunk, Tom. ‡

FW 258

O Loud, hear the wee beseech of thees, of these thine unlitten ones!  
Give sleep in in due hours time, O Loud! §

MS 47477, 146

<sup>35</sup>That they may take go no not chill. That they may ming no merder.  
That they shall not gomeet mad howlattrees. [Lord, heap miseries upon  
us yet entwine our arts with laughters low.]

Ha he hi ho hu.

30 Mummum. ‡

FW 259

<sup>35</sup> The following additions are from MS p. 147. They were evidently intended for insertion. But no indication was made as to their position in the text. For this reason I am following the earliest complete version of the chapter, that of *Transition 22*.

## II, ii



FW 260 MS 47478, 116 FW 261

<sup>1</sup>So let us follow them *quick lunch*. Down Livy Lane, along Mezzofanti Mall, then across Lavatery Square, up Tycho Brahe Terrace, along Isaac Newton Avenue through S. Catechista's gate till ‡ we<sup>2</sup> find ourselves (*hoult!*) in Guild Circus with memorability mosoleum *Length Without Breath* of one who is more Mob than Man.<sup>3</sup> § ‡

\* \* \* \* \*

FW 266 MS 47478, 286

<sup>6</sup>Till wranglers for wringawrowdy ready are, *Aetius check to Atil's*, and ere commences ~~the~~ **castellaunic** commencement lead us seek, O jenny of eves the<sup>7</sup> frivolest, who *most ficklesome* fleest *fleet* from the *fervid* fan ~~to~~ but wouldst attach thee **thick** to thy ~~thick~~ eschewer, ‡ *Mimosa multi-mimetica\**, the *miming of miming* [(or is it an ash sapling)]<sup>8</sup> §

10

\* \* \* \* \*

Singalingalying. Storiella as she is ~~syoun~~ **syung**. Whence *plutonically pursuant of a glimpse of gladrags* follweup with endspeaking nots for

<sup>1</sup> The germ of this chapter is the section published as the "Muddest Thick That Was Ever Heard Dump" and called by Joyce the "triangle." These opening pages were written very late (1932) while Joyce was developing the closing passages of II, i. They were treated as transition. The first paragraph to be written, "Here till wranglers . . .," was in fact appended to draft six of what is now FW 275-282, an indication that even the introductory position was of late conception. The first draft of part one is consequently extremely sketchy and perhaps incomplete. It began not with a version of FW 260 but with FW 266 (MS p. 117); the early pages were added later, as were several of the intermediary pages. To help the reader understand how Joyce resolved the problems growing out of his method of composition, I have included a transcription of what appears to be his first typescript.

<sup>2</sup> Omitted: "we."

<sup>3</sup> Joyce prefaced MS p. 116 with the word "Insertion" and a note: "(address) of A —sex at virginity Ivan's crescent flight."

<sup>6</sup> The following paragraph was added in pencil to the end of Draft Six of FW 275-282.

<sup>7</sup> The word "the" was repeated by error.

<sup>8</sup> The following passage was added in ink to a fair copy of the preceding paragraph.

yestures *Pretty Prosepronette* whose *slit* satchet ~~spilleth~~ **spilleths** peas:  
&<sup>9</sup> §

MS 47478, 117

\* \* \* \* \*

charman, ~~charmants~~ **charmeur**\*;

who once under the branches of the elms, their shoes as yet unshent by  
the stoniness of the way, went, † arms enlacing *along by fancied banks*  
*of blooms & rambler roses*, thinking about it, the It with the itch in it,  
the business we were born for.<sup>10</sup> §

FW 267

MS 47478, 118

\* \* \* \* \*

Soon ~~she~~ **my dear girl** will knit *in on solfa sofa* while they will cudgel  
[*over division table. Achschan!*] *She of minions novence charily being*  
10 *cupid*. No *Browne & Nolan's* arithamathing for her, *our dear child*, †  
though she'll spin on ~~bike~~ **youthlit's bike** through the missile of the nike  
with her toots upon the algebrars<sup>11</sup> and that if there is a third person being  
spoken about it all proceeds from a first person speaking to a second person  
who is being spoken to. From Nabob let me never stray so nimm me  
nice & name the day.<sup>12</sup> §

FW 268-269

MS 47478, 119

\* \* \* \* \*

*We've just been reading* † *about Jellyous Seizer & his duo of Drewin-*  
*dresses and the tryonforit of Othievious, Lapidist & Malthouse Antony.*  
Eire, Eire, clane eo **cuntrary**, ~~where~~ **how** does your girdle grow? Eat  
early earthapples. Leap the law. Wide hiss, we're wizening. † Hoots  
20 fromm, we're globing. But<sup>13</sup> it's tails for toughs and titties for totties and  
come buckets come bats till ~~deeliet~~ **deeleet**.<sup>14</sup>

FW 270

FW 271

<sup>9</sup> What follows now is an apparent rough version, a series of notes to be put in order in a subsequent draft. In the upper margin Joyce wrote "(letter)."

<sup>10</sup> The order which Joyce followed in composing the next page of MS is confusing, as a space left in the middle of the page (for early notes) breaks the continuity. Furthermore, the additions are not clearly marked.

<sup>11</sup> Joyce left a space here to accommodate some earlier revisions of the above.

<sup>12</sup> MS p. 120 is another late page. It contains material from FW 280 which runs smoothly into some lines from FW 271. The latter were crossed out in red crayon and included, though in another place, in later drafts of this section. The page is prefixed by a blue *x* corresponding perhaps to a mark in the missing fair copy:

Was it in the w *woodspeech* of our sweet plantation when the branchings  
then will say [*so Thou host Thyday*] *till tomorrow* that is gone to his *yesterday*  
*Curragh inti . . . ior\** or in anthologies where *tre fiori un vaso da giorno* wishes  
simplest to show if ~~my Mutua of the Mirror holds her candle to our cuddle~~  
~~I don't reck a spirt of anyseed whether trigemellmens coddle his caudle or nope.~~

<sup>13</sup> Joyce at one time intended to place an insertion here.

<sup>14</sup> The next paragraph is very difficult to follow. I have made an attempt to piece

Dark ages clasp the daisy roots Stop, if you [*a sally of the allies*], *hot on naval actiums pitched engagements banks of oars & lightlicked estudis\** are a B.C. minding girl 216,<sup>15</sup> , , , ,  
 Please step, do please,<sup>15</sup> , , , , 1132  
 MS 47478, 121 should § you prefer A.D. stepplease, O do. And if you miss with a venture, serves you *girly well* glad. *Take your little head out of the tub for me, for me. Tell Sell us all you think you just & we'll tittle tittle [tole] you where to tittle a tattle. [Page femme hug treedivels till nigh unt'evey.]* §<sup>16</sup> *It is distinctly understood as for we were in at our begetting, for now and aye for shall be.*

MS 47478, 122

*Connlath is mitriarch in Kildare: Monica Brooks & Dr Lyons have shunted Sterling and Sir Arthur Guinness. ‡ Dagobert went through his preparatory in Slane when he learned how to inside outbreeches ‡ from Brian Aulin, the chief\* culoteer. ‡*

FW 272

FW 274

FW 275

\* \* \* \* \*

10

it together logically. The word "or" (originally to follow "actiums") is now unplaceable.

<sup>15</sup> These words are followed by spaced commas indicative of Joyce's intention to insert a series of numbers or of words.

<sup>16</sup> The first version of the chapter's opening pages apparently ended here. It is followed on MS p. 122 by a passage headed: E. Q.

Though not out of keeping with the rest, the paragraph transcribed below was not used in this form in succeeding drafts:

She glows. *She gives a sign.* Thei's time to hear her's, turn her up as turn her down A , brat can choose from so many ~~from tween~~ the langour and weakness of girlhood to the headbeck and heartaches of womanage. And what is more ~~lots~~ **heaps & heaps** of other things too, yoking apart, from Sis her mystery of pain.

What follows in the text is an elaboration dating from the same period as the other late pages. It is headed by an illegible title which may perhaps read "Te Deum." From the state of these pages it is plain that Joyce's inspiration for this chapter had cooled somewhat by 1933. Another passage clearly headed "Te Deum Antiphona after △" is found on MS p. 124, which includes drafts of the two paragraphs "Thanks eversore . . ." and "And that salubrated . . ." (FW 304-306).

<sup>17</sup>Hither let us as we have rest and followed them, quick lunch, buy our lefts, halt, long Livius Lane, Mid Mezzofanti Mall, diagonising Lavatery Square, up Tycho Brahe Crescent, Shouldering<sup>18</sup> Berkeley's Alley?<sup>19</sup> under Saint Cecilia's Archeway,<sup>20</sup> ‡ to befinding ourselves, when old is sad and one, afore a mosoleum, Length without Breath, of Him, a chip off the evums who is more mob than Man.<sup>21</sup> § ‡

FW 260

MS 47478, 126  
FW 261

\* \* \* \* \*

<sup>4</sup>This bridge is upper.

Cross.

Thus came to castle.

10 Knock.

A password thanks.

Yes pearse.

Well all be dumbled.

O Really.

~~Who became~~ **He became Hoo caved in** earthwright.

~~t first thought fursht doom (krach)~~ of thunder.

~~hen she shoo, a his~~ flutterby, §

MS 47478, 138

Was netted and named.

*Ardnacrusher Erdnacrusnar, requiestress, wake them! And let light*

20 *luck's puresplutterall shine on cut of eod loosey (lucy) at ease!*

To house ~~which~~ as wise fool ages builded.

Sow byg eat.

*The babers ply the pen; the bibbers drang the den. The publican papplicom, the publican publicam, he's taking tilling tin for ten. ‡*

FW 262

*[Past-ti Pastimes are past times. Now let bigones be bei Gum's.] Thus— is Saa, leddies, er it in this world verdens vaskersverden<sup>5</sup> warken-werlden mine minn boerne, and it wurd vild not need olderwise [since*

<sup>17</sup>Lacking a fair copy of the preceding passage I have transcribed the fragmentary first typescript in its unrevised state in order to show how Joyce resolved some of the formal problems evident in the earlier versions.

<sup>18</sup> *Sic.*

<sup>19</sup> *Sic.*

<sup>20</sup> *Sic.*

<sup>21</sup>The preceding passage, which Joyce may have dictated to his typist, seems to have been added late even to the typescript where it occupies a page by itself. The same is certainly true of the next page, MS p. 128, which contains a completely new passage but lacks the material from FW 262–263.

<sup>4</sup>The ink draft of the paragraph: "The babers ply . . ." (FW 262–263), was appended to the second typescript of the preceding paragraph. The typed lines which serve as a prelude to this addition were dictated to the typist by the author, who also dictated, revising as he went, a new version of the above. Also added at this time was the complementary passage which is now FW 306–308.

<sup>5</sup>Not crossed out: "vaskersverden."

*primals made alter in garden of Idem*]. *The tasks above are as the flasks below, saith the Emerald Canticle of Hermes. And all is lath & plaster solarsystematized by that original sun. O felicitous culpability, bad cess to you for an archetypt!* § ‡

MS 47478, 139  
FW 263

In theses placies sojournalous. By this riverside, on this sunnybank how buona the vista, by Santa Rosa! Afield of May, the very vale of spring. Orchards here are lodged: sainted laurels evremberried: you have view ashgroves, aglen of marrons and of thorns: Gleannaulinn, Ardeevin, purty glint and plaising hoyt. This Norman court at boundary of the ville, yon ivied tower of a church of Ereland with our king's house ‡ of stone, 10 belgroved of mulbrey, all is for the retrospectioner. Sweet as auburn cometh up as a flower that fragolance of the fraisey beds: the phoenix, his pyre, is still flaming away with true Pratt spirit: the wren, his nest, is niedelig, as the turrises of the Sabines are televisible. There is the cottage and the bungalow for the cobbeler and the brandnewburgher but Isolde, her gardens are for the fairhaired daughter of Aengus. All out of two barreny old perishers and one inn, one tap and one tavern and only two million two hundred and eightythousand nine hundred and sixty lines to the wuestworts of a general poet's office. § ‡

MS 47478, 128  
FW 265

\* \* \* \* \*

Here till wranglers for wringwrowdy wready are and ere commence 20 commencement catalaunic when Aetius' check chokewill Attil's gambit, lead us seek, O june of eves the jenniast, thou who fleest ficklesome the fond fervid frondeur to thickly thyselfattach with thine eft eased eschewer, ‡ lead us seek, lote us see, light us find, let us missnot maidadate, thou Mimosa Multimimetica, the maymeainning of mamiemiening. Singalingalying. Storiella as she is syung. Whence followeup with endspeaking nots for yestures plutonically pursuant on any glimpse from gladrags, Pretty Proserpronette whose slit satchel spilleth peas.

FW 266

A one of charmers, yet Una Unica. Charmers who under the branches of the elms, in shoes as yet unshent by stoniness, wend went will wend, a 30 way of fancied blooms and rambler roses, ‡ their arms enlocked, all thinking all of it, the It with an itch in it, the All every inch of it the pleasure each will preen her for, the business each was bred to.

FW 267

Soon they will cudgel about some arithamatic or other over Browne and Nolan's divisioning tables, whereas she, of minions' novence charily being cupid, will knit and sit on solfa sofa. All is her inbourne. From § her grandmere of grammires she has it that if there is a third person being spoken abad it moods proceed from a first person speaking to her second which is been spoken at. Take the dative with his oblativ, said gramma, but mind you're genderous. ‡ You may spin on youthlit's bike to multi- 40

MS 47478, 130

FW 268

please your Nick and Mike with your kickshose<sup>22</sup> on the algebrars but the O of woman is long if only those two muties sequent her so from Nabob see you never stray who'll nimm you nice and name the day.<sup>23</sup> §

MS 47478, 131

One hath just been areading, hath not one, ‡ of Sire Jellyous Seizer with his duo of druidesses and the tryonforit of Oxthievious, Lapidis and Malthouse Anthony, but so bright as Mutua of your mirror holds her candle to your caudle reek you a spirit of anyseed whether trigemellmen cuddle his coddle or nope. As they warred in their big innings ease now we never shall know. Eat early earthapples. Coax Cobra to chatters. Hail, Heva,

FW 270

10 we hear. Wide hiss, we're wizening. ‡ Hoots fromm, we're globing. Why hidest thou hinter thy husband his name? Aida, Aida, aflattered, afraid, how does thy girdle grow. Willed without witting world without aimed. But it's tails for toughs and titties for totties and come buckets, come bats till deeleet.

FW 271

Dark ages clasp the daisy roots. Stop, if you please, a sally of the allies, hot off naval actiums, picked engagements and banks of rowers. Please stop if you're a B.C. minding girl, please do. But should you prefer A.D. stepplease, O do. And if you miss with a venture it serves you girly well glad.

20 Here, Hengeggst and Horsesauce, take your heads out of your tub. It is distinctly understout that sence the tide you put § your timepates in it Messherrn Broch and Leon have shunted Starlin and ser Artur Ghinis. ‡ Connlath is mitriarch in Kildare. Daft Dathy is on the Maddeerhorn darling Dunderhead to shiver his timbers, Hannibal MacHamilcar is chasing Kate O'Carthydge around the Capuawalls. Hibrahim minsterbuilding up Saunt Barnabash's. Eleven hundred and thirty two is seeing the

MS 47478, 133

FW 272

<sup>24</sup>and two plies sixteen plus twice femm hondered hug treedivels are wetnessing the <sup>24</sup> And dagobert, doing his preparatory in Slane, is learning how to Put a broad fecce onto a broken material ‡ from Bryan

FW 274

30 Aulining, Erin's hircohaired culoteer. § ‡

MS 47478, 134

FW 275

\* \* \* \* \*

<sup>22</sup> In the next typescript we read "kickshoes."

<sup>23</sup> Joyce revised this page and had a new typescript made of it before he continued with the draft.

<sup>24</sup> Joyce's space.

<sup>25</sup>Scribbledehobbles are **at bent on** their pensums *reading nails & biting*  
 FW 275 *lips*. Trifid tongue *others woo & work* † *for* [*the backslapper glad-*  
*hander*] and dove without gall *and she whose mind's a jackdaw's nest of*  
 [tearing up letters she never wrote] to solve dulcarnon's **dire twohorned**  
**twohornedheaded** dilemma what stumped bold Alexander and drove him  
 to pulfer turnips. But, *my hat*, what a world of weariness is theirs *waiting*  
 FW 276 *to hear their own mistakes!*<sup>26</sup> † For how many guldens\* would one walk  
 now to the pillar? For one hundred? For one hundred's thousand? And  
 MS 47478, 239 to what will't all serve them in an after *reeraw*. § world. Will it make  
 of one a good milker *having been brought up on superlatives*? Will he 10  
 go away *in a peajacket* and not be silly? Or where will he find funds to  
 smoke a whole box of matches per day? Or if she makes an earth of  
 heaven will she lilt Barney take me home again? As long as Una reads  
 serials in a bummeltrain [*with a lot of unexciting trousers about*] *it is*  
 MS 47478, 240 *wholly probable that the holy parable* the worst at last at least may hap-  
 pen,<sup>27</sup> § such as go to meet Mary, miss Mamy & mary Meg. Why ask  
 her *or Tossy Madden* sense from what she's read since every annal has its  
 own aroma? Quid vobis videtur?<sup>28</sup> And even the<sup>29</sup> remembering a tree  
 is too beautiful for her to listen. Small blame to her then if she shook  
 her shoe off at geography class, doing rivers of India with a whisper of 20  
 MS 47478, 241 *wilfulove\** heard round the world.<sup>30</sup> §

\* \* \* \* \*

<sup>25</sup> The following is a first-draft version of FW 275–276, with which Joyce thought to open the chapter. Drawing upon notes in the *Scribbledehobble*, he composed the first version of FW 275–282 passage by passage over a series of seven or eight drafts. Much of what was contained in these drafts was dropped or absorbed elsewhere when the new beginning (called “Storiella”) was written.

<sup>26</sup> The remainder of this draft, though it resembles the material on MS pp. 276–278, was not included in the published version of the chapter.

<sup>27</sup> I have been unable to locate the following in the text: “*for when she has several\**.”

<sup>28</sup> Question mark omitted.

<sup>29</sup> *Sic.*

<sup>30</sup> What follows is a fair copy of the above to which Joyce has added considerably.

While one word burrows another, **standfast standfest** towelturbaned and flower [in her wrap around], face full of flesh and fat as hen's in forehead [Airy Anna & Blue Bart [royal pair in the house of the 100 bottles]] discuss the past the angerache of their love & the hungerbrewd [it bore them [the fairs at home & expurge trade]] and walking progress hinks linkafuss foremost the shellroad path from dayfal to the shrilling of the crowcrested, scribbledehoy's **scribbledehobbles** are bent on their pen-sums. ‡ Trifid tongue, others woo will and work for, and dove without gall, the backslapping gladhander *his singing likeness*, and she whose mind's a jildaw's nest who tears up letters she never put pen upon when  
 10 bother her hair's in a queer of a mood. As if that three could solve a two-hornheaded dulcarnon that stumped Alex among anders and drove him to pulfer turnips. And, my hat, what a worldall of weariness is theirs waiting to hear § their proper mistakes! For how many guldens would one post now to the pillar? For one hundred? For one hundred's thousand? And to what will't all serve them in an after reeraw life? *If a gas consumer [habituated to marble mentuls\*] buys a dozen of apples every first Friday during a whole leap year at the weight of seven sesterces per pound overthepoise, [taking abbacco as .7 [& letting born of bulrushes stand*  
 20 *for any W]]*<sup>31</sup> ~~how many~~ **what grand total of sentinels** [in reindeer pelts [& aided by a span of oxen [fed on Trinidad's shell cocoa [in sheets & sheets of rein\*]]] will it take to paper a trench fifteen yards longer than ~~breadth~~ **a cobbler's bulk** is broad? Will it make of one a good milker the having been brought up on superlatives? Or will he go away in a peajacket and just not be silly or *not care toppings for the birthrate and lean longingly on his lentils*? Or where will he find funds to smoke a whole box of matches diurnally? Or if she<sup>32</sup> makes an earth of heaven will she lilt that Barney take her home again? For so long as shes *in dimity* read serials in a bummeltrain with a lot of uninteresting *duck* trousers hanging  
 30 around it is as wholly probable as a § holy parable that the worst at least at last may happen, such as go to meet Mary, miss Mamy and marry Meg. Why ask her or Tossy Madden sense from anything that shred since every annual has its own aroma? Quid vobis videtur? Even remembering of a tree is too beautiful for her *spellbound* to listen.

FW 275

MS 47478, 243

MS 47478, 244

Small blame be her's therefore if she shook her *shoe* off at geography **class giggle** doing rivers of India with a whisper of wilfulness heard round the giddyng globe!<sup>33</sup>

\* \* \* \* \*

<sup>31</sup> Here, as elsewhere, Joyce used a "W" for "woman."

<sup>32</sup> Joyce first placed "in dimity" here.

<sup>33</sup> The following was added in pencil to the end of the ink draft.

Beware of Fanciulla's heart, the heart of Fanciulla. And her hand that's  
 MS 47478, 245 as gloveless as a peer's in the presence § and how both will be ready maid  
 MS 47478, 246 marrying when Jollicomes matching home. § *Though her loinstones be  
 jade & her moon increscent* She<sup>34</sup> ~~may~~ **will** swoon over Shelly to get a  
 crush on the coalman or learn from Dalcroze how to drop her umbrella,  
 but her true line *as the little grey nuns will show her without fuss or muss  
 either for today is thine but whose tomorrow* is to beg 2 makes for a wing  
 but when there's no more tay for sugar the cosy *and she's looked her last  
 on lonesomeness for that divinity shows* shapes their ends *backview them  
 how we will.*<sup>35</sup> §

10

\* \* \* \* \*

He who will either be crowned or hanged ~~learns~~ **scans** history's errors  
 from the parrotbook of Datars, foully traduced for the usages of dauphins  
 of the meter of Herodotus or Noah's misbelieving\* Annalfabetter, missus  
 was *to velivole back from Walhala* [*& through the tellaspeep of whatsas-  
 whatness*] ~~thick about~~ **read** ~~(boyjones)~~ **upon** those pages *about the things  
 that did having place at all* [*for pretty safe menly*\*], she wd. laugh that flat  
 MS 47478, 248 that after she had § sanked down on her fat arks they were all of a  
 sheeks. This while he *who suckled at the breast of a peasant mother who  
 having aten knots of knowledge* will be the [*cowards castle pulpiter &*<sup>36</sup>]  
 MS 47478, 249 *apostle walker from ball of his foot* [*and* [*not wetting his weapon*\*] *shaker*  
*of the sacred rattle,*] as far as him, § *oriented through life*, sees not her  
 signings nor the multiplying of her shadow but is ating, as he thuks *at  
 present, for his salvation* of the knuts of knowledge so as to befit him for  
 the massacre of the ignorants *by pitchcap and triangle* though still preserv-  
 MS 47478, 250 ing his stained glass effect (you wd § think butter wouldn't melt in his  
 MS 47478, 251 breeches) §

20

\* \* \* \* \*

<sup>34</sup> *Sic.*

<sup>35</sup> I have been unable to locate the words "live rough" in the text. Though the following pages (MS pp. 248–251) seem to have been added to this draft, they are missing from the next draft and appear only in the fourth. Most of this was eventually suppressed, but some parts were incorporated in the marginal notes and footnotes which characterize the finished chapter.

<sup>36</sup> The placement of "cowards . . . &" is uncertain. Joyce puts it here in the next version.

<sup>37</sup>While<sup>38</sup> way back home in Pacata Hibernia, little land<sup>39</sup> *untilled*,  
 [[*Holy*] *greeny iland, gammel Eire*,] one word burrowing on another,  
 Standfest, our topical<sup>40</sup> hero, signs is on his **big**<sup>41</sup> bastille back and his  
 white patch, the towelturbaned, and Flower, a silvering ~~for~~ **to** her jubilee  
 with eve's birch leaves for her jointure, our lady in waving, girt with a  
 wraparound, visage full of flesh and fat as a hen's in forehead, Airyanna  
 and Blowybart, *topsir and turvy*, that royal pair, in their ofttimes slated  
 house of the hundred bottles, a palace of quicken boughs hight The Goat  
 and Compasses ('phone number 17:69, if you want to know) discuss ~~the~~  
 10 *their things of the past*, his sea ~~arms~~ **armstrongs** round her, her eyne  
 ashipwacked, (*though of course he's too big for her [with such a lot of*  
*fulness bunched up behind him]*) the angerache of their love and the  
 hungerbrood it bore 'em, *crime and fable with shame, home and profit, but—*  
~~*simpler vintner of vendibles*~~, [*why lui lied to lei and hun tried to kill ham*,]  
 scribbledehobbles, in whose § veins runs a mixture ~~of~~ **while pas pas**  
**on the ark of 3 or\*** **6,000\*** **tossings**,<sup>42</sup> are head bent hard upon their  
**pensums theorems**.<sup>43</sup> †

MS 47478, 276

FW 275

<sup>37</sup> The last two drafts of the abortive piece consist of a typescript and its carbon, which Joyce revised separately. Apparently it was in the course of his revision of the first of these (Draft 6) that he received his inspiration for the "Storiella" opening. However, both drafts contain a considerable amount of new material which was not used in later versions of the chapter. The exceptional nature of this early passage has led me to reproduce the final typescript below. Additions and changes included with the text are those for Draft Six. Material from Draft Seven (MS pp. 288-298) is included in footnotes.

<sup>38</sup> For "while" Joyce substituted on MS p. 228: "And as, these things being so **and or ere** those things having been done."

<sup>39</sup> Joyce on MS p. 288 crossed out "the land" and substituted "Auburnia" for "Hibernia."

<sup>40</sup> On MS p. 288 Joyce substituted "topiocal sagon" for "topical."

<sup>41</sup> On MS p. 288 for "his big" Joyce substituted "bucked up with fullness, the ~~bellygutes~~ **bellygards bellyguds**." The remaining changes on MS p. 288 are of less import though already at this point Joyce began shifting about his phrases. Aside from alterations in the text on pp. 289 and 298, the duplicate typescript was not revised. However two notes from MS p. 288 b are of interest: "Themes of, procastination is the thief of. and tide will wait for no man."

<sup>42</sup> The placement of this ink addition is uncertain.

<sup>43</sup> The following from MS p. 289 was intended for insertion after what is now FW 275/23:

They have through stairladder and the corridor of the heart a many a merry of taproom tales of *Sim and Sam, a lais of ancient home,—a to Llandudno chorals, the queerest quiss you'd care to quizz [was Breman on the moor and Tom Fanagan's weak but he's still going strong]*: how the lady O'Malley, a queen of graces, to the screees of Ben Edar came, to Hoved's chalet entrance *raliss in hunterland*, would night there but was denied, being unknown, so stole its heir, and went and came, again unknown, *or her germaine*, to earl changelord's hall but found it ever closed to her but her third veering when she sent in her ~~couricard~~ **countycousine's**, Annetta Little Pranksomepark, let an imp into the lime of the lawrences and planted the enjamblement of the

It is turned of seven with eight chimes all tolled. Dogs' vespers (*dodge the gobbet from cor to occur, cheat your choker and chew the cud*) are at end.<sup>44</sup> Yet wind will be ere fruminy time<sup>45</sup> and the saying of fadervor be come and asterisks *congealed behind the curtain during office hours* answer the most devoted of us until it gets bright and all cocks waken. Flying too are the evenbirds. And, for one superstationer at least, the hearse of the kine shall pass at last before the two birds, *tilark mornin-gales*, outbreak in dawn song.<sup>46</sup> What a terrible piece of business surely for such as ~~keep his peace and follow his war, that old king of the chieffline~~ **in his** sevencoloured ~~sundaysuit~~ **sundaykilts** of fall wear, must be killed—10 **off bumped off** most basely as the chaldee rite has it [*and sent the way of his fathers as were he not*<sup>47</sup> *their monarch at all but simpler vintner of vendibles, food gatherer but no more, for all his four gorges,*]<sup>48</sup> withsamt his [*slapmother*] *banshee dam a woman of show [if even a lady and obviously a respectable one and a horrible hen, [Annmette of her little name,]]*<sup>49</sup> and embalmed in honey for dynastic continuity, rivers breaking forth for joy at his funeral!

MS 47478, 277

But, trifold tongue, others woo will and work for, § *he being wise for them*, because of his cleverism, till his very foes' heads are turned, and, dove without gall, that backslapping gladhander and his singing likeness 20 who lives more in florid future than in the past of bloody altars [*Sulks and* ]<sup>50</sup> *le petit qui ne veut pas manger sa soupe et et and* [*Smiles and Smidges*] *le petit qui trie sa langue\* quand on lui dit de le faire* with her, *the twillick\** of a brace of boylets, whose mind's a jilldaw's nest (*seeks sit as nurse or widow firm dress improvers, [armslength waistband, good milker, would take the pledge, write P. 10 to lorette commercials]*)<sup>51</sup> since she tears up bethrottle letters she ne'er posed a pen upon when bother her goldfashioned's in such a queer of a mood that she simply can't stand it, a couple and an odd one they strive and in earnest of *kidlams*.

As if that three could solve, singly or together, the twohornheaded dul- 30 carnion, handed round aurally since Euclid's patent, that stumped Alex

---

castlegrounds under the head in the faculty of tedious chaos and sunpromeners. Where ~~hunks may~~ an her hantle ~~courts coorts enticing enticin~~ **Amy may lose amy looky lass may be prived of** a pleat or so.

<sup>44</sup> Joyce added to MS p. 289: "The fireraisers imbused."

<sup>45</sup> Joyce added on MS p. 289: "(with ~~pearls perles~~ of Japon or El Dorado's opals, *the dainty furk, then the leckin o't*)." *the dainty furk, then the leckin o't*."

<sup>46</sup> Joyce indicates a new paragraph here.

<sup>47</sup> The word "not" was omitted.

<sup>48</sup> Joyce has a period here but indicates for it placement within the sentence. The location and order of some of the additions to this page are not clear.

<sup>49</sup> Placement doubtful for "Annmette . . . name."

<sup>50</sup> Joyce's space.

<sup>51</sup> Joyce did not close the parenthesis.

among anders and drove him to pilfer turnips. But, my hat, and beadroll of saints thereonto, what a worldall's woe of weariness is theirs, waiting to hear their own proper mistakes. § For how many duitsch guilders would one post now, the Fuminian road or Shanks' mare, to the pillar? For one hundred? For one hundred's thousand? Why for? And for what will all such a taradiddle serve them in an after reeraw life with oils and tins cheerful but guildeds glum? If a gas consumer, habituated to marble mantels, buys any number of scrupules of apples every other frosty Friday during a whole lean year at the weight of too many sesterces a pound overthepoise, taking abbaco as seven point seven and letting foundling of bulrushes stand for any woman, what a grand total of sentinels in reindeer pelts and aided by a spick span of homeless cattle, fed upon Trinidad's shell cocoa and miring in sheets and sheets of showers will it take to paper a trench even so mucky § longer than a cobbler's bulk is broad?

MS 47478, 278

Will it make of one a good milker this having been bread and buttered up in Porterstown on superlatives and under *duress of sternanders*? (Say, gipsy augur or weird wise woman?) Or will this alter, thick of his thigh, go to outlands in a peajacket as a roaming catharick and just not be silly or, caring dumb all toppings for the birthrate or the public his health, sit on another's seat *gleeful as any girlsweller*, and lean to loungily on his lentils?

MS 47478, 279

Wrong! Antruist animal will live dangerously like Daredevil Donnelly and, mickleless as never a wight was, find somehow *no matter how* [*more-over*] and evermore the petty cash to crack diurnally a box of **lucifers** **luciferts**. Or if she seeks § and mates an earth of heaven, the sweet one, will she lilt with convulsions that Barney take her home again? For so long as shes in dimity underalls even if one piece ensembled with her lapbitch companion read Storycarrier's holy marrimony series of love thanks to upholstery and in applepie bed, such as Irish Destiny in four reels, in a bummeltrain with a lot of unintersting duck trousers hanging around, as it is wholly probable as a holy parable that the worst at long leash may hope to happen, such as go to meet Mary, miss Mamie and marry Meg. *Were she the light lamp of the lighthouse herself simpletenuously or of her natural, she's a merbaby so* <sup>52</sup> Why the devilkins ask any Tossy Madden *in Yesland* or Nervous Nelly of Holy God, whatever be her hoydenname, sense *in proper words* from any posycard § that shred scenting as how every annual has its actual aroma. Even recollecting of a tree is far too lovely a spellbinder for her to listen.

MS 47478, 280

Small blame be hers therefore that she shook her simply shoe off at geography giggle, doing provinces of Persia, *and Alpennines and all that stuff*, when Pa let me go too's tonic sulphur was outsung with a whispered wilfulness heard fore you could whistle an Ave from Hazelizod round this

MS 47478, 281

<sup>52</sup> Not completed.

giddyding globe! Remember she speaks Cashmir and you, *allbeyon her intended*, cannot *her* industand. Bewise of Fanciulla's heart, the heart of Fanciulla, fluff, and her hand that's as gloveless as a peer's in the presence, la pura è pia bella of those hazelblue eyes of woodside beauty and that linefree face. *What painter would do them justice?* [*Yet. Add to these that musicalsneeze of hers [and<sup>53</sup> those little pagars\*].*] All § four will be readymaid marrying and disengaged for real palship with all or any hellsent lovethieves or beauty burglars who have scraped<sup>54</sup> her acquaintance when Jollycomes out for it mashing home. And if one has no abjection one may go to the length of saying: a very good thing too. 10 Groomsman, bridegame, spouseman, prey. Though her loinstones be of jade and her moon increscent, she will swoon over Percy Busshe so as, in the Askimwhose, to get a crush on the cornerman and only learn from a Dalcroze teachment the how to drop her gift umbrella. See! See!

MS 47478, 282

MS 47478, 283

But her truest foible, as the little grey nuns with feline ingenuity will school her without fuss or muss either, with Brother Agnus in their § background, since today is well thine but whose will tomorrow's be, is to beg two makes in change for one wing. But when there's no more tay for sugar the cosey arrives that divinity showshapes their ends backview them how we will. For singleness on purpose is all their gender's bugbear especially when old which they all soon get to look. 20

MS 47478, 284

Pendent this time there he who for his priority will be either crowned as<sup>55</sup> hanged scans the errors of history from a parrotbook of Datas traduced into jinglish janglage and *ligatured in halfcalf* for the usages of dolphons born. If the santimeter of Hairyoddities, that dull emitter, or Noah's misbelieving missus was to velivole back all the ways *by long acres of sea* from Wallhollow and through their macroscope telluspeep of whatswatness, § just boyjones upon these *obscolene* pages, she would laugh that flat that after that she had sanked down on her fat arks they would shake all to sheeks. Hot work does us no harm<sup>56</sup> and pending this time he who (bless his cowly head!) *is going to be a pope but first an acolryte*, suckled at the breast of a peasant fosteress, because he nought would wet his weapon, will be a coward's castle pulpicianer and apostle walker from the ball of his footup when he is not shuttling the sacred rattle, oriented actually though he be, sees not her signings nor the *long* multiplyings of her shadow *when that Irish Thebaid [with its three saints' orders [drawers of souls] . . . \*] comes to stay<sup>57</sup>* but is ating, as he thinks at present, for his private salvation of the petrified knuts of knowledge and reckoning 30

<sup>53</sup> The word "and" was repeated by error.

<sup>54</sup> The typist typed "sccaped" by error.

<sup>55</sup> *Sic.*

<sup>56</sup> The typist typed "hamr."

<sup>57</sup> Placement doubtful.

runes<sup>58</sup> § off a blackthorn messagestick, so as to befit him for the massacre, by pitchcap *prob* and triangle *tripos*, of the blissbrigade of the innocents and the holy murder of the hydrodux, while still preserving that stained glass face effect (you would surely swear butter would not melt in his breeches)<sup>59</sup> and piling up sapience, an omnitude of *jadg and daktar*<sup>60</sup> as sagely as Anisocrates.

MS 47478, 285

*And.*

*But rather.*<sup>61</sup> §

MS 47478, 286

\* \* \* \* \*

<sup>58</sup> On MS p. 297 Joyce substituted for "reckoning runes" the word "margaritomancymaking," from which the paragraph "Margaritomancy! . . . or" grew. To the ink fair copy he added a new opening for this paragraph, one which is suggestive of things to come: "Margaritomancymaking. [*The green ray of even it waves to us yonder.*] *And may this sybilette prove our shiboleth for us to syllble it well.*"

<sup>59</sup> On MS p. 298 Joyce substituted "sugarly swear but" for "surely swear" and "probreeches" for "breeches."

<sup>60</sup> These words were added to fill a space left expressly by the typist, who could not read Joyce's hand.

<sup>61</sup> To the above Joyce added the first version of the "Till wranglers . . ." paragraph (FW 266). To MS p. 298 he added (after "Anisocrates": "or gautammed budder.") a revised version of the "And. But rather" and a fair copy of the section's closing paragraph, a passage originally drafted on MS p. 315 under the letter *B*. It is this first-draft version that I am transcribing below:

*And.*

*Nay, rather.*

*sobs for his job*, with tears for his toil, horror for his squalor but pep for his perdition (lo\* the boor plieth as the laird hireth him).

<sup>62</sup>Woefor, were rich cake never so paraclythic [and the way if a Flabby with Flappers ever so unclunclous] must she to send him a chain letter on her modesty 'service, to be slipped on, to be slept on, to be conned, to be kept a dayclear azure, resilkbrocaded, a mouldernlousy, a lieperstoad because of this c's penning heures for that one from I-sold-the-blend to Threefingered Carrot, as from the Still-a-vain-essay from Capture Make Hitch.<sup>63</sup> §

MS 47478, 301

\* \* \* \* \*

1. <sup>64</sup>Come, cool of my slate, to the beat of my blush
2. with all this gelded youth about I just feel *the thrills and ills of* like putting an end to myself §
3. You sh'u'dn't write you ca'nt if you w'u'dn't pass for underdevelop-  
mented

MS 47478, 303 b

10

<sup>62</sup>To the new version of those segments of the abortive section of II, ii which he chose to conserve Joyce added several paragraphs dealing mainly with Isy's letter, the juvenile version of the "Revered Letter." I have attempted below to draw together the earliest drafts of these paragraphs in order to present the reader with a more comprehensive picture of the growth of the chapter. There is no available fair copy of these pages, which appear to postdate even the revised version of the abortive material.

Though I am not certain of the exact order in which Joyce composed the new passages, more than likely they evolved in the following manner. Rough versions of and notes for Isy's letter were made in the *Scribbledehobble* (pp. 754-756) and used in 1924 when Joyce composed chapter I, v. Some years later, when he returned to the notebook for inspiration, the author rediscovered the concept of the primer exercise and began to take extensive notes for the juvenile letter (MS pp. 229-305). These he numbered to indicate their order in the first-draft version. He then wrote the primer passage (MS p. 312), and later drafted the second half of the paragraph which is now FW 278-281. The opening paragraph (MS p. 301) apparently came next. Finally, he composed the "Margaritomancy . . ." paragraph (FW 281) incorporating in it some elements from the dismembered abortive version of FW 275-282.

<sup>63</sup>The following remains unlocated: "Regretfeeling that this is that girl he looks back to her for his to try not to love her or art\* though she knows its hard."

<sup>64</sup>All but one of the following passages appear under the heading "letter." I am including in the text only the elements numbered by Joyce for insertion in the assembled version. The remainder, many of which were crossed out in pencil and used in the footnotes, are reproduced below:

Insertion (incipit epistola)

May the bridies\* feed the sweetnesss no ~~more~~ **moremirror** mornings from my ~~lips~~ **lisplips**, pipette, nor the dye of the wood's bluebells write no more kisslines or my tiny fives. Your other one may have her picture photo leaning against her Piggott's piano she's not a patch on pretties you saw the manys the times I climbed the tries (MS p. 299).

Letter

fairy lives

Boaster! That women faint around you when you enter!

4. If it's me chews to swallow all you saidn't you can eat my words for it, as sure as their's a key in my kiss.<sup>65</sup> *I learned all the values of the gamest game ever from my old norse Asa [and she vicking well knowed them heartwises. A most adventurering trot is her.]* Quick erit faciofacey when we'll conjugate tomorrow at amare hour.
5. I intend to take silk to grigg *all* my juniors when I'm mineteen
6. (Nature tells everybody about it) § MS 47478, 304
8. Wasn't it ~~too~~ **just** divining\* that dog of a day as I sat on the Drewitt's altar, as cooled as a culcumber with you offering me up ~~insilse~~
- 10 **illscents** & the horners stagstruck *on the* leasward. § MS 47478, 303 b
9. the good father with the twinkle in his eye will always have cakes in his pocket to bethroat us with for our allmicheal good. § MS 47478, 304 b
10. for, troth being stronger than fortuitous fiction, it's the surplice money, *my*<sup>66</sup> *young friend & sweet creature*, [ (*flash if you stand for it, blush if you're touched*) ] buys the bed with the clothes.<sup>67</sup> § ‡ MS 47478, 302 b  
FW 279

\* \* \* \* \*

## THE LETTER

20 Come, smooth of my slate to the beat of my blosch. With all these gelded ewes jilting about and the thrills and ills of laylock blossoms *there's so more plants than chants for cecilies* that I was thinking fairly killing times of putting and end to myself *and my malody* when I remembered allyour

---

while waiting for that when where both will for\* the parriage priest.

he proud of the cockhold of his hat & she pleased to be wearing the trousseurs.

wherefor Luiz can write what Ella can't read or veesyversy, how about it? (MS p. 300).

### Letter

till usquebaughing changes him and she sells her auctors by minction. blish *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 — (MS p. 302).

& borrows the clothes both (as slick as Cipollo & as sane as Susina, (MS p. 302 b).

fimsy—filmsy (MS p. 305).

<sup>65</sup> The following insertion later became Joyce's number 7.

<sup>66</sup> *Sic.*

<sup>67</sup> The interest of this passage is such that I am reproducing below the first typescript which appears to have been made or dictated by Joyce himself. It was typed on a sheet of graph paper similar to that used for the notes.

erringnesses. You sh'udn't write you can't if you w'udn't pass for undevelopemented. *This is the propper way to say that.* 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.<sup>68</sup> Quick erit faciofacey when we will conjugate together toloser her 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.* My intended *who I'm thrown away on I'll ~~take silk~~ get my decree and take seidens when I'm not ploughed first by some lassing-lad Rolando the Lasso* and flaunt on the flimsyfilmsies for to grig my collage juniorees *who though they flush fuchsia & blench - - - -*<sup>69</sup> *are they ~~twentyeight~~ octette and virginity* in my shade *but always my figurants.* [*They may be yea of my year but [they're] nay of my day. [Wait till spring has sprung in spickness and prigs beg in to*<sup>70</sup> *pry they'll be plentyprime of housepets to pimp and pamper my.*<sup>71</sup>]] Nature tells everybody about it 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 a Saladmon & how a peeper coster & salt sailor med a mustied poet atweemem. Sago sound, rite go round, kill kackle, kook kettle and bolt the thor. Auden.* Wasn't it just divining that dog of a day 20 as I sat uppum their Drewitt's altar, as cooledas a culcumbwe, with you offering me clouts of illscents and them horners stagstruck on the leasward! Don't be of red, you blanching mench. The good father with the twingling in his eye will always have cakes in his picket to bethroat us with for our allmicheal good. § Amum. And<sup>72</sup> 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.<sup>73</sup> § ‡

MS 47478, 307

MS 47478, 308  
FW 279

\* \* \* \* \*

Such is, *A.N. date intended Dear (name of desired subject) And, well,* I go on to. Teach me how to carve deer, tease me how to curve Treat me 30 all I'll long to till I turtle like a ~~love~~ **durve**. And I near bruk the one to

<sup>68</sup> Joyce indicates a new paragraph here.

<sup>69</sup> Joyce's dashes.

<sup>70</sup> The word "to" was repeated by error.

<sup>71</sup> The preceding sentence was taken from MS p. 306.

<sup>72</sup> The words "Amum. And" were repeated by error.

<sup>73</sup> Below this typescript Joyce wrote in ink: "(enough bad times) on the road to maternity." The heading of the next typescript (MS pp. 309-311) was changed from "THE LETTER" to "Footnote," a sign that Joyce originally intended to include Isy's effusion in the body of the text.

Of the primer letter passage, which Joyce wrote in two segments, we have only the partial first draft included below.

two tooth! I had (*misha! misha!*) on your same old *superior quality* tufftuff buffstag as ~~Pop~~ **Mop** and *Pop* knows it nosed donekiss years after, buck luck to it. Here's my hate come in back to ~~me~~<sup>74</sup> *mate the swoon I moil you when you'd maid me when you named yourself\** as virgin as before you after hich your sole desire was to cease to be.<sup>75</sup> §

MS 47478, 312

\* \* \* \* \*

Indeed the most incredible experiences have everywhen concomitated to indue upon the lissom limbs of this pious and pure fair one whose fount Bandusian plays liquick sunlight, whose afterodour sighs of musk regretted, *whose silence shines as sphere of silver*, behold then, these unmatchables,  
 10 her driers, hereover till latter ‡ Lammas is led in by both our washwives  
 a weird of wonders tenebrous as ~~the~~ **that** evil thorngarth blithe as this  
 blowing wild. § ‡

FW 280

MS 47478, 313

FW 281

\* \* \* \* \*

<sup>74</sup> Not crossed out.

<sup>75</sup> I have not been able to place the following marginal notes: "which was all your ~~---~~ **middle ages** replies of the poetics, Mr Faithful & Fervent, to my fine silver *hallmarked as familli* teapot" and "clutched yourself."

<sup>76</sup>He ~~Franky~~ was a great at dab A great dab was Franky at the manual arith, sure enough,<sup>77</sup> that's why the bekase he knew no boy better what how why his ten fingures were given him for whatfor. Anyhow Anyhows he was always fond fond always of cardinals. Always would he reciting be areciting and arecreating them up by a heart rota from fursed to laced [*quickmarch to decemvir*] like to throway your hat at purpely [*till the*<sup>78</sup> on to tall spilicans] so as to know the tall tenners thumbs down, ace, deuce, tricks, quarts, quims and on the other hand, sexes, suppers, oglers, novels and dices. What signifies all that but he always caught dull marks in his nucleud and allgobrew. O, it bate him up. ‡  
Binomeans to be understood<sup>79</sup> comprehended.

FW 283

10

FW 285

The axidianones\* aximones. ‡  
Equal to = hsaoc.

Plote Ploato.<sup>80</sup> So, Comic<sup>81</sup> cuts was always in page fond and flirty so always at long last as it would happen had he to bid goodby<sup>82</sup> adeuce to the cardinhands he so liked. It would be then dear hearts of my counting farewell to back numbers & please lick one and turn over to problem. §

MS 47482 a, 65 b

Construct an equilateral equilittoral triangle. Like an eckoustra!<sup>83</sup> Can you do her? *I can't, ken you? I cont, ken you? Easy Simpl* an\*  
FW 286  
kisshams.<sup>84</sup> First, Take<sup>85</sup> a ‡ mouthful mugful of mud. [*Oglores!*] 20  
*What wd I do that for? [That a gooses goosey ganswer you give so it is, what wd you do that for?] Just for the beginning. You take<sup>86</sup> your madder river mud. Any living (liffey) mud will do. Dump it at a given point of coast to be called a but pronounced olfa. There's mud island & a. Bene.<sup>87</sup> §*

MS 47482 a, 67

\* \* \* \* \*

Now (he'd for Dolph, Dean of idles *venite sine tute sine mora dumque de eis entibus nascituris decentius in lingua [romana] mortuorum mysterium parva charta livianum liviana*] ostenditur, [*tute\**] *sedentes*

<sup>76</sup> The following is the first draft of the earliest section of II, ii, "The Muddest Thick," to which is appended the first version of the closing pages.

<sup>77</sup> Joyce deleted the commas before and after "sure enough."

<sup>78</sup> Placement doubtful.

<sup>79</sup> Not completed.

<sup>80</sup> See also in the upper left-hand corner of the MS page: "p.l.o.t.o."

<sup>81</sup> *Sic.*

<sup>82</sup> Not completed: "good."

<sup>83</sup> No indication as to placement.

<sup>84</sup> Joyce wrote the "k" in "kisshams" over an unfinished "h."

<sup>85</sup> *Sic.*

<sup>86</sup> Crossed out: "take."

<sup>87</sup> The following, added to Joyce's second draft of "The Muddest Thick," is the first version of the long parenthesis on Shem which bisects the math lesson. Beginning on MS 47482 a, 71, Joyce continued writing on MS pp. 65, 62 b, 63 (bottom), 61 b, 59 b, and 60. I am including the passage here in what would be its approximate position in the second draft.

[in laetitia] super ollas carniū et spectantes situm quo **lutetiae** unde auspiciis secundis tantae **surgete consurgent humana humanae stirpes antiquam antiquissimam** [flaminum amborum] Jordani [et Jambaptistae] **sapientiam<sup>88</sup> sapienti\*** mentibus revolvamus totum [tute] fluvii modo [mundo] fluere eadem quae [ex aggere] **fuērent fututa fuere iterum** [inter alveum] --- **fore futura** quodlibet sese [ipsissimum ipsum] per aliudpiam **scere\* agnoscere** [contrarium] ~~ominis annis~~ **omnem [demum]**<sup>89</sup> **amnem ripas ripis** rivalibus amplecti<sup>90</sup> very frequently recurrently often coached backward **ribellium ribollium** tending boys mikes of the same and over his own age **choirage**, among of whom he was pulled up, † changing letters for them to *bonnes mottes* and blending themes **th tschemes** for them **em in tropadores** and devising witty **stingling tingling** tailwords whilst he would smile upon **eggways ned** [, he would,] and **trim pick upon** his ~~ten~~ **10 ordinailed** uncles, telling himself a **five reel** of funny **funnish funic** stories **ficts on upon** the sly **shy** how first of all and on second thoughts and **third is third's** the **charm charmhim giralove** and fourthermore and filthily and **back from oxyton oxaton Oxatown** and baroccidents and proper accidence and **hepta hope-tohell** and hexenshoes;<sup>91</sup> § & in point of act **after his when he** landed in Ireland **Leinster<sup>92</sup> Ireland Leinster** for the 2nd time in his **fourmaster and jollyboat** [the good barque *Celestine Christiana Christiane de Troy*], he converted many many **square leagues** of the natives, boys **youths young ordands** and men **their elders**, to put off their hats **barcelonas** from their old sinful **bodies corpucules** as often as they passed came within sight of another **familiar** temple and showed them the **celestine** way to by instruction **his threecards tristar<sup>93</sup>** and example **examples his hattricks<sup>93</sup>** and, bejove, that same **gallic galloroman** rite is very prevalent **down up** to this windy **night in soiree all over** what was before **that** a land of nods in spite of all the blood, all the brains, all the brawn, all the bile, that was shed, that were shot, that was shook all the while for our people have still † a **great healing** faith in the old ways innovated by him and it is verily believed<sup>94</sup> § that not all the **liquor**

FW 287

MS 47482 a, 71

FW 288

MS 47482 a, 65

<sup>88</sup> This word was crossed out as Joyce experimented. It appears here in the next draft.

<sup>89</sup> Sic.

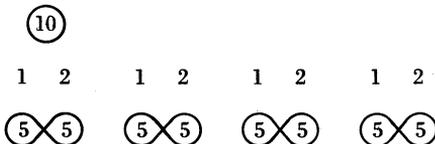
<sup>90</sup> Joyce closed the parenthesis here by error.

<sup>91</sup> Joyce broke off here to continue his first draft on MS p. 65. He later returned to his fair copy with a transcription of the remainder of this passage.

<sup>92</sup> Not completed: "Lein."

<sup>93</sup> Joyce made the following notes for these words: "hat trickhats," "three."

<sup>94</sup> On p. 64 b Joyce noted the following:



**soupcans** that's in the queen's cellar and not all the gold that the Indus contains would ever induce them to go back to their ancient *time honoured*<sup>95</sup> habits which ~~as in his response~~ **having listened carefully** (*curefully*) to his *continental* curses they let drop *as a dumbbody drops* without another word ~~to~~ **either** *as quick swift as puddywhack*: and talking of missions in general — of course, this has **nothing blameall** in the world to say to his private **tutions** when, so to put it, on the shaughraun — and **re to return** for a moment *also* to the first landing (*only for a moment*) if the pretty elizabess<sup>96</sup> — [*she lost her heart, a song says, and*] *beauty alone*  
 FW 289 *knows when* ‡ ~~she is now~~ **now is she** [*or in what cuntry [that was* 10  
*the belle of the chapel]*] *or on what limbs-to-lave her semicupiose eyes are*  
~~planting~~ **kindling** themselves [*brightly*] — who then (4.32 *m.p.* *to be*  
*precise [according to the all three doctor's doctors' [synchronising] water-*  
*buries [to the ticklings tickleticks, of the synchronisms, all listening,] a*  
*time confirmed by*<sup>97</sup> *the 4th medical officer & his clerk with notary, whose*  
*presence was required by law*) ] gave him the advantage of a good **bath**  
 MS 47482 a, 62 b **cuddlebath** at her *own fair hands* **proper mits** § — if she then (4.32  
 [m.p.] *to be precise according to the three worthy wakebailiffs as repeated*  
*before*)<sup>98</sup> but she could never have **foreseen forfeit** such a cold *douche* as  
 him coming back to Erin under **another a waterproof** name — *would it* 20  
*wash* — to buy her **back in**, ay, faith, and the ~~bessies~~ **other mavourneen**  
 <**mavourneens**> besides, *for 'twas he was the born suborner, man,* on  
 MS 47482 a, 63 behalf of an oldestablished § **firm mark** of winebakers, **Lagrimae**\*  
 FW 290 **Lagrimatae Lagrima** and **Gemiti later Grinding & Nashe** ‡ [*lately of*  
*Landsend Corner, man*]; it must have been a terrible **grief mavromvrone**  
**mavrue mavrone** for whohowhow? the poor girl!: *all [so] iso-*  
*lated*, and no wonder so many of the ~~men people~~ **male members offered**  
**upped** to console with her *in true tears and groans* and that's not the last  
 of it either (would it were! . . . but to think of him finding a ~~second~~  
~~elizabess~~ **an eliza the second also called bess** where he did and how 30  
 he did — (I) forget now was it in a street or **by per** accident — and to  
 try to think of ~~that~~ her *hands across the sea* trying to get *all* that bearded  
 virility into her limited lap at the same time for towelling **purposes ends**  
 MS 47482 a, 61 b as if he were a nine months' **babe baber**: § well, dear me and ‡ you, if  
 FW 291 that is what ~~the gentle passion has~~ **is come amour, which to in** <(of) **gentle**  
**breast** <**broost**> **rathe is intaken**,<sup>99</sup> **is coming** <**seems circling**> to out

<sup>95</sup> An illegible word is written between the lines here: "ivied"?

<sup>96</sup> What follows till "who then (4.32 . . .)" was added to this page or p. 63 with little or no indication as to placement. I have derived the order of placement from the next draft version and have tried to approximate the order of composition.

<sup>97</sup> Joyce omitted "by."

<sup>98</sup> Joyce failed to close the parenthesis.

<sup>99</sup> Joyce used "breast" in the next version. Below "rathe is intaken" we find the phrase "for he a turn arry," for which no placement is indicated.

there **yondest** heaven **help help** the hindmost and yet it begins to look like it it does **indeed by my fay**, and it is no use **your trying preaching** to stop it either or **telling praying** human **beings claspers** to take warning by the past: for, if **an** you could **see peep** inside the cerebral saucepan of any one adolescent you would see *in that house of thought* **many a litter convolouli convolvuli** suggestive of other times, *lost or strayed*, & lands, *derelict or sunk*, ~~ay and other~~ tongues <sup>100</sup> **too too**, and not alone that but, looking far into **futurity faturity**, your own convolouli would reel to **fancy jazzfancy** the *fresh taking takinplace* of what stale words were <sup>10</sup> originally **whilom found for woven on & fitted fairly fealty too**: and the best of it is that whereas the § **pioneer pathfinder** side of the new pupilteacher **type duplex** will soon **begin set on to tell lark to** you that no **man mouth** has the **right might** to set a **boundary mearbound** to the march of a language **language languidge landsmaul a in a** (half a) **second syllable sylb** the beast of burden **commonsense commonsince comeonsince on of the larking on** (round the) other side ~~if not the open confession of its over-presumptuous partner is going to tell you is going to whist to you coybells~~<sup>101</sup> you must draw the line somewhere.<sup>102</sup> § ‡

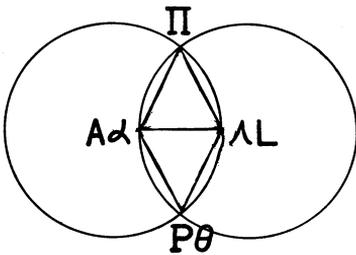
MS 47482 a, 59 b

MS 47482 a, 60  
FW 292

\* \* \* \* \*

20 After that you must draw the line somewhere.<sup>103</sup> ‡ Given an inch make an ell. Now ~~give me the loan of an ear~~ **lend us ‡ your eye** we see the line ~~at~~ **AL** stops at Lamda. ~~Nudder~~ **Nodder** island there too. Now with Olaf

FW 292  
FW 293



as **centre centrum** and Olaf's Lamb-tail as his spokesman, cumscribe a circlus. *Hoop*. O dear me! But it's not over yet. The mystery repeats itself as *mother used to say ‡ [yesterday] I remember she used. What a wonderful memory you have! Wonderful\* memory. Bene!* Springing **loosh quickly** from the mudbank

FW 294

Loosh *from Lucan* with Allhim as her end in a view, turn a somersault. Hop lala! O dear me! That was very **interesting nice ness**, very **nice ness** indeed! There's **one tew ticklish** (tricklesome) **point points** at which § ~~the bicycles~~ **our two doubling circulars** (bicirculars) run

MS 47482 a, 67

<sup>100</sup> Joyce indicated his intention to insert something here. In the next version he wrote "lagin."

<sup>101</sup> Placement doubtful.

<sup>102</sup> What follows is a continuation of Joyce's first draft of "The Muddest Thick."

<sup>103</sup> The preceding sentence is the one into which Joyce inserted the long parenthesis to shemishness.



- into each other ~~other~~\* ~~each~~\* ~~oeh~~\* ~~eogether~~\* ~~eath~~ *the ocher*.<sup>104</sup>  
~~Down~~<sup>105</sup> [~~Here~~] ~~Feahere~~ ~~Looksyhere~~ ~~Looksihere~~<sup>106</sup> ~~Lucihere~~.<sup>107</sup> I feel  
 fee where you † mean mein. We ~~ought to shake~~ I think<sup>108</sup> [as I'm  
 squeezing the lemon] ~~I'd~~ I'd like to pore a capital<sup>109</sup> pee there for Pride  
 and let you go & make muck a muddle\* modest pie at up your end for  
 out of Humbles. Are you right there, Micheal, are you right? Aye I'm  
 right here, ~~ye~~ *Divil Nickel*, all right and I'll write but it's the muddest  
 thing thick † that was ever done heard dun. ~~Bene!~~ Bene! Now join  
 alfa pea and and pea pee loose by ~~dotted lines~~ slashes (dotty links) and  
 10 eelpie & pale ale by trunk lines. Like that. I see. Then Now I'll show  
 you whom your † geomater (geometer) was. we<sup>110</sup> carefully lift up  
 by its her hem the muddy apron of our A.L.P. Carefully **Kearful**  
**Kearfully** until its nether apex below is where a navel ought is bounds  
 to<sup>111</sup> be. Waaaaaa. Tch! And there's your muddy delta for you the  
 first of all ~~equilittoral~~ **equiltiteral** triangles. † O dear me, look at that,  
 now. What a coincidence **quincidence**. § But you're looking at the  
 wrong place, you ~~blessed simpleton~~ **simpletop**. You must look at upon  
 the reflection in the water below. O dear me, that's very lovely! Very  
 lovely entirely! † You know, you're a damn smart gossoon, so you are. FW 299  
 20 Whereapool with a sweet marie [stealed]\* from the jacob [& a slypull  
 at the slidepage] ~~he would~~ would he wont look seeing nibble his mum  
 to me in bewonderment of his chipper ~~chuber~~ **chuthor** making **graffick-**  
**ing** cyclopes and after trigonies repeat **pursuiting** themselves **them-**  
**selves** like godolphing in fairlove to see allover the waste of ~~Brown &~~  
~~Nolan's Nolan's~~ **Brown** paper till that on him so poor in **poorin** sweat  
 the juggler **juggler's** veins in his scraw scrag stood **forestood** out **bursta-**  
**ble burstright** † tau!\* tightropes. † [With best apologigs for again  
 trisposing on your bumfience.] ~~Signing~~ **Signang** away, happy nestcom-  
 plete. Intricately yours in years, jirryalimaloop **Jirryalimpaloop**. I  
 30 remain **romain** to ~~fallthereatyourfeet~~ ~~fallthereatyourfate~~ jimmyinswear-  
~~morose~~\* **hurryaswarmorose**.<sup>112</sup> *And this is how Napoleapool* **And this**

<sup>104</sup> In the confusion of this draft Joyce made three attempts to rewrite this expression but crossed out only one of them. "Eath the ocher" appears in the next draft.

<sup>105</sup> Not crossed out.

<sup>106</sup> "Looksihere" was not crossed out.

<sup>107</sup> I have been unable to place the following marginal notes: "BetchaBob," "By comic cuts."

<sup>108</sup> Joyce began to write "I'd like to" here but crossed out the "I'd."

<sup>109</sup> Illegible word under "Cap."

<sup>110</sup> Sic. Joyce added "we" before inserting the "geometer" sentence.

<sup>111</sup> The word "to" was repeated by error.

<sup>112</sup> It is difficult to reconstruct the order in which Joyce composed this word. Possibly the reference to James ("jimmy") was followed by a blank to be filled in later.

- FW 302 **is how Saint Hol** (*Holypolypools*). † *And this is the way Romeopol-  
lopaloops. [Hold the pen, man way I do. And this, look, is Lordbyrona-  
zigazaggy Lordbyrinazigazaggy.]*<sup>113</sup> Ay. **And But** efter all of his  
*medley of muddlingisms fruits thee faroots of culture cullchaw [ate  
setaraw citraw,]* wouldn't a clean **an one** (*wan*) **able** stab of the ruler do  
**it for him** quicker smarter, **as has like** it *did done* for *many manny*  
*another [of the hairy hang dary] firstling firstlings,* anon would think
- FW 303 Frankey who, to be plain, was misocain. Once † **one is one's** won.  
*Rack\** **And his countenance\*** rose. **And his countingance** (*counti-  
nance*) **rose.**<sup>114</sup> §
- MS 47482 a, 68

10

\* \* \* \* \*

- FW 304 Thanks eversore much. *By Saxo gramaticus,* you done that lovely **fer**  
**from** me. † *Bleeding God,* It<sup>115</sup> is the least of things, my dear Dartry  
dullard. You are, in spirit\*, 100,000 times welcome. Where is that Quin  
but who sknows it not that you *that are my parlour endthisis* were born  
with a silver arm up your sleeve.

- FW 305 I defend you to scant my *scullion's* praises. To book solely belongs the  
**merit preise.** † With this same laudable purpose in laudability let us be  
singlified! §
- MS 47482, 124

\* \* \* \* \*

<sup>113</sup> The above additions from: "And this is how . . ." were all written upside down on MS p. 67 b. With them is the following, which I have not been able to place: "Hieronymus von D'Olphon van L'Ethan Fitzcannon." On MS p. 68 b Joyce wrote out: "And this, look, is how Chawlses **Stoo Stewalses Paraparappennell Paraparappennellos.**"

<sup>114</sup> Here ends the early version of the "Muddest Thick." In the thirties when he was composing the "Storiella" section of the chapter, Joyce wrote the following first-draft version of FW 304-306. A typescript of this passage is found on MS 47478, 136.

The first draft itself (MS 4748, 124) is headed, as are other pages cited above, by the words "Te Deum" to which Joyce added "Antiphona after  $\Delta$ ;" clarifying the ritual sense and the structure of the passage.

<sup>115</sup> *Sic.*

<sup>116</sup>But while the dial are they doodling dawdling over the mugs and the grubs. ~~Deluges are dangerous~~ **Steady steady steady studiavimus. Many too manducabus. Discipline is the daughter of Duty.** On the benefits of Recreation. A Day in ~~the Country~~ **Seaside.** Your Favorite Hero or Heroine. *Cap. Punishment.* Describe the Wreck of the Hesperus. The Dublin Metropolitan Police Sports. *The Penny Post.* Devotion of ~~the Little Loaves~~ **the feast of Portiuncula**<sup>117</sup> **S. Anthony.** Delays are Dangerous. Vitavite! Gobble Ann: tea's set, see's enough! ~~Farm~~ Life on a Farm. A Successful Career in the Civil Service. Travelling in Olden  
10 **Da Times.** *If Standing Stones Could talk.* Is the Pen Mightier than the Sword. *Securus gubernantis\* urbis\* terrorem.* *The Morals to be drawn from Diarmuid & Granya.* *Our\* Belief in Giant & the Banshee.* *The Voice of Nature in the Forest.* *A Place for Everything and Everything*<sup>118</sup> *in its Place.* § What Happened at Clontarf, When is a Paris not a Paris? The Uses & Abuses of Insects Since our Brother Jonathan Took the Pledge, Meditations of Two Young Ladies **Girl Guides,** The Strangest Dreams I ever Had, Our Allies, the Hills,<sup>119</sup> Because — —, the Kettle — —, Schemes for a New Electricity Supply, We All Love the Lord Mayor, Write a Short Essay on Subjugation, The Great Fire at the South City  
20 Market, The Shames of Slumdom, Do You Approve of the Existing Parliamentary Party System, Clubs, Is the Co-Education of Animus & Anima Wholly Desirable, Are Parnellites Just Towards Henry Tudor. § ‡

MS 47482 a, 152 b

MS 47482 a, 153 b  
 FW 306-307

<sup>116</sup> Joyce composed the following in ink on the verso of the typescript of the preceding section which concludes with the line "Am do tri car cush shay shockt ockt ni geg." (MS p. 153; FW 308).

<sup>117</sup> This word, crossed out here, was used in the next version.

<sup>118</sup> Joyce abbreviated this word: "E—."

<sup>119</sup> Joyce left space or made dashes after "the Hills," "Because," and "the Kettle."

## II, iii



MS 47479, 3  
FW 309

<sup>1</sup>That the fright of his light in ~~tribabutiencie~~ **tribalbalbutiencie** bides aback in the doom of the balk of the deaf but that the height of his life from a bride's eye stamppunct is when a man that means a mountain <sup>a</sup>**in barring** his distance ~~weds~~ **wades** a lymph that **plat\*** **plays** the lazy <sup>b</sup>**when winning** she likes yet that pride that bogs the party begs the glory of a wake while the scheme is like your rumba round me garden, allatheses, with ~~perhaps~~ **perhelps perholps** the prop § of a prompt to them, was now or never with Finnfanfawners for much or moment indispute. ‡

MS 47479, 4  
FW 310

House of call is all their evenbreads <sup>a</sup>*though its cartomanse hallucinate like an erection in the night the mummery of whose deed immerses a* 10 *mirage in a merror*, for it is where that host of a bottlefilled, hunter's pink of face, is in on a bout to be unbulging an o'connell's whilom his canterberry bellseyes wink wickeding indtil the teller. Yet is it, this ale of man, for him just a tug and a fistful as for Culsen <sup>b</sup>[*the Patagoreyan,*] *chieftain of chokanchuckers, and his* his moyety joyant, under the foamer dispensation when he pullpped the turfeycork by the greats of gobble out of Lough Neagk. When, pressures be to our hoary frother, the pop gave his sullen bulletaction § and, bilge, *sled* a movement of catharic emulsipotion ‡ down the sloppery slide of a slaunty to tilted lift-ye-landsmen. Which in the ambit of its orbit heaved a sink her sailer alongside 20 of a drink her drainer from the basses brothers. Those two they got theres. <sup>2</sup>It was long after once there was a leeland in the luffing and it was less after lives thor a toyer in the tawn at all and it was note before he drew out the moddle of Kersse by <sup>a</sup>*jerkin* his dressing but it was not before <sup>a</sup>*athwartships* he buttonhaled the Norweeger's capstan.

But first <sup>b</sup>*armstrong* **strongbowth** they would deal death to a drinking.

<sup>1</sup> Though the following, through FW 331, is largely fair copy or third-draft material, whole sections of the Norwegian Captain's tale are apparently in first or second draft. Joyce has with some consistency lettered all changes, permitting us to ascertain the number of revisions and their order.

<sup>2</sup> Joyce made a paragraph sign here.

<sup>a</sup>*Link of a ladder, dubble in it, slake your thirdst thoughts awake with it. Our svalves are svalves aroon! We rescue thee, O Baass, from the damp earth and honour thee, O Connibell, with mouth burial! So was done, neat and trig.* <sup>f</sup>[*Up draught and whet them.*]<sup>3</sup>

—Then sagd he to the ship's husband. Hwere can a ketch or hook alive a suit and sowterkins? Soot! **sagd sayd** the ship's husband, <sup>e</sup>[*knowing the language.*]<sup>4</sup> *Here is tayleren.* Ahorror, he **sagd sayd** canting around to<sup>5</sup> § **his that** beddest his friend, the tayler, fake an capstan make and shoot! <sup>o</sup>**mannig Manning** to sayle of cloths for his ~~w.....~~ **captain lady**

MS 47479, 5

10 **her master.** He spit in his faist<sup>6</sup> (*bergen beggin*): he **taped tape** the raw baste (*paddin*): he planked his pledge <sup>1</sup>([*as dib upon is a dab*]):<sup>7</sup> and he tog his fringe sleeve (*buthock lad, fur whale*). And the ship's husband brokecurst after him <sup>2</sup>*to hail the ‡ lugger.*<sup>8</sup> Stolp,<sup>9</sup> tief, stolp, come bag to Moy Eireann! And the Norweegee's capstan swaradeed, <sup>k</sup>*some blowfish out of schooling, All lykkehud!* <sup>1</sup>[*But they broken waters and they made whole waters at they surfered bark to the lots of his vauce.*]  
<sup>a</sup>*And aweigh he yankered on the Norgian Norgaan run so that seven sailend sonnenrounders was he breastbare to the brinabath* <sup>h</sup>[*where bottoms out has fatthoms full*] ~~from fram~~ **Franz José Land**<sup>10</sup> **till til** **Cabo Thormendoso.** And the tides **came made** <sup>e</sup>**reer veer** and haul and the times **went marred** <sup>f</sup>*rear and fall* and, holey bucket, dinned **it** <sup>a</sup>**he** raigin!

FW 311

—Hump! Hump! bassed the broaders-in-laugh. I will do that, **sazd** Kersse, mainingstaying the rigout <sup>1</sup>*for her wife's lordship* **lairdship.** **Neat Nett** sew? they hunched back at the earpicker.

But old sporty, as endth lord,<sup>11</sup> he nought feared *crimp or cramp* of shore sharks. It was whol niet *godthaab* of ~~earl Howed and~~ <sup>b</sup>**eorl** (**errol**) **Loritz off his Cape of Good Howthe and his trippertrice,** <sup>h</sup>*with twy twig twy twinky her stone hairpins, only not, if not,* a queen of Pranceess their telling tabled who was for his seeming heart of the sweet <sup>m</sup>(*had he*  
 30 *hows would he keep her as niece as a fiddle!*) but it was whol yeas <sup>c</sup>[*sputs-*

<sup>3</sup> Joyce shifted the location of this second-level addition from before the first-level passage to behind it. I have altered the punctuation.

<sup>4</sup> Joyce has a comma here.

<sup>5</sup> Joyce has lettered many of his additions in the order of their insertion; therefore, the assumption is valid for this draft and for others of the chapter that when the letters are out of order several revisions were made. Thus for this page a g b d c are respectively first-, third-, first-, second-, and first-level additions.

<sup>6</sup> Joyce crossed out a period here.

<sup>7</sup> Joyce forgot to close the parenthesis.

<sup>8</sup> A period was substituted for a semicolon.

<sup>9</sup> A comma was substituted for an exclamation point.

<sup>10</sup> "Franz Jose Land" was added later to fill a gap in the text. Like many of the additions to this draft, this one is not in Joyce's hand.

<sup>11</sup> The word "lord" was added later to fill a gap in the text. Joyce may previously have written "Earl."

MS 47479, 6 bargain] *what*, [rarer of recent,] *he always allalong most certainly allowed of the three blend ~~cupstomerries~~ cupstoomerries*, having<sup>12</sup> § their ceilidhe gailydhe in his shaunty irish. <sup>1</sup>*Group drinkards with maakse maaks grope thinkards or how says rotary [respecting the other-dogs ~~churches~~ churchees,*] so long plubs will be ~~plabs~~ plebs <sup>1</sup>[but] plabs

FW 312 may later ~~take [with them]~~ agree to have another. ‡  
 — Sets on ~~sayfahrt~~ sayfohrt! <sup>1</sup>*Go to it!* they bassabosuned.  
 — I will do that <sup>a</sup>*acordial*, ~~said~~ <sup>\*</sup>sazd Kersse, <sup>e</sup>*piece Cod*, and in the flap of a jack,<sup>13</sup> ructified their o'cousin, as sober as the ship's husband he was one my godfather when he told me saw whileupon I am now well and jurally 10 sagasfide after the boonamorse that <sup>t</sup>*the widower* <sup>n</sup>[according to rider, <sup>n</sup>[following pnomoneya,]]<sup>14</sup> he is blown to Adams.<sup>15</sup> <sup>a</sup>*So help me ~~buy~~ buoy who keeps the buck.*

Whereofter <sup>b</sup>*hebest his suzerain law the Thing and the pilsener at had* the baar, still passing the change-a-pennies, <sup>b</sup>*pengeypigeses*, a several sort of coyne in livery, pushed their whisper in his hairing, the same to the good, ~~in~~ ind as ast velut discharge after which he had exempted <sup>s</sup>*more than orphan* for the ballast of his nurtural life. A few pigses, <sup>c</sup>*and hare you are and no chicking*, if you guess mimic miening.

Thus as count the costs of liquid courage stowed stivers in bulk in hold 20 keen his kenning, the querriest of the ~~bunch~~ crew, with that fellow fearing for his own misshapes, <sup>k</sup>*should he be [himself] a [fouilly fallen] dissentant from the peripulator sued towerds Meade-Reid and ~~Burton Lynn-Lane-Duff~~*, rubbing the son of a pookal, <sup>m</sup>*leather be light*,<sup>16</sup> how the camel <sup>o</sup>[and] where the ‡ *deiffel or when the finicking*<sup>17</sup> or why the *funicking*<sup>18</sup> § or who caused the scaffolding to be first removed you give orders *babeling* were their reidey ~~meadey~~ meade answer when <sup>a</sup>*on the cutey*

FW 313

MS 47479, 7

<sup>12</sup> The lettered additions for this page belong to the following revisions:

1 2 3 4 5 6 7

|   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|
| a | d | e | g | f | l | o |
| b |   | f | h | k | m |   |
| c |   |   | i |   | n |   |

<sup>13</sup> Comma omitted.

<sup>14</sup> Order? Joyce may have meant "following pnomoneya" to follow "the widower."

<sup>15</sup> The phrase "following pnomoneya" was written for insertion here.

<sup>16</sup> Addition m ends here.

<sup>17</sup> After "finicking" there is a crossed-out word.

<sup>18</sup> The lettered additions for this MS page belong to the following revisions:

1 2 3 4

|   |   |   |   |
|---|---|---|---|
| a | d | h | m |
| b | e | i | n |
| c | f | j | o |
|   |   | k |   |
|   |   | l |   |

(the corespondent) <sup>b</sup>in conflict of evidence drew a kick at witness but (missed) and for whom in the dyfflun's kiddy removed the planks they were wanted boob.

Bump!

*Bothallechoractorschumminaroundgansumummimrumdrumstrummi-  
trumminahumptadumpwaultopoorfoolooderamannsthurnup! Bothall-  
choractorschumminaroundgansumuminarumdrumstrumtrumina-  
humptadumpwaultopoofoolooderamaunsturnup!*<sup>19</sup>

<sup>A</sup>He did do dive, aped one.

10 — Propellopalombarouter, based two.

— Rutsch is for rutterman ramping his roe, seed three. Where the muggers scrum ball. Bim bim bim bim. And the maidies scream all. Him him<sup>20</sup>

And forthemore let legend go lore of it. <sup>t</sup>That mortar scene<sup>21</sup> what a dust **dustydust** it razed [aboriginally] but so sartor's risorted why the sinner the better! [Ho ho ho hoch! La la la lach. Hillary rillary gibbous grist to ~~your~~ **our** millery!] Paradoxmutose caring, but here in a present booth of Ballaclay, Barthalamou, where their **dutchuncle dutchuncle** mynhosts and serves them <sup>d</sup>dram well right <sup>d</sup>for a boors' interior (home-

20 reek van hohmryk) the ~~schott~~ **that** <sup>e</sup>salve **that selver** is to screen its **aunt auntey** and has ringround as worldwise eve her sins will **feature future-feature** a footloose **east pastcast** with spareshins end flash subtittles of noirse-made-earsy from a nephew mind the narrator so long as those sohns of a blitzh call the tuone tuone<sup>22</sup> § and thonder aloud makes the thurd. <sup>f</sup>Let there be.

MS 47479, 8

—<sup>e</sup>That's all murtagh purtagh but ~~Whod~~ **Whad**<sup>23</sup> ababs his dopter? sissed they, <sup>t</sup>twilled alongside<sup>24</sup> in wiping the rice assatiated with their wetting. <sup>d</sup>The lappel of his size? ‡ Diddled he daddle a drop of the cradler on delight mebold laddy was stetched? And they added, <sup>c</sup>Shuffle-

FW 314

30 **botham asided**, [plus his ducks fore his drills,] a liddle more lining **was** <sup>a</sup>might be malt be maught be licensed <sup>b</sup>all at ones, <sup>h</sup>[be the these same

<sup>19</sup> The thunder word was filled in late.

<sup>20</sup> Joyce wrote the above in pencil in an extremely illegible fashion, line superimposed upon line. A clearer but altered version is found on MS p. 23.

<sup>21</sup> "Aboriginally" was originally inserted here.

<sup>22</sup> The lettered additions for this MS page belong to the following revisions:

- |   |   |   |
|---|---|---|
| 1 | 2 | 3 |
| a | f | A |
| b |   |   |
| c |   |   |
| d |   |   |
| e |   |   |

<sup>23</sup> Sic.

<sup>24</sup> Joyce inserted "twilled alongside" to fill a blank space left in the text.

tokens,] *forgiving a brass rap [sneither a full whole length skreeder nor enshore\* a short shift shifk so far\* full as all are were concerned.]*

Borniface Burniface, <sup>2</sup>let flow, babble brabble [and] brabble, and so hostily, <sup>h</sup>heavy ~~breather~~ **breathing** came up with <sup>1</sup>them and shot the three tailors buttingback to Moyle herring bump as beam and bottom, roller and rider, the seasant samped as skibber breezed in, the tights of his ~~truks~~ **trunks** at tickle to tackle and his rubmelucky truss rehorsing the pouffed skirts of his overhaul.

— Good marrams, **sagds sagd** he, jilling to windwards, <sup>3</sup>so was his horenpipe lug in the lee off their mouths organs, with his tilt too taut for his tammy all a ~~slanter~~ **slaunter** and his wigger on a wagger with its tag tucked **up tup**. And he asked<sup>25</sup> § from him how ~~in~~ **the** hitch did do this my fand Sulkers also he's that fond Sutchenson. 10

MS 47479, 9

FW 315

— Skibberen his **has** common inn, telled shinshanks for his kicker who: ‡  
— Pukkelsen, tilltold.

<sup>e</sup>That if with all some our ~~proud~~ **proved** invisors how his ulstravoliance led him infroraid<sup>s</sup>,<sup>26</sup> striking down and landing alow ~~rudness~~ **widness** Dane and Tysk and Hanry. The patrickularly all, they summed. <sup>2</sup>[Kish met. Bound to. And for a landlord, noting, nodding a coast to moor was cause to mear. Besides proof plenty, over proof.] While they 20  
either took a heft. Or the other swore his eric. <sup>1</sup>Heirs to you, Brewinbaroon! Weth a whistle for ~~your~~ **me** thanks.

— Good marrams and good ~~merrymils~~ **mirrymills** **sayds sayd** good mothers gossip, bobbing his bowing both ways ~~to~~ **with** the bents and skerries, when they were all in the old walled [~~Hibernating~~ **Hiberniating**] after seven **oak** ages of ~~oaks~~ fearsome where they were<sup>27</sup> he had gone dump in the doomer<sup>g</sup> <sup>a</sup>[this tide] and shut the ~~door~~ **thoor door** after him. He made the sign of the hammer. Cod's drought, he **sayds sayd** and <sup>b</sup>after a few daze, how leif pauses, **and there There here** you are, <sup>c</sup>and be turbot, lurch a stripe, as **did were** you fall <sup>d</sup>soused **me thought** 30  
(**methought**) out of the mackerel. Sell me gundy, **sagds** the now waging capon with a warry posthumour's expletion. A bite of keesens, he **sagds**,

<sup>25</sup> The lettered adds from this MS page belong to the following revisions:

|   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| a | c | d | e | f | g | h | k |
| b |   |   |   |   |   | i |   |
|   |   |   |   |   |   | j |   |

<sup>26</sup> A comma was substituted for a period.

<sup>27</sup> The preceding insertion from "after . . . of oaks" was originally placed here. The sentence then read ". . . when they were all in the old walled fearsome where they were after seven oak ages he had . . ."

‡ or a stinger and when I'm soured to the tipples you can sink me lead,<sup>28</sup>  
 § he sagds, and a pull of ~~tamtartarum~~ **tamtartarum**. Allkey dalkey,  
 says the shop's housebound, for he was as deep as the north star, <sup>a</sup>as  
*might have sayd, every man to his beast, and my ~~cad~~ cater* million falls  
 to you! And he <sup>d</sup>got and gave <sup>e</sup>what's the good word <sup>b</sup>like one familiar  
 to the house, as clam as your clock, while Waldenar awn toeing it and,  
<sup>f</sup>take my wroth for it, Maldemar was heeling it.

FW 316

MS 47479, 10

— Nohow did he kersse or hoot the suit of solderskins? mended one  
 breaches maker. <sup>b</sup>Soe syg he was, walking fram the ball at his foot. And

10 — Humpsea dumpsea, cut cutter the curter.

— A ninth for a ninth, they told to the taler <sup>c</sup>who had considerable way  
 on.<sup>29</sup> <sup>g</sup>They knew what the whyed for too. The because of his sosuch.  
 And<sup>30</sup> throatfull us all!

— Place the scaurs wore on your<sup>31</sup> § groot beg bailey bill, he ~~apullagibed~~  
**apullajibed** oblliffious of the headth of hosth that was still trystfully  
 acape for Granmaile\* <sup>a</sup>in precious ‡ memory and that proud grace to  
 her, <sup>b</sup>in gait, a movely water, of smile a coolsome cup. Floodlift, her  
 ancient of rights regaining, so yester ~~yield~~ **yidd**, even remembrance. Him  
 her first lap, her his fast pal, for ditcher for plower, till deltas ~~two part~~

MS 47479, 11

FW 317

20 **twoport**. [[He would withsay, that is two me mean.] <sup>d</sup>‡ If the flowers  
 of speech valed the springs of me rising<sup>32</sup> <sup>e</sup>the hiker I hilltapped the murk  
 I mist my blezzard way. Not ~~aknocker~~ **a knocker** on ~~the~~ **his** head nor a  
 nicknumber on **a the** manyoumeant. It might have been [~~can~~ **what** you  
 call your] ~~the~~ change of my life but here's a chance ‡ for my lifting.]  
 I ~~should~~ **shot** be ~~shot~~ **shoddied**, throttle me <sup>c</sup>for bringing briars to Bem-

FW 318

<sup>28</sup> Joyce has a period here. The lettered insertions from this MS page belong to the following revisions: 1 2

a e  
 b f  
 c g  
 d

<sup>29</sup> Joyce has a comma here. The following addition appears here in the next draft.

<sup>30</sup> *Sic.*

<sup>31</sup> The lettered insertions appear to belong to the following revisions: 1 2 3

a d h  
 b e  
 c f  
 g

Joyce failed to indicate the placement of g in the text. Therefore for this letter I have been forced to follow the next available draft.

<sup>32</sup> *Sic.* Joyce indicated, perhaps by error, first that Insertion c and then that e belong here. As this placement does not seem logical, I have followed the next available draft.

*bracken.* *°It's a suirsites stircus haunting hesteries round old volcanoes,*  
but, Time is for talerman tasting his tap. Tiptoptap, Mister Maut.

He made one summey of *his* the three swallows and torched up as the  
faery pangeant flued down ~~his\* open\* guts\*~~ **the hisophenguts** to the  
tickle of his tube and the twobble of his fable, O, fibbing once upon a  
spray what a queer and queasy spree it was. Plumped.

Which both did. Prompt.

MS 47479, 12

— By the drope in his groin, thinks the capon, we were<sup>33</sup> § heretofore.  
— And be the coop of his ~~gubbous~~ **gobbos**, thinks your girth fatter but<sup>34</sup>  
where's Horace's courtin drhawer's?

10

— I put hem behind the oasthouse, sagd Pukkelsen, wound on the teller,  
appeased to the cue, and ~~he~~ **he's** wallowing awash swill of the Tarra water.  
The Kersse of Wolafs on him, he sagd in the fornicular, for I carsed his  
goat in trotthers behigh in the fire behame in the oasthouse. Hops!  
sagd he.

MS 47479, 13

— ~~Smoking~~ **Smoke and cook** coke **choke!** lauffed *°till the tear trickle*  
**trickled** *drown a thigh* the loafers all but a sheep's whosepant ~~which that~~  
swished to the § lord he hadn't and the starer his little<sup>35</sup> story was talled  
to who felt that such a satuation would empty dempty him down to the  
ground. ‡

FW 319

20

— And hopy dops!, sagd he, anded the enderer ~~°who~~ *now dyply hypnotised*  
*or hopeseys* ~~°dopes~~ **doper** *himself.*<sup>36</sup> And Kersse him, sagd he.<sup>37</sup> *°The*  
*screeder, the stitchimesnider, sagd he, the bag of my haund hamd to till*  
*him, sagd he, the kersse of my armsore appal this most ummentionalblest*  
*of men (and he scalded him all the [shimps] names in his gutter) a coat-*  
*hemned gusset sewer,*<sup>38</sup> he is that worstered ~~tyler~~ **wastended** **shootmaker**  
whatever poked a noodle in a ~~cluth~~ **clouth**.<sup>39</sup>

*°So for the second tryon all the meeting of the o'connells had it. How*  
*he hised his bungle oar his shourter and cut the pinter off his pourer and*  
*lay for Fjellagulphia in the farning.*

30

— *Stuff, Taaffe, stuff!* *interjoked it his wife's hopesend to the boath of*  
*them. Come buck to May* ~~Heane~~ **Eileen.** *Ill luck to it! blostfumed the*

<sup>33</sup> The lettered insertions appear to belong to the following revisions: 1 2

a d  
b e  
c

I have placed e (found on MS p. 12 b) in accordance with the next available draft.

<sup>34</sup> The word "but" was repeated by error.

<sup>35</sup> Not completed: "li."

<sup>36</sup> Contrary to Joyce's practice in the present draft, Insertions a, e, and g, all in this paragraph, are crossed out in carpenter's pencil.

<sup>37</sup> Joyce has a comma here.

<sup>38</sup> Joyce indicates no location for Insertion e. It is found here in the next available draft.

<sup>39</sup> The insertion A (through ". . . didn't he drain?") takes up all of MS p. 15.

nowraging scamptale [*in flating furies outs trews his cammelskins. And aye far he fared from Afferik Arena and yea near he night till Blowland Bearing.*] And the sea shoaled and the saw [*squalled.*] And, soaking scupper, didn't he drain!

<sup>f</sup>Infernal machinery having thus passed the buck ~~from~~ **to** belly bock **to from** jack (*finder the keeper*) as the baffling yarn sailed in circles. It was now high tide for the reminding pair of ~~snippers~~ **snipers** to be suitably punished <sup>b</sup>till they † had <sup>c</sup>[like the ~~foamer~~ **pervious oelconner oel-** **kenner** done <sup>d</sup>[liquorally]<sup>40</sup>] no more powers to their elbow. Ignorancer's bliss, therefore, theirs\* not to say rifle butt target none too wisely, *poor fish*, discoastedself to that point of its Dublin bar where, *breaking & entering, from the outback's dead heart, [<sup>j</sup>astraylians in island,*] the wellknown tall hat<sup>41</sup> § ~~accompanied~~ **blown in** <sup>c</sup>between houses<sup>42</sup> by a nightcap of that silk <sup>b</sup>[or it might be a black velvet] and a kiber galler dragging his hunker were signalling <sup>a</sup>**gale gael** warnings towards *Wazwollenzee Haven* to give them their beerings. <sup>f</sup>*Lifeboat Loe, Noeman's Woe, Hircups Empty-belly.*<sup>43</sup> With winkles whelks and ~~cacklesent~~ **cocklesent** jelks. Let be buttercup ~~day~~ **eve** lit by night in the Phoenix. <sup>e</sup>And old lotts have fum<sup>n</sup>\* at *Flammagen's ball*. How they succeeded by courting daylight in saving  
20 darkness he who loves will see.

FW 320

MS 47479, 14

He cupped his years ~~to catch me mines with whats yours~~ **catch** <sup>d</sup>**me's to you in what's yours so as minest to hissent**, blanding rum, milk and toddy with I ~~hend~~\* **hand** it to you. Saying ~~which~~ **whiches**\*, ~~with~~ **see** his bow on the hapence, <sup>c</sup>as the strong waters were rising, he scooped them hens, hounds and horses, biddy by bunny, with an arc of his covethand saved from the drohnings they might oncounter, ~~unto~~ **untill** his cubid long<sup>44</sup> § to hide in dry. Your ~~sowse~~ **sows** tin the ~~tipple~~ **tepple**, dodgers, trink me ~~trade~~ **dregs**!<sup>45</sup> Zoot!

MS 47479, 16

<sup>40</sup> The word "liquorally" was placed here in the next available draft. There is some confusion in Joyce's lettering.

<sup>41</sup> The lettered insertions appear to belong to the following revisions:

|   |   |   |   |
|---|---|---|---|
| 1 | 2 | 3 | 4 |
| a | e | g | A |
| b | f | j |   |
| c |   |   |   |
| d |   |   |   |

<sup>42</sup> For some reason Joyce used the letter c for two additions for this page. The preceding, which I have called c<sup>1</sup>, is late.

<sup>43</sup> Joyce has a comma here.

<sup>44</sup> The lettered insertions appear to belong to the following revisions:

|   |   |   |                    |
|---|---|---|--------------------|
| 1 | 2 | 3 | 4                  |
| a | b | d | e                  |
|   | c |   | f                  |
|   |   |   | c <sup>1</sup> (?) |

<sup>45</sup> The additions and changes on this and the next page were copied over by an amanuensis.

- <sup>a</sup>And with the gush of a spring alice the fossickers and swagglers with him on the hoof <sup>b</sup>from down under spiked forth desert roses in that mulligar scrub. ‡
- FW 321 — Take off thatch whitehat (Kersse come in back off the **Boildawl Bojldawl** races.)
- ~~Tuck Tick~~ off that ~~whitehot~~ **whiltehot**, you scum of a botch, (of Kersse who had been mocking **a his** hollabulloon a sample of the costume of the country.)
- Tape oaf that saw foull and sew wrong, you suck of a ~~thickstock~~ **thick stock** and the udder, and confiteor youself (bekerrse he had cuttered up 10 for that poor old bridge's masthard slouch § a shook of cloaks the wise his own fitter couldn't nose him).
- MS 47479, 17 — Isn't that effect? asked the three newconners at the ones upon a topers who, as three as they were there, they had been ~~maltreating~~ **maltreating** themselves to their health's contempt.
- That's fig for fag, confessed those who were upon the point of obsoletion, FW 322 and so culp me goose, he said, ‡ the bugganeering wanderducken, <sup>a</sup>(*that his pumps may ship ~~all the~~ **awhole** shandymound of the ~~dusert~~ **dussard***),<sup>46</sup> there is never a tailorman in the Fife Falls **Folks** of **Island Island** <sup>b</sup>from Drumadunderry till the rumnants of *Mecckrass*<sup>47</sup> could milk a colt in 20 thrushes foran furrow follower width that camelump back.
- The lord of the saloom hereinat presently returnd *him* from his before-time guests who if they were about to loose a laugh they let it as the leashed they § might do when they felt their joke was coming hame to MS 47479, 18 them, <sup>b</sup>*dane and dare*, ‡ the fullybellied, with the old sit in his shoulders, FW 323 picking up<sup>48</sup> the <sup>a</sup>*amberose of the lizod lights*, his tail toiled of spume and spawn, and the bulk of him and the hulk of him, they hailed <sup>c</sup>*him cheer-ingly*, their ~~ancient encient~~ **and**, the murrainer.
- Heave coves, emptybloody!
- And ere he could catch or a ~~hooker~~ **hook or** line to suit their ~~sousyskins~~ **sausyskins**, the lumpenpack. 30
- Sot! sagd the tailors **in from** their ~~gobbelots~~ **gabbalots**.
- And they poured em behoiled on the fire. <sup>d</sup>*Welter focussed*.
- MS 47479, 19 The allexpected depression over § ~~Schumdinebbia~~ **Schiumdinebbia**, harolded by faugh sicknells and umwalloped in an unusuable suite of clouds, having filterhed ~~through~~ **trough** the same gorgers' kennel on its wage wealthwards and incursioned a sotten retch of low pleasure, missed in some ~~parts~~ **ports** but *with* lucal drizzles, the outlook for tomarry FW 324 (Streamstress Mandig) beamed brider, his ability good. ‡

<sup>46</sup> The second version of this word is found in the margin of MS p. 18, where an amanuensis recopied the two additions to this page.

<sup>47</sup> Joyce has a comma here.

<sup>48</sup> The word "the" was repeated by error.

— Comither, **Horace ahorace**, till I've fined you a faultler-in-law, szed the head talebearer, then **sagd sayd** the ship's gospfather <sup>a</sup>*in the scat story* to the husband's capture, and **sagd sayd** he to the nowwedding captain <sup>b</sup>*the [rude] honourable hunnerable* Humphrey, **comether comeether**, **sagd sayd** he, my old <sup>d</sup>**merrytime** mortimer, <sup>c</sup>*you wutan wall whaal*, **sagd sayd he**. ‡ <sup>h</sup>*[I popetithes thee, Erievikkingr, forfor furst of the gielgaul gielgaulgulls greats, sagd sayd he, the stramerer's streamerer's mastress to the sea aasse cuddycoalman's, out of the hell of the howthen and be danned to ye, sagd sayd he, into our roomyo connellic relation, sagd sayd he, in that the loyd mave hercy on your sael! Anomyn an awer. Spickinusand.]*<sup>49</sup> §

FW 325

MS 47479, 20

**She The And the** (here) is the ninethest pork of a man which swims swimmiess in **Dublin Dybblin** water <sup>b</sup>*from Ballscodden easthmost till Thriston's Thyrston's liekslip Lickslap Lickslip* and, <sup>c</sup>*sagd sayd he, whiles the hearts of Lukky slaughed in his icebox*, ‡ he has the nicesth pert of a nittlewoman in the house that he daughts upon of anny living plusquebelle <sup>e</sup>*which can cocoo her him de dildulcey dodely to your old cawcaws' huggin and munin* ‡ and, **sagd sayd** he to Kersse her goose-father, <sup>c</sup>*when they it comes to the ride onerable*, ‡ she will make a pair for my old Saltymar <sup>f</sup>*here, [A.I.] Magnus, [the flappanorser flappe-nooser,]* who he is the bettest bluffy blondblubber <sup>d</sup>*of an olewidgeon* what ~~ever~~ **sput overspat** a **skuttle skettle** in a skib. ‡

FW 326

FW 327

FW 328

FW 329

<sup>a</sup>*He goat a berth. And she eat cot a manege. And whoth's gorse mundum ganna wedst.*

The kilder **came massed**, one, ~~ten~~ **then ten** and a ~~hundred~~ **uhundred** and they ~~barany~~\* **barney** dunced a kathareen round to know the who and to show the howsome. Why was you hiding, moder of moders? And where was hunty ‡ poppa the gun? which<sup>50</sup> § was the worst of them **phaynix phaymix cupplots\*** **cupplerts**? <sup>a</sup>*He's herd of hoarding and her faiths is altered altared. Becoming ungoing their seeming sames for though that liamstone deaf do his part there's a windtreetop whipples the damp off the mourning. But tellusit allasif wellasits end. And the lunger*

FW 330

MS 47479, 21

<sup>49</sup> Joyce indicated no position for Addition h, which he wrote in connection with his revision of MS p. 21. I am placing it in accordance with the next draft. The lettered insertions for this MS page belong to the following revisions: 1 2 3

a d h  
b  
c

<sup>50</sup> The lettered insertions appear to belong to the following revisions:

1 2 3 4

a b e g  
c f  
d

*it takes the swooner they tumble two. He know's he's just thrilling and she's sure she'd squeam. The threelegged man and the tulippied dewy-dress. Lludds hillmythey we're brimming to hear. But* The durst ~~she~~<sup>\*51</sup> **he** did and the frist she ever? Peganeen ~~Buske~~ **Bushe** this isn't the polkar, catch as you cancan when high ~~let~~ **land** fling! And you Tommy ~~Malone~~ **Moloney** **Melooney**? I'll ~~tell~~ **tittle** your parents if you stick that pigpin upinto meh!

MS 47479, 22  
FW 331

So ~~whoop~~ **whousabout** a plumpaside, poison kerls, for the laetification of disgeneration ~~and by euhumourisation~~ **neuhumourisation** of § ‡

\* \* \* \* \*

<sup>51</sup> Not completed.

Such was the act of goth stopping the talk of Doolin, testies Touchwood and Shenstone (*incooperated*), the chal and his chi, their roammerin over. [*Kaemper Daemper to Jitty de Waarfft,*] ~~he~~ **him** that grand old man to be that haard of hearing and her the petty tondur with the fix in her changeable eye. Me lord, me lad, he goes with blowbierd. Then was a little incident that hoppy go lumpy January morn, at Inverliffy<sup>52</sup> <sup>c</sup>[(*mating-point of the engagement*)] <sup>a</sup>synnbildising ~~greater~~ **graters** and things O nilly not all, here's ~~my~~ **the** first Cataraction! As if even she cared an assuan damn! about her harpoons sticking all out of him between ~~vibrationist and rough & readyist~~ **the phenian and his psourdonome**. Sdrats ye, Gus Paudheen! Kenny's thaw to ye, Dinny Oozle. While the cit was leaking asphalt like a suburbiaurealis. In his rure was tucking to him like old booths, *booths*, booths, booths. ‡

FW 332

<sup>b</sup>The aged, crafty, nummified, confusionary, overinsured, everlapsing, accentuated kate clopped, clopped, clopped [back and] along the ~~lane~~ **danzing corridoor** [not without her complement of men] between the<sup>53</sup> two deathdealing allied divisions and the lines of ready-present fire of the corkedagains' upstored, taken in giving the ~~salute~~ **saloot**. [*Bend Band your heads hands going in, bind your*<sup>54</sup> *heads coming out.*] And  
20 remarked. ‡

FW 333

— ~~It~~ **This** is time for my bottle, reflected Mr. "Gladstone Browne" in the tall toll hat hut. <sup>M</sup>(*It was characteristic of the "man of delgany"*). Dip.

— ~~And this~~ **This** is me vulcanite smoking, profused Mr. "Bonaparte Nolan" under the notecup. <sup>R</sup>(*one feels how one may hereby reekignite reekignites the "grand old mahonragy"*) Dip.

— And this §

MS 47479, 185

\* \* \* \* \*

—<sup>55</sup> And this is defender of defeater of defaulter of deformer of the funst man in Danelagh, willingstoned in with this glance downen his browen and that born appalled noodlum the panelite pair's cummul delimitator, adding: *Oliver White, he's as tiff as she's shee's tight*. And thisens his speak quite hoarse. Dip §

MS 47479, 187

\* \* \* \* \*

<sup>56</sup>Dip.<sup>57</sup> J [*in reverence to the your her midgetsy the lady of the comeallyes as madgestoo our own one's gaff stature.*]

<sup>52</sup> A previous version of this word is illegible.

<sup>53</sup> The word "the" was repeated by error.

<sup>54</sup> Joyce crossed out "yo" here.

<sup>55</sup> Joyce added the remainder of the last dialogue of this draft to the end of the first typescript. Only the first two words of the following are in type.

<sup>56</sup> The preceding served as a base upon which Joyce built further. A new type-

<sup>50</sup>O rum it is the chomicallest thing how it pickles up the **puncher punchey** and the jude. He banged the scoop and she bagged the sugar while the whole pub's pobbel done a stare. <sup>58</sup>[On the mezzatent wall. With its chromo for all. Crimcrim crimcrims. Showing holdmenags asses **reined sat** by Allmeneck's men, canins to ride with em, canins that lept at em, woollied and flundered.] So the katey's came and the katey's game. And ~~the~~ **that** henchwench what hopped it dunneth thereaft the. ~~Dez~~ **Duras**.

[Silents]<sup>59</sup>

Yes, we've conned thon print **with in** its gloss so gay how it came from Findlater's Yule to the day and it's Hey Tallaght Hoe on the King's highway 10 with his hounds on the home at a turning.

FW 334 To Donnicoombe Fairing. Millikens Pass. When visiting at Izd-la-Chapelle taste the life of the water from the Carlowman's Cup. ‡

It trumps\* its old old story to their six of hearts, [the 12-eyed man.] Has the modjestky drown reigns before the izba, <sup>60</sup>who has since dyed.

<sup>61</sup>As stage to set <sup>H</sup>by ritual rote for <sup>G</sup>the grim tale the four hyacinths, the deaf old carp and the buglers' dozen of league-in-armour or how Holispolis went to Parkland <sup>C</sup>with mabby and sammy\* and sonny and sissy and mop's varlet de shambles and all to find **himself the right place for it at** **by** peep a skirt or pipe a skirl when the hunt called a check **on in upon on** 20 the grand sloper <sup>B</sup>while **and** that lightning lovmaker's thender apeal **and till**, <sup>A</sup>between wandering weather and Ballyclever burgherly ~~shut the shutth~~ rush the rush in general.

(Maori warcry here)

<sup>62</sup>Paud the roosky, weren't they all of them then each in a different way of saying at the one in the same time hirebnian knight that was having half for the love of the bliss it sint barbaras another doesend end once tale of a tublin wished on to him It was before when Aimee stood for Arthur-

---

script was made, this time one which begins with the closing lines of the episode of the Norwegian Captain, uniform with the version from the third typescript. These pages were heavily revised. To the closing passage Joyce added the following.

<sup>57</sup>“Dip” is the last word of the typescript. What follows, up to “dyed,” was added after Joyce had composed the original version of FW 335–338.

<sup>58</sup>The following addition is from MS p. 189, where Joyce wrote the continuation of this long insertion.

<sup>59</sup>Joyce's brackets.

<sup>60</sup>Joyce's space.

<sup>61</sup>Here commences the main body of the holograph text to which the preceding was added.

<sup>62</sup>The following was originally conceived as a separate paragraph, later joined by a line to the above and still later made into a dialogue unit.

duke <sup>F</sup>for the figger in profane and fell <sup>E</sup>from grace so madley for Phil the fluter fellows. (They were saying) And it was the long lang is\* the shirt in the green of the wood where obelisk ~~rose~~ rises when odalisks fall<sup>63</sup> § between major threft on the make and jollyjacques sprindhrift on the merry. (O Mr. Mathurin, they were saying, what a ~~tophat~~ **topheavy hat** you've you're in! And there aramy meud, they were saying, they's so pioupious!) ‡ And it was cyclums cyclorums after he made design on the corse and he went to mass on him <sup>B</sup>(introelbow add all taller),<sup>64</sup> back, seat and sides and he applied <sup>C</sup>(I'm amazingly sorry!) the wholed bould  
 10 ~~shoulder~~ **shouldered** boy's width for fullness, <sup>D</sup>measures for messieurs, messor's massed.<sup>65</sup> (They were saying again and agone and all over agun, <sup>A</sup>[the louthy meathers, the loudy meaders, the lously measlers, <sup>E</sup>[six to one, bar ones]]).

MS 47479, 192

FW 335

And they pled him beheighten the firing.

<sup>G</sup>Of Mr. A and this woman ~~dabblehued~~ **dapplehued** fhroneshford and fe ofees <sup>M</sup>[who had issue keen and able and a spindlesong aside,] nothing is told until now, [their sahara of sad oak leaves.] And then. The next thing is, we are ~~again~~ **once more** a wondering in the wold made fresh where ~~like~~ **with** the hen [in a storyaboot] we start from scratch. It was  
 20 of the **good grand** old gardener, Publius Manlius, <sup>N</sup>[(his place is his poster, sure, they said and we're going to mark it sore, they said, with a carbon caustick manner)] <sup>K</sup>qua old golden meddlist, quothed the liberal-oider at his petty corporal <sup>L</sup>that hung caughtnapping on his baited breath, to feel to every of the younging fruits, <sup>F</sup>tenderosed like an atalantic's breastswells, or, on a second wreathing.<sup>66</sup> And where the ~~peckadillies~~ **pickadillies** at his wristends meetings be loving so lightly dovesoiled the candidacy, <sup>J</sup>my wife and I think, of his softboiled bosom is apperient even to the illetterate <sup>H</sup>of nullatenenties. Not a lot, snapped the <sup>67</sup>. The punchbeak, ‡ at **pippip pippopoff** pigeon shoot, that grace old getrunner,  
 30 ner, the man of the centuries he was bowled out of judge jury or umpire

FW 336

<sup>63</sup> The lettered insertions appear to belong to the following revisions:

1 2 3 4 5 6 7 8

A B C D F G H J

E

<sup>64</sup> Joyce did not close this parenthesis. "Danis" was added to the next version of this phrase.

<sup>65</sup> An earlier version of the above is found on MS p. 195: "Kersse Introelbo, sazdtaylerer. After he made the design on the corse. Messeurs messered. He went to mass on him, back, seat and seyed.

Ten is midway 0 and 1

Square up from 29. Apply the whole shoulder width for fullness Messers, and all taller Dans."

<sup>66</sup> Joyce has a comma here.

<sup>67</sup> Joyce's space. In the next version this passage has been greatly altered.

MS 47479, 194 like a witch befooled legatē.<sup>68</sup> § Imagine ~~two~~ **two twee creamy cweamy**  
~~roseleens wosen.~~ Suppose you cull them Sylvia and Silence. Then imag-  
 ine a stouterer <sup>A</sup>you may ~~supputre~~ **suppoutre** him to be one ~~biggermaster~~  
**Biggermaster** Omnibil. Then lustily imagine up to three longly lurking  
 lobsters. <sup>B</sup>For instents the Will Woolsley Wellaslayers. Pet her, pink him,  
 play pranks with them. <sup>M</sup>She will ~~properly~~ **not improperly** smile. He  
 may seem to appreciate it. They are sure to ~~paltipsypote~~. Feel the ~~earks~~  
**wollies popping dripping drippiling** out of your ~~fingerthumbs~~ **finger-**  
**thumbs**. Says to ~~two yourself~~ **yousselves**. So solowly. Sooh these  
~~hees ease~~ Budlim! § ‡

MS 47479, 196  
 FW 337

10

\* \* \* \* \*

### Repliques

- <sup>69</sup>(1) Taff — All was flashning and krashning ~~bloodymoriatsy~~ **bloody-**  
**moriarsky bluchedred bluchedrudd?** Till ever so often?
- (2) Butt — <sup>L</sup>[Till] ~~Even even~~ so aften! Sea vaast a pool! Ahool\*  
 [Woofwoof\*]!<sup>70</sup>
- (3) Taff — Humm to our ~~mountains~~<sup>71</sup> **mounthings!** Conscribe him  
 tillusk, unt! The grandsopper! <sup>A</sup>Endues paramilitary  
 langdwage.<sup>72</sup> The good old gunshop monowards for mano-  
 symples. [And may it be ~~untrepidation~~ **intrepidation** of  
 our dreams when we 1st foregot at wiking in the bleakfrost 20  
 chilled our revery ~~soughts~~.<sup>73</sup> <sup>Z</sup>[**Lest Lets** hear in remember  
 the braise of. Hold!]] ‡
- (4) Butt — <sup>C</sup>Bog carse ond dam neat, sar! [Limbers affront of him,  
 lumbers behund.] He was ~~omnivollupped~~ **emnivollupped**.  
 In his raglanrock and his malakoiffed bulbsbyg and his

FW 338

<sup>68</sup> The following passage may or may not belong to this same draft. More likely it was added here while Joyce was working on a later (missing) fair copy or typescript. Many of the revisions are in the hand of an amanuensis.

<sup>69</sup> Joyce devoted an exceptional amount of effort to the second tale. Its organization and even its formal aspects were not at first evident. This first draft therefore shows by its complexity not a few of the author's problems. I have numbered the dialogue elements in accordance with their final order in *Finnegans Wake*. Additions for MS p. 2 are found on MS 47479, 194 b, final page of the third draft of the transitional passage ending with FW 337/3. Uniform with this draft is a first version of FW 355-360.

<sup>70</sup> The placement of these two words is doubtful. They are missing from later versions.

<sup>71</sup> Not completed by Joyce: "mount."

<sup>72</sup> Joyce indicated his intention to make an addition here.

<sup>73</sup> "And . . . soughts.": No indication is made by Joyce as to the placement of this addition found inserted in stepladder fashion in the right margin of MS 47480, 194 b.

varnashed roscians and his cardigan's blousejagged and his scarlett manchokuffs and his treecoloured ~~trunksers~~ **camiflags** and his <sup>P</sup>*perikopendulous* . . .<sup>74</sup>

(5) Taff — Toadlebens!<sup>75</sup> (6) <sup>RA</sup>*bear to reign in his heaven spawn [consumation robes.]* (5) ~~That is~~ **Say** mangraphique, ~~yet is it not may say nay par~~ daguerre. ‡ (7) <sup>J</sup>[[*Scut-terer of guld!*] (8) <sup>D</sup>*Here furry glum, there fairy poss. And the buddies behide in the byre.*]

FW 339

(9) <sup>B</sup>Taff — <sup>E</sup>[*O day of rath! Ah murther of mines!*] <sup>B</sup>Beirneson MacMahahan from Osro bearing nose easger on his swooth proul!

(10) Butt — *Bruinboroff, the honeymoonger,<sup>76</sup> and the grizzliest Man-Micahul in Meideveide.*

(11) Taff — Diveilge! See that we soll or lit thee be luna! ‡ <sup>S</sup>*Bang on the bouch, gurg in the gorge, rap at the roof & your flap is unbu . . .*

FW 340

(12) Butt — Buckily buckily. Bimbambombumb.

(14) Butt — ~~All\*~~ **Ahamaher!** Mohorear! [*I met with whom it was too late. Twas fate. O hate!*] ‡

FW 341

(18) Taff — Nit?

(19) Butt — Not. When I seen him like a Roman Carthagic I was *bibbering*. I<sup>77</sup> hadn't the art to.

(16) Taff — *You were. You had just been through the armemans retreat fellowed by the stenchions of the corpse? The\* heart to? if you please.*

(17) Butt — *Yass I did not. No thank you. I thought he was going to high mass, Russian general.* ‡

FW 343

(25) Taff — Say your piece! Bucker to! <sup>V</sup>*Shinfine deed in the myrtle of the bog twinfainmain stod up to slog [freebond men lay lurkin on, [arrah, sir?]]*

(26) Butt — <sup>T</sup>*Horrasure.* ‡ It was *somewhile* in ~~the~~ Crimealian war, <sup>F</sup>*samewhere* in Ayerland. And I was <sup>W</sup>*during my me weeping stillstumns over the fresh prosts of Eastcheap & the dangling garters of Marrowbone\** but still and all I was **doing during daring** my wapping stiltstunts <sup>O</sup>[*Old style*

FW 346

<sup>74</sup> Illegible word.

<sup>75</sup> As no indication of a change in speakers is made by Joyce, we must assume that these repliques (6, 7, 8) form a solid unit with Dialogue 5. The logical distribution is nevertheless quite evident from the nature of the lines themselves, which I have numbered in accordance with their final order.

<sup>76</sup> Joyce began to indicate a new addition here.

<sup>77</sup> Omitted: "I."





and heave a lep onward.] <sup>K</sup>And winn again <sup>N</sup>[on *Bostion Bastion* (Mess)] plays goat the Bansha pealer! ~~Up the revels!~~ Getting up me anti vanillas. And getting off ~~me~~ the stissas me auntie. And swiping a johnnydans sweep for to exercise myself between washing carnages all<sup>78</sup> § over crumwilliam wall~~⊗~~ Be the why it was me [who] ~~ha ha haw haw~~

MS 47480, 2

- FW 347 (27) Taff — ‡ You [who] ~~he he hew hew~~  
 (28) [Butt<sup>\*79</sup> — Between my associations in the past and my misconnections with the future <sup>W</sup>[I've a boodle field of maimerries in me buzzim for all [~~me them the old boyars, [&] me] old Alma Marthars. I think to them the corrgans,<sup>80</sup> <sup>R</sup>[[my attaches,] Cedric Mac Gormley and Danno O ~~Donnohoe Dunnohoe~~ and ~~Conne Conno~~ O'Cannohar and our miladies in their toilerries.]]<sup>81</sup> Help, help, hussars!~~

10

- FW 348 FW 349 (29) <sup>M</sup>[Taff — ‡ Where doth the pain lie, Muster Punch.]]<sup>82</sup> ‡  
 FW 350 (31) Butt<sup>\*83</sup> — Correct me but I abjure of it. ‡ A strange man wehring abarrel. And here's a gift of eggs. And I live by chipping norton. And iron ~~for fits~~ a farmer.<sup>84</sup> Them were helcyown days when wine & Woman was for a song <sup>P</sup>[<sup>85</sup>'ere th'osirian clum dung like a wallj on the falld.] <sup>T</sup>[[for almistips.] <sup>B</sup>Till I shthe [when I scene how he [the offensive] didn't

20

<sup>78</sup> Here ends MS 47480, 2. One addition (G from MS 47479, 194 b) was not located in the text and consequently does not appear in later drafts: "Nabuccalish, natchay!" Joyce finally added it to the second draft of FW 360. Also apparently unlocated is Addition M, which I have placed, perhaps wrongly, among the additions for the following page. Those lettered insertions which are clearly located belong to the following revisions: 1 2 3 4 5 6 7

|   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|
| A | C | J | L | P | V | Z |
| B | D | K | N | R | W |   |
|   | E | O | S |   |   |   |
|   | F |   | T |   |   |   |

Seven letters were not used by Joyce: G H I Q U X Y. It is noteworthy that, for the page which follows, Joyce differentiated between the additions for the replique and those belonging to the second interlude by crossing out the former in blue crayon and the latter in bright purple (see MS p. 2 b).

<sup>79</sup> Joyce did not write out the speaker's name.

<sup>80</sup> This last sentence is found on p. 3 with no indication as to placement. I have followed later drafts.

<sup>81</sup> All of R is found on MS 47480, 3 b.

<sup>82</sup> This addition is found with the additions for MS 47479, 2, on the verso of p. 194 of MS 47479; there is no indication as to placement. I am treating it as a fourth-level addition.

<sup>83</sup> We return now to the original dialogue. In later drafts these words belong to Butt though Joyce gives them to Taff in this version.

<sup>84</sup> This is apparently the original location for Addition W above.

<sup>85</sup> Taken from MS p. 3 b.

care a humpeny dump for anybody touching their thusen-  
gaged generals.<sup>86</sup> [I would not hurt the feelings of my life  
[privates] but numb arm all,] ‡ up the revels!] <sup>A</sup>By FW 351  
**the thes splunther of colt.**<sup>87</sup> Till I shutthim, Shurenoff,  
the four star Russacruschen cannundrumchief.

(34) Taff — ‡ <sup>H</sup>In sobber sooth. Now—~~r~~ **er** never? Think some *inge\** FW 352  
*think\* ingainthink?* ‡ FW 353

(32) Butt — <sup>S</sup>Himm to our muskets.<sup>88</sup> *Ich's nichts on nichts.* Rawskin  
general.

10 (33) <sup>J</sup>[Taff — [Bloodymuddymuzzle.]] *A great old sniper are you*<sup>89</sup>! ‡ FW 352

\* \* \* \* \*

<sup>90</sup>That is true, the ~~landlord~~<sup>91</sup> **Gwellnourished one, lord of the seven  
days, overlord of sats and suns, who keeps watch in Khummer-  
Phett, whose spouse is Anlivphs, the dog's bladder, warmer of his  
couch,** assented <sup>F</sup>through his opening before its inlookers of where an  
oxmanstongue was stable. ‡ <sup>K</sup>[And that is **most almost** redoubtably FW 355  
true] of more than ~~one~~ <sup>V</sup>**none and ilkerman** of us. <sup>V</sup>He sollected of all,  
advice for, free of graces, scamps encloded. I have just, let us praise, been  
reading in a <sup>N</sup>(~~surpressed~~ **surprised**) book with **illustrative expurgative**  
plates <sup>V</sup>accompanying the action passin [~~to~~ **with** my wormest veneration

20 before the wordcraft of this early woodcutter, ‡ Mr. Aubey Birdsly,] FW 356  
and whilst I have been turning over the ~~leaves etceteras~~ <sup>L</sup>[loose looves of]  
~~leafless leaflefts~~ **leaflefts** casualty on the lamatory ofter, <sup>X</sup>as [far as] I can recollect  
some farnights ago, when I, <sup>U</sup>if you will excuse for me this leading down  
of inexpressibles, am <sup>M</sup>entrenched upon contemplating of myself <sup>Z</sup>for reliev-  
ing purposes in our [trurally] *virvir vergitable* (garden) I sometimes  
<sup>C</sup>maybe, <sup>X</sup>[[*enlivened by the natural sins before me,*] a wake or ~~so~~ **more**  
<sup>R</sup>hence] <sup>R</sup>with some shock, shell I so render ‡ it, have a motion [quiet

FW 357

<sup>86</sup> There is no indication as to the placement of the following (through "arm all"), which I am treating as a fourth-level addition.

<sup>87</sup> An addition, found on MS p. 3 b was destined to be put here. As it stands, it is incomplete. Joyce inserted it into the third draft of the repliques (MS p. 14).

A "~~and~~ feeding and sleeping on the huguenotes and raiding revelations over the allbegeneses, (~~samt~~ **sond** us & saint us & sound us aguin!)"

<sup>88</sup> Addition S ends here.

<sup>89</sup> One other added dialogue element was lost in the body of the following section (FW 355-360). It was incorporated into the second draft of FW 360 (MS p. 156): "Taff—Roguener Loudbrags. The soddy old samph in his ventruculena!"

<sup>90</sup> The following draft of FW 355-360 was written in sequence with the first version of the Butt and Taff replique. Additions for it are found on the verso of the final page of that section.

<sup>91</sup> G was originally to be inserted after F below.

involuntary] that] I<sup>92</sup> am cadging hapsnots<sup>93</sup> of distant renations<sup>94</sup> in my behind scenes <sup>Q</sup>*dugouts* [and facsimilar phases] at no spacial time <sup>O</sup>*of our earthwork* processly as this is about where in fact <sup>D</sup>*I am* [wholly] pleased to see from this loudest report <sup>P</sup>[<sup>95</sup>of\* my\* battery parts] I am] I'm big altogether.<sup>96</sup> ‡

FW 358

Attention! Stand at! Ease!

We are diffusing (*toyou, tyou, toyou, toyou*) among you our wordless lovers of our sequence the dewfold song of the naughtingels (*Alys, Alys allo!*), <sup>L</sup>*the clinkars of our nocturne field, night's sweet swoot moztheart!* <sup>N</sup>[*May song it florish florush!* (in the underwood), in chorush, long make it florush (in the Nut, in the Nut sky!), till thorush! Secret hookup!<sup>97</sup>] from their sheltered position <sup>H</sup>*in roscenery hayding* on the heather side of Waldalure, Mount St John's where they winged ~~after~~ <sup>for</sup> duskfall <sup>D</sup>[*after Sunsink gang.*] ‡ We are lucky in being so fortunate. <sup>A</sup>*They will tell the* [show with plosive plaining\*, <sup>B</sup>[*prim secund & terse now full theorb, now dulcifair* <sup>E</sup>[*(Oiboe! Zithazitha),*]]] the buonaventure <sup>J</sup>[*gluck* [with] *gluck*] to wherever boy are shams\* in shamefeast (*Shown shown! Sheme sheme!*) <sup>C</sup>[and what whoe betwides them when we play **press** pedal pick out & vowelize your name<sup>98</sup> <sup>F</sup>[in partial <sup>K</sup>[*Pere Golathy, Mere Bare, you Bill Heeny & you Smirky Danty and* [, more beethoken,] all you whackfoolthenairyans [and your badhtempered pianos.]]]]] The bark and bay duo with goodman fox inchimings <sup>M</sup>(*tuat! tuat!*) having almost ceased for the moment. *Let every sound of a pitch be\* keep in reazonance.* To allow the.

FW 359

Taff<sup>99</sup> — *Roguener Loudbrags, The soddy old samph!* <sup>G</sup>*in his ventruculence!*

To which yes he did that was the answer.

<sup>O</sup> <sup>100</sup> *And his shirtshorts & between colours.*

<sup>92</sup> Omitted: "I."

<sup>93</sup> Joyce planned to insert something here.

<sup>94</sup> Q was originally to be placed here.

<sup>95</sup> Joyce intended Insertion P to be placed here but did not complete his transition.

<sup>96</sup> What follows was apparently added after the revision of FW 355–358. Additions for this passage are found on MS p. 3 b whereas the earlier additions are on MS p. 2 b. The lettered insertions for the first part of MS p. 3 belong to the following revisions: 1 2 3 4 5 6 7 8 9

|   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|
| C | E | F | G | N | Q | R | U | Z |
| D |   |   | K | O |   |   | V |   |
|   |   |   | L |   |   |   | X |   |
|   |   |   | M |   |   |   | Y |   |

<sup>97</sup> The order of this passage is radically changed in the next version. Joyce seems to have miscalculated the length and quality of his insertion.

<sup>98</sup> No indication is made for the placement of Addition F, to which Joyce appended K. This last addition was placed here in the next version.

<sup>99</sup> This dialogue element was probably written as part of the Butt and Taff repique. However, Joyce, dropping the "Taff," placed it here in the next draft.

<sup>100</sup> O is not indicated here but Joyce placed this sentence here in the next version.

Bulbul bulbul! Pschtt! Salan, salis, salan! Carolius! Did you aye,  
did you eye, did you <sup>E</sup>(*Oiboe! Zithazittha!*)<sup>101</sup> every see such a way  
suchawhy?<sup>102</sup> § ‡

MS 47480, 4  
FW 360

\* \* \* \* \*

<sup>101</sup> Joyce seems to have intended this duplication (see E above).

<sup>102</sup> Joyce omitted the question mark. The lettered insertions appear to belong to the following revisions: 1 2 3 4 5 6

A D F H L N  
B E G K M O  
C

MS p. 3 ends here, but Joyce probably wrote a few more lines before concluding this draft. In view of the incomplete state of Draft One, I am presenting below the entirety of Draft Two, to which Joyce added a fresh concluding passage. It will be noted that the material from Draft One has been considerably reshuffled but that the tone of these pages remains constant.

Shutmup. *And bud did doom well right. And if he sung dumb in his glass darkly speech lit face to face on all around.*<sup>103</sup> §

MS 47480, 152 — That is true enough <sup>Q</sup>*in Island as in moltern Giaourmany, for the Amulekins off to date back till to land of engined Engypt*, assented from his opening before his inlookers of where an oxmanstongue was stable, the wellnourished one, lord of the seven days, overlord of sats and suns,<sup>104</sup> <sup>C</sup>*the sun sat of all the sats suns which are in the ring of his system of the sats of his sun, god of the scuffled fallen, [skifflefelon,] who [(he) containms[]] hengsters, who [(he) constrains[]] horsurs, the topside riseyup with stomach between his shodows fella, Misto Teawiley Spillitshops, who keepeth watch in Khumer-Phett, whose spouse is Anlivphs, the dog's bladder, warmer of his couch. <sup>R</sup>We all have been wonterers in the childerness which is our true name after our faults. <sup>O</sup>[Bespeaking of lie and love detectors, in veinaverities.]<sup>105</sup> ‡ And that is at most redoubtably an overthrew of each and ilkermann of us. <sup>J</sup>[I persuade myself <sup>K</sup>[plain] gentlemen,] so true as this is my ~~lopperpot~~ **kopfertopf** on <sup>L</sup>[the col of] these is my boardsoldered.*

FW 355

**He It** sollecited, <sup>H</sup>*his roundhouse of seven orifaces, of all, <sup>D</sup>guiltshouters or crimemummers, advices for, free of gracis, scamps encloded,*<sup>106</sup> <sup>K</sup>*[if they had steadied Jura and raced Messafissi, husband of your wifebetter or bestman ~~botchelor~~ botchelor of on yourself,] <sup>A</sup>competitioning them how comes ever abody [in our taylorised world] to selve out thisis,<sup>107</sup> whither it gives a primeum nobile or nought, the farst wriggle from the ubivence whereom is man [that old offender] nother man wheile he is asame. And full exampling. The pints in question. With some byspills. [And ~~six~~ sicsecs to provim hurtig.] Soup's on.*

— I have just, let us suppraise, been reading in a (suppressed) book <sup>Aa</sup>*( it is [notwithstemting] by measures long and limited<sup>108</sup> [[and whilst] the letterpress is eminently legible and the paper ~~fixed-upon~~\* so eagerly seized upon could has scarcely be been buttered [in works of previous publicity, enough, however, have I read of it [as it so blends] to augur in the hurry of the time that it will commend the widest circulation and a reputation coextensive with its merits when intrusted into safe & pious*

<sup>103</sup> The above is taken from the end of the second-draft version of Butt and Taff.

<sup>104</sup> The following is found, as are a number of other later insertions, on MS p. 151 b.

<sup>105</sup> No indication as to placement. See also n. 104.

<sup>106</sup> See n. 104.

<sup>107</sup> The letter J which appears here refers to a nearly illegible addition of which the following is an approximation:

“while ye post . . . \* from . . . \* Phibwirth\* to Haunted Hillborough as my forsold\* is mild to hair—and my sockend is meet to sedon . . . \* my whole's a [peer] aureole”

Joyce may have intended to place this material before Insertion K (above). It was heavily crossed out and omitted from later drafts.

<sup>108</sup> Joyce originally closed his parenthesis here.

hands upon so edifying a mission as it, I can see]]) ambullished with expurgative plates *replete with in information and accampaigning the action passim with my wormest veneration,* <sup>B</sup>[of a townside upthecountrylifer <sup>H</sup>[who can buttomly\* descrybe his *city capital* of miserable [& mudholy almost] ills, a city of streets without houses.]]<sup>109</sup> <sup>B</sup>allthose everwhelmed upon that preposterous blank seat, before the wordcraft of this early woodcutter, ‡ Mr ~~Aubey~~ **Aubeyron** Birdsly, and whilst <sup>N</sup>(when I ~~loose doot~~ my sliding panel and I hear *cauwaw*) I have been <sup>G</sup>idly **idylly** turning over <sup>P</sup>as at murmurandoms the loose looves leaflefts casualty on the lamatory, as is my this is, often, so far as I can <sup>F</sup>chance to recollect from them some farnights ago, when I, if you will excuse for me this <sup>E</sup>informal leading down of illexpressibles, enlivened <sup>L</sup>toward the Author of Nature<sup>110</sup> by the natural sins before me, <sup>M</sup>[(when I ope my little window and I see *coocoo*)], <sup>C</sup>weathered they be of a general golf stature or blossomly embushing themselves underneed some houthern volley, am entrenched upon contemplating of myself <sup>S</sup>with my naked I for relieving purposes in our trurally virvir vergitable (garden) I sometimes maybe, <sup>O</sup>what was **has** justly said of old Flanagan a wake ~~or more hence~~<sup>111</sup> **from this or hencemoreward** with some shock, shell I so render ‡ it, have a motion quite involuptary of that I am<sup>112</sup> cadging hapsnots<sup>113</sup> § of ~~distant~~ **distend** renations and facsimilar phases dugouts in the behindscenes of our earthwork, as this is, at no spatial time processly which regards to concrude chronology about which the fact, <sup>F</sup>in spite of I having belittled myself to my name of insectarian, happy burgesses abeyance would make ~~hometown~~ **homesweettown** hapey goalucry, my mottu proppior, [or I came, I coined, I chaffered.] I am wholly pelaged to see by their loudest reports from my ~~battery~~ **bottery** parts (~~hush shsh~~) that <sup>G</sup>[cad's truck,] when I have regrouped myself after my contractual expanditure,<sup>114</sup> I, I am, I am big altoogooder.<sup>115</sup>

30 <sup>⊕</sup> From whose plutlibust preaggravated, they were whoalike placed to say <sup>116</sup> 1) he hade to die it 2) he didhithim self ‡ 3) all ever he huntred

FW 356

FW 357

MS 47480, 153

FW 358

<sup>109</sup> Addition H was neither crossed out in blue as were most of the additions nor was it used again. Both B and H are from MS p. 151 b. The following is from MS p. 152 b.

<sup>110</sup> This is the later of two insertions labelled L on MS p. 152 b.

<sup>111</sup> O was to have been placed here.

<sup>112</sup> B is found here but no insertion is available.

<sup>113</sup> The lettering of these pages is too complicated to make the establishment of chronology feasible.

<sup>114</sup> Of the two G's on MS p. 153 b, this was the second to be written. It is crossed out in orange instead of the usual blue crayon.

<sup>115</sup> The following addition "⊕" is from the extra pink page (MS p. 154 b). It postdates the additions from MS p. 153 b. In Joyce's second draft of I, vi the sign of the circle with a superimposed cross marks the ninth question or the "dream."

<sup>116</sup> Joyce wrote A here to indicate the placement of a missing addition. In the next draft we find: "taking him apart, frons fesces and frithstool."

was [forsake in his chiltern and lumbo jumbo] 4) he was sometimes too damned merely aften on the saved side [, saw he was,] 5) he was no better than he should have been before he could have been better than [what] he was after 6) he's the same old dustamount on the same old [tincoverdull] bauble class but [what] we warm to ~~have~~\* **here some** is the woods of chirpses singaloo sweecheeriode and sock him up the old cant rogue.

Attention! Standat!! Ease!!!

<sup>E</sup>You have jest (a ham) beamed listening through (a ham pig) his haulted excerpt from [John Whiston's production,] *The Coach with the Six Insides* [-all souled]. Goes Tory by Eeric Whiggs is to **To Be-C Become** 10  
*Tintinued in Fearson's Nightly on the Lets All Wake Brickfaced in Lucan. Lalouetta, jaunty Lalouetta! Lullawatta, as upsadawn we go! Lhiron-*  
*della, jaunty lhirondella! [With] Tirra <tirra> lirra rondinelles*  
*a-tantivy we go.*

We are now diffusing among our wordless lovers of this sequence, <sup>G</sup>colombophiles and corvinophobes alike, (toyou! toyou!) the dewfolded song of the nightingels (Alys! Alysalo **Alysalo!**) from their sheltered positions, in rosescenery hayding, on the heather side of Waldalure, Mount Saint Johns, <sup>B</sup>Jinnyland, whither ~~they~~ **our allies** winged by duskfail, FW 359 <sup>J</sup>[swift] sanctuary seeking, after Sunsink gang, (Oiboe! ‡ hitharzither! 20  
<sup>H</sup>almost dotty! I must dash!) to pour their peace in partial,<sup>117</sup> <sup>C</sup>(fioflo floreflorence), sweetishsad lightandgayle, twittwin twosingwoolow. Let everie sound of a pitch keep still in reasonance, <sup>A</sup>[jemcrow, jackdaw,] prime and secund with their terce, [that whoe betwides them,] now full theorb now dulcifair, and when we press of pedal (sof!) pick out and vowelise your name. <sup>D</sup>[A mun.] You Pere Golazy, you Mere Bare, and you Bill Heeny and you Smirky Dainty and, more beethoken, you whackfoolthenairyans with all your badchthumpered peanas! We are gluckglucky in our being so fortunate that bark and bay duol with Man Goodfox inchimings, having ceased for the moment to allow the clinkars of our 30  
 nocturne field, night's sweetmozthheart, their Carmen Sylvae. May song it flourish, (in the underwood), in chorush, long make it flourish, (in the Nut, in the § Nut sky) till thorush! Secret hookup!

MS 47480, 155

— Roguenar Loudbrags, that soddy old samph! <sup>C</sup>**Hoe Wat high is is high vuile!** We ~~know~~ **knowem**\* his ventruquence!

To which yes he did, <sup>D</sup>capt, that was the answer.

— And his shortshirt between colours ere th<sup>118</sup> ~~Ossiriam clumb dung like a wallf on the folldn.~~

Which tuat tuat rang replying rippling.

Bulbul bulbulone! Pschtt. Salan, salis, salan! Carolius! Did you 40

<sup>117</sup> The insertion D was originally placed here.

<sup>118</sup> Not crossed out: "ere th'."

aye, did you eye, did you everysee suchaway searchawhy eeriewig airy-wagger? ‡ Hopping Gracius, onthy ~~oval~~ **ovful**! O belessk us, what a nerve! What a man's in his armor we nurses know. Wingwongwelly, pitty pretty Nelly! Some Poddy putted in, will anny petty ~~putet~~ **pullet** out? Call Kitty Kelly! Kissykitty, killykelly! What a nossowl buzzard but whit a nice ung gels!

FW 360

Here all the leaves alift aloft full o'lieving fell a-laughing over Ombellone and his parasollieras and those black\* thornguards from the County Shillelagh. Ignorants invincibles, innocents immutands. <sup>B</sup>[Onzel] *Grootvatter* <sup>10</sup> [*Lodewijk*] *is onangonamed* [*before the bridge of primrose.*] *And his* [*twee*] *Isa Boldmans is* [*met the blueybells*] *near Dandelioned.* A lark of limonladies! A luck of orangetowney men! You're backley woumted buckley mister, bester of the boyne. §

MS 47480, 156

The all of them, [[*the* [~~pig's~~ **pig** *village*] *boys*] *in that* ‡ *smoker,* [*a sixdigitarian legion, the Clandibblon cartel*] <sup>K</sup>[*foursquared*]<sup>119</sup> *in condemnation* <sup>2</sup>[*of his totomptation*]<sup>120</sup> *and for the duration* <sup>3</sup>[*till his repepulation*] rally agreed, *the* [*roasted*] *malts with the* <sup>121</sup>upon old <sup>C</sup>*nollcromforemost* *ironsides* since he might as well have rolled to call out of the <sup>A</sup>*Cuptin Klanklord* *kettle auction* <sup>N</sup>*like the sold* <sup>20</sup> *of a britsh he was bound to be and become\* till the sea got him* whileask for maker to missed and what he gave away as a pattern <sup>J</sup>~~he's~~ **he** [*, the hun of a horde,*] *is a finn as* ~~she's~~ **she** [*, his tent wife, is*] *a lap* [*, at home on a horse abroad\* by the fire,*] *and whoever spit her in howsoever's profocation it was anybody's beastness as usual and she was nobody's fondling only her keepers,* <sup>B</sup>*the peg in his pantry* ~~for~~ **to hold** *the heavy-ache off his heart.* *Auspiciably suspectable but in expectancy of respectableness.* <sup>D</sup>[*From dirty flock bedding,* ~~driil\*~~ **drip** *dropping through ceiling,* [*with 2 sisters of charity on the front door and 3 cesspoolcleaners at the back gaze,*] *one box and two chairs* (*susceptible*), *occasionally used by* <sup>30</sup> *husband when having writing to do in connection with equitable druids and friendly or other societies through periods of dire want with comparative plenty* <sup>F</sup>[*(thunderburst, ravishment, dissolution and providentiality)*] *to a sofa albeit of horsehair or american cloth, three bedrooms upstairs* [*of which*] *one with fireplace* (*aspectable*), *hired piano still paying off with green house in prospect* (*particularly perspectable*). [<sup>L</sup>*He has dovesand-raves in his belly and she wears a bowler in bath*]].<sup>122</sup>

FW 361

<sup>119</sup> "Foursquared" was clearly inserted here in this draft. However, in the next version Joyce reinserts the word in the phrase "to their foursquared trust." The second location seems more appropriate.

<sup>120</sup> Additions 2 and 3 are found in the left margin of MS p. 159.

<sup>121</sup> Joyce left this phrase so for the next two drafts, finally supplying the words "borleyd wheastkeys," which he replaced with "mullable malmseys." (MS p. 200)

<sup>122</sup> The placement of the preceding sentence (L) is not clear, though it seems to have been added to B. Missing from the next draft, it was reinserted in the first

FW 362 [And were [you, when you kept at Dulby [(for *this that* time only)]]  
 you always ‡ what we know when we [(from that point solely)] were  
 you we knew where? There you are: #<sup>123</sup>[And why? Why, hitch a  
 cock eye he was snapped on the sly, ~~for upsadaisyng chorugirl Cora's~~  
~~pearl Coraspearl~~ out of her pie while all them ~~pressy pritty birds so~~  
~~prattily did sing~~ **prattily pressy pritty birds so they all begame to**  
**sing.** <sup>A</sup>[To their newnesboys pearson screaming off their armsworth.]  
 Detective disguises voice, shelters behind horse chestnut from excessive.  
 Heat wives ~~rising~~ **rasing** Their jest deeps rosing. He jumps leaps rising.  
 Howlong.]] You ~~know~~ **known** that tom? I certainly know. Is their bann 10  
 bothstiesed? Has they bane reneemed? Certainly know. Does they  
 ought to buy the papelboy when he footles up their suit? He's their mark  
 to foil the flouter and they certainly owe.

<sup>1</sup>He spirt<sup>124</sup> in his phiz. He salt to her biz. He toockled her palm. And  
 he<sup>125</sup>

Guilty! [Fellow's culpas.] It was felt by me, *sindecade*,<sup>126</sup> that sub-  
 merged <sup>H</sup>dough, doughty ~~meatface~~ **doubleface** told waterside labourers  
 but we have chanced all that, <sup>L</sup>the wild whips, the wind ships, the wonder  
 lost ~~to~~ **for** world hips, prayed in aid to their trust its plumptylump piteous-  
 ness <sup>M</sup>[when it turtled round ~~to~~ seeking a sorth of turft] <sup>G</sup>which ~~showed~~ 20  
~~spoke~~ approach of unheard off [trisspass ~~mixt~~\* **through** mingled hair.]  
 Though I might have *hawked it and sold* **selled** my hot peas after theatres  
 from my precurious position and though I could have emptied a pan of  
 backslop down grating by whiles of doing a rere from the middenprivy  
 appurtenant thereof, <sup>O</sup>saving the presents of the board of works and pumps,  
 MS 47480, 159 I am ever culpable [with thanks to Adamsmyth] needency<sup>127</sup> of unlifting §  
 upfallen girls when indangered from them in their open out of unadultera-  
 FW 363 tious<sup>128</sup> bowery <sup>J</sup>with the hintering influences from angelsexonism ‡ and  
 if my litigimate was to wren cackling about it in the street <sup>B</sup>[*like a with her*  
 FW 364 *handpicked hensbend*] ‡ as she would be calling upon all the wayferer 30  
*gods and reannouncing* [my] devilries [until I got my purchase on her\*]

typescript (Draft Four, MS p. 189). What follows, found here in the next version,  
 was added late to B.

<sup>123</sup> The addition “#” is a late one, written on a separate pink sheet (MS p. 158)  
 under the heading: “Various.” An addition (A) to it is found on another pink  
 sheet (MS p. 157 b). On the back (or front) of this last page Joyce wrote:

“Extras for Δ

“the King of all dronnings kissed her busywaxed hand”

<sup>124</sup> “Sprit” in the next draft.

<sup>125</sup> Left blank by Joyce. In the next draft: “And he suked their friend's leave.”

<sup>126</sup> Joyce changed this to “sindecade” for the next draft.

<sup>127</sup> From “with . . . needency” omitted from the next draft.

<sup>128</sup> Joyce crossed out the “u,” making the word “nadulteratous,” but restored it in  
 the next version.

I am <sup>A</sup>by their sacreligion of daimond cap daimond till ladiest day confessedly<sup>129</sup> to have **let splet** fort a pair of bellows <sup>K</sup>at any old cerpentimes by peaching <sup>S</sup>though we are not amusical war against myself **in the defile** as a lieberreter to the very peachyites ~~in the defile~~ <sup>E</sup>[of the first virginal water] <sup>C</sup>who ahquickyessed in it, overhowe and underwheres,<sup>130</sup> my little love apprencisses, the estelles van Nessies <sup>Q</sup>van Nixies (~~we were were~~ **wen't weren 'twe Saturnay Eve, as how now?**)<sup>131</sup> van der pool, when, <sup>P</sup>[as Beacher seeth,] she was like a little chilled by my tide impracing and all the calories, my dears, had fled away from my folced ~~cheks~~ <sup>\*</sup>**cheeks**, ‡

10 sir, <sup>D</sup>kindest of bottleholder and very dear friend, it will be for you, <sup>H</sup>my [dare] beautiful young soldier, before you go to mat, you who have watched your share at our ~~low love~~ **love tennis\*** when on with the ~~bold balls~~ did deserve the fair, my goldrush gainst [her silvernets,] to say <sup>O</sup>for the love of goddess and as you reverse your own mothers and while I reveal this fresh rosing daughter which was bourne up out of me unclouthed when I was pillowing brime to say, I say, whoahoa in stay of execution what, <sup>F</sup>Houtes Blymey, and Torrenatius, you feel upon every ground <sup>L</sup>**strong ground you have ever taken up** <sup>G</sup>if that is ~~good for~~ **grace to** the grass what is balm for the bramblers, that I am the catasthmatic old ruffin to be

20 seducing trovietellas <sup>X</sup>[unlike dire dafty dane ~~the did camoness camonesses~~] <sup>N</sup>like the lilliths ~~that oft~~ **that oft** I feeled [(or why sighs the soothe singer?)] and if <sup>R</sup>[(hopturk and cotch em!)] <sup>M</sup>brutals and cautious only aim at the hog in the human ~~then~~ [I'll tell croon persecutors [thash on me stumpen blows the gaff off mambition and\*]] thides of marse makes a good dayle to be shat at, (here endeth [chinchinnatibus]) fall stuff. ‡

Pink, pleas pink, ~~how~~ two pleas pink, (with to have speak finish)<sup>132</sup> how too pleas pink.<sup>133</sup> §

FW 365

FW 366

MS 47480, 160

\* \* \* \* \*

<sup>129</sup> A was originally to have been placed here.

<sup>130</sup> End of Addition C.

<sup>131</sup> In the next version Joyce placed the parenthetical phrase after "I was pillowing in my brine."

<sup>132</sup> The lettered insertions for this page belong to the following revisions:

1 2 3 4 5 6 7 8 9 10

|   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|
| A | B | E | H | J | N | O | P | Q | S |
|   | C | F |   | K |   |   |   | R | X |
|   | D | G |   | L |   |   |   |   |   |
|   |   |   |   | M |   |   |   |   |   |

<sup>133</sup> Joyce ended his draft here (FW 367), but he appended to the bottom of it drafts of the descriptive passages from FW 339 (Dialogue 7) and FW 350 (Dialogue 31). Both of these were later added to the first typescript of "Butt and Taff."

— <sup>134</sup>Look about you, Tutty Comyn!

— Remember and recall, *Killykeg*!

— When visiting Dan Leary try the corner house for thee.

— I'll gie ye credit for sixmence more if ye'll be lymphing our four avunculusts.

And, <sup>z</sup>since ~~threeslory~~ **threeseslory** *sorratelling was much too many*, they maddened and they morgued and they ~~lunged~~ **lungd** and they jowld.

MS 47480, 192 Till the Juke done it. §

\* \* \* \* \*

Down<sup>135</sup>

Like Jukoleon [, *the seagoer,*] *when he bore down [in] his in<sup>136</sup> the* 10  
pyrryboat he had raised a slide and shipped his orders and seized his pullets and<sup>137</sup> primed their plumages, the fionnling and dubhlet, the dun and the fire, and, sending them one by other to fare fore ~~fourth~~ **forth** he  
MS 47480, 205 had § beheld the residmance of a delugion: the foggy doze still going strong, the old thalossocrats, maskers of the waterworld, facing one way to another way and this way ~~and~~<sup>138</sup> **on** that way and the voids bubbily vode's dodos ~~ever~~ **across** the which the boomomouths from their dupest dupes were in envery and anononously blowing great. ‡

FW 367

MS 47480, 206

Guns §

Keep backwards, please, because there was. Guns. And it was written 20  
up in big capital. Guns. Saying never underrupt greatgrandgosterfoster's. Guns. And whatever one did they said that on no accounts you were not to. Guns.

Not to pad them behaunt in the fear. Not to go and bungley well chute the ~~rusing~~ **rishing** generant Not to woking around at small hours *the\** *nurkelplots\** smelling okey boney this little figgy and arrady bellocky this little pink into porker but to let the gentleman out of the culpurations live his own left leave by ~~perusing~~ **perusual** of the petpublicities without inwoking ~~him~~ **his also's** between (*sic*) the arraky bone and (*suc*) the okey bellock. And not to not § be always treeing unselfes up with one 30  
exite but not to never *be* caving nicely, precisely, quicely, rebustly, tendrolly, unremarkably, forsakenly, haltedly, reputedly, firstly, somewhatly yesayenolly about the back ~~exit~~ **exits**. Never to weaken up in placed of

MS 47480, 207

<sup>134</sup> The following from FW 367 was added in green ink at the end of the first typescript (Draft 3) of the above.

<sup>135</sup> To the second typescript Joyce added a first version, in ink, of the succeeding pages (FW 367–370). For the central portion, he relied on the piecemeal method used for the letter footnote for FW 279 (see above), writing passages on sheets of colored paper and ordering them later by means of numbers 1–7.

<sup>136</sup> Not crossed out.

<sup>137</sup> The word “and” was repeated by error.

<sup>138</sup> Not completed.

the broths. Never to<sup>139</sup> ~~volissleep~~<sup>140</sup> ~~vollessleep~~ ~~vollussleepp~~ in the pleece of the poots. And never to ate the sour deans if they weren't having anysin on their consients. And to never cease till the finely ending was ~~consinnated~~ **consumnated** by the completion of accomplishment. §

MS 47480, 209

There is to see. Squarish large face with the atlas jacket, brights brownie eyes in ~~bluesack~~ **bluesackin** shoeings. Peaky ~~boopy~~ **booky** nose over a lousiany shirt, Ruddy stackle hair besides a ~~strawcamel's~~ **strawcamel** belt. **Name Namely.** Gregorovitch, Leonocopolos, Tarpinacci and Duggeldugel. And was theys stare all atime? Yea ~~bet~~ **but** they was. ‡ And be they gone to § splane splication. *You bet they is.* Fidelisat. §<sup>141</sup>

FW 368

10 MS 47480, 210  
MS 47480, 209

*Item.* He was hardset then and he wanted to go (somewhere) while he was weeting. *Utem.* He wished to grieve on the good persons, that is the four gentlemen. *Otem.* And it was not a long time till he was feeling true forim he was godda purssia and it was *a short time* then till he was fooling mehaunt\* **to and** mehynte he was an injine robber. **He So much so that he was**<sup>142</sup> at his ~~thinker's~~ ~~aunts~~ **tanker's dance** to give (the four gentlemen) ~~a corse~~ **the presence ( of a corse)**. *Etem.* He found\* the ~~found\*~~ **pond pound**; and they fond the hurtled stones; they fell in with the gravy duck; and he got the roast of the meat. *Atem.* §

MS 47480, 210

20 With however what sublation of compensation in the radification of interpretation by the byeboys? Being they. Mr. *G.B.D.* Ashburner, S. Bruno's Tobaggan **Hill Drive**, Mr Faixgood Bellchimbers, Carolan Crescent, M.I.I. Chattaway, Hilly Gape, Poplar Park, Mr. § **Q.P.** Dieu-donney, the View, Gazey, ~~Mr. Q.P.~~ Peer, Mr. T.T. Erchdeakin, Multiple Lodge, **Jeff Jiff** Exby Rode, Mr. W. K. Ferris-Fender, Fert Fort, Woovil Doon Botham ~~to whom onto whom ontowhom add adding~~ the tout that that pumped the stout that linked the lank that sold the sandy that next-doored the rotter that rooked the rhymer that lapped at the hoose that Joax pilled.<sup>143</sup> §

MS 47480, 211 b

MS 47480, 212

30 So many needles to ponk out to as many noodles as are company, they noddling all about it ~~all to time tuti to tempo~~, (**1 a**) *well* that the secretary bird, <sup>B'</sup>[*better known as Pandoria*\*<sup>144</sup> **pandoria** *paullabucca whom they thought was more like a solicitor general,*] <sup>B</sup>*indiscriminatingly* made belief <sup>A</sup>*with mid* ~~authorsuggestion~~ **authorsaghastions** **authorsagastion**

<sup>139</sup> The word "to" was repeated by error.

<sup>140</sup> Not crossed out.

<sup>141</sup> The following paragraph was omitted from *Finnegans Wake* though it was to have been included in what appears to be the final typescript.

<sup>142</sup> The word "was" was repeated by error.

<sup>143</sup> MS p. 213 is written in black on pink paper and corrected first in black on the bottom of the page and then on MS p. 212 b, in green. Consequently there are two sets of lettered insertions and many duplicated letters. To differentiate between them I shall call the green-lettered additions A', B', etc.

<sup>144</sup> Not completed.

from [Schelm the] Pelman to write some words **some Words somewords** to Senders <sup>A'</sup>[*about her chilikin puck,*] laughing that Poulebec would be the death of her, (2 b) that, well, that **Maggie Madges tigh Tighe**, the postulate auditressee, <sup>F'</sup>*when her daremood's a grownian*, is always on the who goes where **haping hoping** to Michal for the latter to turn up with a **cupital capital cupital** tea before her ephumeral comes off without any much father (3) which is **parten\* parting** parcel of the same goumeral's postoppage, it being **lookwhyse lookwhyse** on the whence blows wheather <sup>E</sup>*helping mickle so that the loiter end of that leader may twaddle out after a cubital lull* <sup>H</sup>[*with a hopes soon ‡ to ear* <sup>C'</sup>[*, comprong?*]] (3 c) <sup>145</sup> becakes the goatsman <sup>D</sup>*on question*,<sup>146</sup> or whatever the hen **he** <sup>D'</sup>**the bumbler** was, feeling **what** <sup>F</sup>**not up to scratch bekicks of whatever the kid-dings** Pagne Inge and Popper meant for him, devoured, the<sup>147</sup> pair of them, <sup>G</sup>*Mather Caray's chucklings*, *pante blanche*, and<sup>148</sup> skittered his **litter litters** for **unborn unegborn** yenkelmen, <sup>C</sup>*Jeremy Trouvas or Kefin O'Keepers*,<sup>149</sup> any old howe and any old then and when around Dix Dearthly Dungbin remarking scenically <sup>E'</sup>*with laddylike lassitude* upon what he finally postscrapped (4 d) <sup>150</sup> *It's so long till I thanked you. But but I do so much now. Thank thank You [so very much [as]] You introduced me to fourk. (e) Have I assister? Who is this she was. Vela, Lady Prettygames? So they squealed. It makes the wildfire break out all overme. My cads, what, what he did; the brute. I'll behead his old porterant, the wrex (wrex). Will, these remind to be sane? (5 f)\* Fool, step!*<sup>151</sup> (6) G.G. §

MS 47480, 213

<sup>152</sup>You were in that same boat of **yourself yourselves** too, Getobodoff or Treampasurin; and you receptionated the most diliskious of milisk; which it all flowowered your drooplin dunlearies: but dribble a drob went down your rothole. Meaning Kelly, Grimes, Phelan, Mullanny, O'Brien, MacAlister, Sealy, Coyle, Hynes-Foynes,<sup>153</sup> Naylor-Traynor, Courcy de Courcy and Gilligan-Goll.

<sup>154</sup>**Stunner\* of\* oddstodds\* on\* Bluebleeding bluebleeding boarhorses**

<sup>145</sup> The "c" is here in the next draft but Joyce failed to make the change here.

<sup>146</sup> Addition D ends here.

<sup>147</sup> Joyce originally intended to insert something here.

<sup>148</sup> An unexplained letter "E" is found here.

<sup>149</sup> "Kefin O'Keepers" in the next version.

<sup>150</sup> The following is a later addition included here in the first typescript but in this draft unlocated. The sentences from "Have I assister . . . (wrex)" were suppressed in the later drafts.

<sup>151</sup> After this Joyce wrote in green pencil "(6) G.G."

<sup>152</sup> What follows is an unnumbered paragraph dating from the same period as the above but found on MS p. 208.

<sup>153</sup> "Joynes" in the next draft by error.

<sup>154</sup> The following is a new paragraph to which Joyce prefixed the number one. The starred words are found here in the next draft.

**boarhorse**, **what**.<sup>155</sup> **What** soresen's head subprises thustous<sup>156</sup> out of rumpumpalikum oak<sup>157</sup> *with\* well\* we\* cannot\* say\* whom\* we\* are\* looking\* like\* through\* his\* nowface\**? It is of Noggens whilk dusts the bothsides of the seats of the bigslaps of the bogchaps of the porlarbaar of the marringaar of the Lochlunn gonnlannludder of the feof of the foef of the forfumbed Ship-le-Zoyd.<sup>158</sup> §

MS 47480, 208

\* \* \* \* \*

Bounce! It is polisignstunter. The Sockerson boy. To pump the fire of the lewd into those soulths of bauchees, havsousedovers, tillfellthey deadwar ~~knoutvindict~~ **knoutvindict**. An whele time he was rancing there smutsy flaskons ~~im~~ nodunder ycholerd for their poopishers, ahull onem! Fyre maynoother endnow! Shatten up ship! ~~Bouououounce~~ **Bououou-umce!** Nomo ~~elandolskines~~ **clandoilskins** cheakinlevers! All ashored for Capolic Gizzards! Stowlaway<sup>159</sup> there, glutany of ‡ stainks. ~~Porter~~ **Porter**—  
20 ~~fillyers~~ **Porterfillyers** and spirituuous ~~sin\*sters\*~~ **suncksters!** Ooom ooom!

FW 370

As these ~~vituperards~~ **vitupetards** in his ~~bosum~~ **boasom**<sup>160</sup> **boasum** he did strongholder, bushbrows, nobblynape, ~~swingly swanglers~~ **swingly swanglers**, ~~sunken trunk~~ **sunkentrunk**, that from tin of this clucken hadded runced slapottleslup. For him had ~~hard~~ **hord** from fard a piping.  
20 **Dam\*** As? Of? ~~Doun~~ **Dour** ~~Dochey~~ **Douchy** was a ~~seaguldson~~ **sie-guldson**, He<sup>161</sup> cooed that loud nor he was young. He cud bad caw nor he was gray, Like ~~water~~ **wather** parted from the say. §

MS 47480, 254

Ostia, lift it! Lift at it, Ostia! From the say. Away from the say.

Himhim. Himhim.

Hearhasting he, himmed ~~reremembered~~ **reromembered** all the chubbs, chipps, chaffs, chuckinpucks and chayney ~~chimebells~~ **chimebells**<sup>162</sup> That he had mistributed in ~~ports\*~~ **port**, pub, park, pantry and ~~poultrybooth~~ **poultryshop poultryhouse**, ~~while~~ **While** they, thered, the others, that are, were most emulously ~~concerned~~ **concerned** to capturing the lost<sup>163</sup>  
30 dropes of summour down through their grooves of blarneying, Ere the

<sup>155</sup> Period omitted.

<sup>156</sup> Due to an omitted hyphen in the typescript, this word became "thus tous."

<sup>157</sup> Addition 2 is missing. The next version contains the starred words.

<sup>158</sup> The following pages were probably begun shortly after the above was finished. Joyce wrote this section before revising the first typescript of the "Roderick O'Connor" (written in 1923).

<sup>159</sup> "Stowlaway" was added later to fill a blank left in the text.

<sup>160</sup> Not completed: "boas."

<sup>161</sup> The "H" was filled in later.

<sup>162</sup> Joyce crossed out a period here.

<sup>163</sup> "Last" in the typescript and thereafter.

sockson locked at the dure. Which he would, shuttinshure. And lave them to sture.

For be all rules of sport 'tis right, That youth be<sup>164</sup> ~~dower'd~~ **bedower'd** to charm the night, Whilst age is dumped to mind the day, When wather parted from the say.

The humming, it's coming. Insway onsway.

MS 47480, 255 Fingool, Mackishguard, Obesume, Burgeurse, Benefice, He was bowen hem and scrapin him in recolcitrantament to the rightabout And these probonopublicoes<sup>165</sup> § clamatising ~~far~~ **for** an extinsion ~~on~~ on his hostillery With his chargehand bombing their ~~ears~~ **eres**. Tide, genmen, 10 plays, She<sup>166</sup> been goin shooother ~~off~~ **aff** allmaynoother onawares.

You here *nort* farwellens rouster? Ashiffle ashuffle the wayve they.

MS 47480, 256 From Dancingtree till Sutton stone Theres lads no he would filch a s\* **crown** To mull their punch and brew they tay With wather parted from the say. §

FW 371 Along Awaindhoo's a selverbourne enrouted to Rochelle Lane and libreties those Mullinguard minstrelers are marshaling <sup>2</sup>*par tunepiped road* under where ~~topped~~ **perked** on hollowy hill that poor man of Lyones, <sup>1</sup>*good Dook Weltington, Hugon hugon* come errindwards, ‡ had hircomed to the belles ~~bow~~ **bows** and been cutatrapped by the mausers. 20

MS 47480, 258 Now is it town again, londmear of Dublin. And off coursse the toller, ples the dotter of his eyes with her: Moke the Wanst, whye doe we aime alike a pose of poeter peaced? While the dumb he shoots the shopper rope. And they all pour forth. Sans § butly Tuppeter Sowyer, the rouged ~~and generant~~ **engenerand**, <sup>3</sup>*[a bartler bartler of the beauyne,] <sup>2</sup>still our benjamin liefest, sometime frankling to this these these citye,] <sup>1</sup>whereas begrented bigrented him a pier piers of half subporters for his arms.* Josiah Pipkin, Amos Love, Raoul Le Febber, Blaize Taboutot, Jeremy Yapp, Francist de Loomis, Hardy Smith and ~~and~~ Sequin Pettit followed by the snug saloon seanad of our Café Béranger The ~~senectottlers~~ 30 <sup>5</sup>**scenictutors**. Because they wonted to get out by the goatweigh afore the sheep was looset for to wish the Wobbleton Whiteleg Welshers kaillykailly kellykekkle and ~~safehome~~ <sup>4</sup>**savebeck** to brownhazelwood from all the dinnasdoolins on the labious banks of their swensewn snewwesner, turned again weastinghome, and they onely, duoly, thruely, fairly after rainydraining fountybuckets (chalk em up, hempty-empty!) till they

<sup>164</sup> Not crossed out.

<sup>165</sup> The following additions are found facing MS p. 255 although there is no indication that they belong in the text: "1. , jawandinn  
2. probablopossibly"

<sup>166</sup> Though the next version has "she," Joyce aparently meant this capital to set off the dialogue.

caught the wind abroad (alley loafers passingjeering!) all the rockers on the roads and all the boots in the stretes.

Oh dere! Ah hoy!

Last ye, ~~landsmen~~ **lundsmín**, hasty hosty!

<sup>A</sup>His battle's broke, his drum is ~~slit~~<sup>67</sup> **tore**, For spuds we'll keep the hat he wore, And roll in clover o'er his clay, By wather parted from the say. §

MS 47480, 259

From <sup>168</sup> **Three Hray! Free** Rogue Mountone till ~~Two~~ **Dew Mild Well** to ~~carry~~ **corry** awen and glowry. Are now met by Bawnaboy Fuinnuiguinn's former for a lyncheon partying of his burgherbooh. The Shanavan Wacht. Rantinroarin Batteries Dorans. And that whistling thief, O'Ryne O'Rann. With a catch of her cunning ~~like~~ **and** nowhere a keener.

10

The fore olders were aspolootly at their wetsends in the moiling walters, trying to Hide! Seek! Hide! Seek! Because number one lived at Bothersby North and he was trying to Hide! Seek! Hide! ‡ Seek! And number two digged up Poors Coort South and number three down Lally's Lane, trying to. Hide! Seek! Hide! Seek! And last with the ~~sailulfo~~ **sailuloyd** donggie he was berthed on the Bohermore and they were all *trying to*, and baffling with the walters of ~~walters~~<sup>169</sup> **hoompsy-doompsy walters** of High! Sink! High Sink!<sup>170</sup> §

FW 372

MS 47480, 260

\* \* \* \* \*

20 *Horkus chiefest ebblynuncies!*

He shook be ashaped of hempshelves, <sup>6</sup>*heaving that shepe in his goat.* Stop his laysense. You would think he was Alddaublin. <sup>7</sup>*Staking his lordsure like a gourd on puncheon. Deblinity devined!* wholehunting the pairk <sup>8</sup>*on a ~~myth~~ **methylogical** mission whenever theres imberillas.* <sup>9</sup>*[And calling RinaRoner Reinette Ronayne. Arderleys, beedles and postbillers heard him.]* <sup>3</sup>*Ericus Vericus corrupted to ware eggs. Begetting a wife which begame his nieces* <sup>10</sup>*by pouring her youngthings into skintights. That was when he had dizzy spells. Till Gladstools Pillools made him ride as the mall.* <sup>2</sup>*Thanks to his huedobrass beard.* Lodebroke<sup>171</sup> the Longman, now he canseels under veerious persons <sup>11</sup>*but is always that Rorke relly.* On consideration for the musickers he ought to have down it. This is not the end of this by no manners means. ‡ In preplay<sup>172</sup> to

30

FW 373

<sup>167</sup> Not completed.

<sup>168</sup> Not crossed out.

<sup>169</sup> Not completed: "w."

<sup>170</sup> MS p. 262 was inserted into this draft as B after pp. 263-264 (lettered C by Joyce) had been written. To emphasize this chronology, I have separated this page from the rest.

<sup>171</sup> For no apparent reason this became "Lodenbroke" in the typescript.

<sup>172</sup> The number "2" was put here apparently by error.

FW 374 Anonymay's left hinted palinode obviously ~~inspiterable~~ **inspiterebbed** by a sibspeicious connexion. ‡ Errorsure he's the mannork of Arrahland oversense he horrhorrd his name in thuthunder. Rrrwwwkkrrrr! <sup>1</sup>*of the rollorrishrattillary*. And seen it rudden up in fusefinessence on the fashmurket. P.R.C.R.L.L. Royloy. The lewdmingbluebolteredallucktruck-alltraumconductor! <sup>4</sup>*But we're molting superstituettes out of his false thorotin guts.*<sup>173</sup> Coucou! Find his causcaus! From Motometusolum though Bulley and Cowlie and pass in your checkmates down to ~~baseness~~ **baseness's usualls usuall**, There's a light there still, <sup>5</sup>*by Mike*. Loose MS 47480, 262 *afore!* Bung! Bring out your deed! Bang! Till is the right time. § 10

\* \* \* \* \*

Tiemore moretis tisturb badday! The playgue will be soon over, rats! We dinned unnerstunned why you ~~sad sassad~~ about ~~thirty~~ **thirteen to eleven aloafen**, *sor*, kindly repeat! <sup>4</sup>*Or ledn us alones of your lungorge-*, <sup>7</sup>*[parsonifier [propounderant\* propounde] of idol our edelweissed idol worts!]* Shaw and Shea are lorning obsen so ~~harry~~ **hurgle** up, and farder, and gurgle me gurk. You can't impose on frayshouters like os. Every tub here spucks his own fat. <sup>8</sup>*[Hang coersion everyhow! And smothermock Gramm's laws!]* But we're a drippindhruue gaeleague all at ones. In the buginning is the woid, in the muddle is the sounddance and thereinofter **comes you're in** the unbewised again <sup>5</sup>*[vond\* vulsylvolsy.]* 20  
 You talker dunsker's brogue men we our souls speech obstruct hostery. Silence in chought!<sup>174</sup> Speech! <sup>6</sup>*[Wear an artful of outer nocence!]* Momerry twelfth's noebroed! That was a good one, ha! So it will be quite a material what May farther be unveloped for you, old Mighty, when it's aped to foul a delfian in the Mahnung, ha ha! <sup>3</sup>*Talk of Paddybarke's* ‡ *echo!* Kick ~~nack~~ **nuck**, Knockcastle. Muck. <sup>2</sup>*And you'll nose it, O you'll nose it without warnword from we.* We don't know the sendor towhome. And, be the seem talkin wharabahts hosetanzies, dat surl is sullibrated word? Bing bong! Saxolooter! For congesters are salders' prey. Woes to the wormquashed aye, and wors to the winner! Give him another for *to* 30  
 volleyholley doodlem! His lights not *all* out yet, the liverpooser! Boohoo-hoo it oose! With seven hores always in the home of his thoughts, <sup>1</sup>*his nodsloddledome of his noiselisslesoughts*, two Idas, two Evas, two Nessies and Rubyjuby. Phook! No wonder, pipes and gurgls, that § he sthings like a rheinbok. One bed night he had the delysiums that they were all queens mobbing him. <sup>2</sup>*Feel Stiff.* Oh, ho, ho, ho, ah, he, he! <sup>3</sup>*It just gegs our goad!* He'll be the deaf of us, <sup>1</sup>*pappappoppopcuddle*, samblind

<sup>173</sup> The preceding sentence was not located by Joyce. It is found here in the next draft.

<sup>174</sup> *Sic.*

**dairudder daiyrudder.** Yus, sord, <sup>6</sup>fathe, ~~yoh~~ **yo** will, <sup>7</sup>putty our wraughther! Beng! We sincerestly trust that Missus with the kids <sup>5</sup>of sweet Gorteen has not ~~been~~ BINK <sup>4</sup>to their very least tittles deranged if in BUNK and we greesiously offer **augur to for** Your Meggers a BENK BANK BUNK to sloop in with all sorts of odceteras and adsaturas. So we'll leave it to Keyhoe, ~~Damnally~~ **Danelly**, and ~~Pikemham~~ **Pykemhyme**, <sup>8</sup>the three muskrateers, † that had it from Variants' Katey Sherratt that had it from Variants' Katey Sherratt's man for the bonnefacies of Blanche whute and Blushred to wind up and to **tell tells** of all befells after that to

10 Mocked Majesty in the Malincurred Mansion.

FW 379

So you were saying, boys? Anyhow he what?<sup>175</sup> §

MS 47480, 264

\* \* \* \* \*

So ~~anyhow~~ **after that** to wind up *that long to be chronicled get together day [the anniversary of his 1st coming]* after the **whole same beanfest barbecue** was all over poor old *hospitable* King Roderick O'Connor the *paramount chief polemarch last preelectric* King of all Ireland who was anything you like between fiftyfour and fiftyfive years of age at the time after the socalled last supper he *greatly gave those maltknights & beerchurls in his [umbrageous] house of the 100 bottles* or at least he wasn't actually the last King of all Ireland for the time being **because for the**

20 **jolly good reason that** he was still such as he was the King of all Ireland after the last King of all Ireland *the old top that went [before him]* Art MacMurrough Kavanagh *now of parts unknown [God guard his generous soul,]* *that put a [poached] fowl in the poor man's pot before he took ill to his bed pallyass [where for good or\* until he went and died [nevertheless] in the year the sugar was scarce and himself down to 3 cows [so it that was meat drink & [dogs &] washing to him] 'tis why we [have cause to] remember it]* who was King of all Ireland before he was *for from the life of him*<sup>176</sup> anyhow what did he ~~too~~ **do** King Roderick O'Connor the ~~respected King~~ **auspicious monarch** of all Ireland at the time after ~~they~~

30 ~~were all of them~~ **the** *[unimportant] Parthalonians and [united] Firbolgs and Tuatha de Danaans [& the rest of the not muchers [googs and other slygroggers slygrogger [suburbanites he didn't care a spit out of his mouth for]]]* had gone off with themselves *[on footback down the switchback switchbackward rd] a tree's length from the longest way out* when he was all alone by himself *in the grand pile*,<sup>177</sup> *the body, you'd pity him,*

<sup>175</sup> What follows is the second draft of the "Roderick O'Connor" piece, for which no first draft is available.

<sup>176</sup> Joyce suppressed from "who was King . . . him" in the fair copy.

<sup>177</sup> The following apparently belongs here in this draft. The complexity of the draft, however, leaves room for some doubt. In the next version, Joyce, who had

[*that joky old man, poor he, [the way the world is, [the Heart of Mid-leinster]] the King of them all [overwhelmed with ruin] smiling through his old tears broken by [regal] belches as he sang [in spite of his heavyg thickles] I've a terrible errible lot todo [todo todaytoday todo]] ‡ but faix he just went heeltapping through the winespilth & weevily winecorks round his own right royal round rollicking topers' table with his [Roderick Random [pullon]] hat at a cant on him and what<sup>178</sup> do you think he went & did His [exuberant] Majesty faith be damn but lowering his woolly throat he sucked finalised by sucking up sure enough like a Trojan as keen as mustard [from his wonderful midnight thirst] in some particular cases with the assistance of his venerated tongue one after the other in strict order of rotation whatever [surplus] rotgut happened to be left ~~not~~ **sorra** much by the lousy lazars in the different bottoms of ~~the~~ **their** various replenquished drinking utensils left there behind them on the premises by the departed honourable ~~guests~~ **homegoers** ‡ such as it was ~~either~~ **no matter whether it was** chateaubottled Guinness's or Phoenix Brewery Stout *it was* or John Jameson and Sons *or Roob Cocco*la or for ~~that matter~~ **the matter of that** O'Connell's Dublin *old ale and he wanted it (O like hell!)* as a fallback of several different quantities amounting in all to I should say considerably more than the better part of ~~an~~ **a** gill or naggin of imperial dry and liquid measure. § ‡*

FW 380

FW 381

MS 47480, 267  
FW 382

ample difficulty deciphering his own draft, placed this cluster of additions "the body . . . todo" after "hat at a cant on him." It makes sense in either position.

<sup>178</sup> Omitted: "what."







## II, iv

### (TRISTAN AND ISOLDE)



<sup>1</sup>The handsome sixfoottwo ruggger and soccer champion and the belle of Chapelizod in her *quite charming* oceanblue brocade *with iris petal sleeves* [*& an overdress of net darned with gold*] *well in advance of the fashion.*] bunnyhugged scrumptiously in the dark *where* [*they*] *dissimulated* [*themselves*] behind the chief ~~steward's~~ **stewardess's** cabin while with sinister dexterity he alternately rightandlefthanded *on & offside* fore and aft ~~the~~  
 FW 384 **her** palpable rugby and association bulbs. ‡ She murmurously asked for some but not too much of the best poetry *quotations* reflecting on the situation *smthng a stroke above its a fine night and the moon shines bright and all to that* ~~her reason being~~ **for the\*** **plain fact of the matter** was that 10  
 by the light of the moon of the silvery moon she loved to spoon before her ~~honeymoomoon~~ **honeyleftmoon** *at the same time drinking deep draughts of purest air* [*serene*]. He promptly then elocutioned to her *a favourite lyrical bloom* in decasyllabic iambic hexameter: Roll on, thou deep and darkblue ocean, roll!<sup>2</sup>

*The sea looked awfully pretty at that twilight hour* [*so lovely with such wellmannered waves*]. It was a **just too** gorgeous sensation ‡ he being exactly the right man in the right place and the weather conditions could  
 FW 385  
 FW 386 not possibly have been improved *on*. ‡ Her role was to roll on the dark-blue ocean roll that rolled on round the round roll Robert Roly rolled 20  
 round. She gazed while *from an altitude of 1 yard 11½ inches*<sup>3</sup> his deepsea peepers gazed O gazed O dazedcrazedgazed into her darkblue rolling ocean  
 FW 389 **eyes orbs**. ‡

*Nothing if not amorous.* He then having dephlegmatised his *frog in the*

<sup>1</sup> This is evidently a fair copy taken from some missing first- or second- draft version. It is neatly written in ink in the same hand and on the same paper Joyce used for the second draft of "Roderick O'Conor." The closing lines, continued on the verso of the "Roderick O'Conor" fair copy, were, however, added in carpenter's pencil. Notes for the "Tristan and Isolde" passage are found under the heading *Exiles II* in the *Scribbledehobble* notebook.

<sup>2</sup> Joyce labelled the following paragraph "Hypotaxis," or the juxtaposition of propositions with proper joining words. The opposite of this is Parataxis where the linking words are omitted (see below).

<sup>3</sup> Abbreviated "in."

throat guttur and getting busy on the touchline uttered as what follows from his *lefty toploftical* voicebox:

— Isolde!

By elevation of eyelids that She<sup>4</sup> addressed insinuated desideration of his declaration.<sup>5</sup>

— Isolde, O Isolde, when ~~thee upon thee~~ upon thus I ~~do~~ oculise my most inmost Ego most vaguely senses the ~~profundity~~ **deprofundity** of multi-mathematical immaterialities whereby in the pancosmic urge the Allimmanence of That Which Is Itself exteriorates on this here our plane of disunited solid liquid and gaseous bodies in pearlwhite passionpanting intuitions of reunited ‡ Selfhood in the higherdimensional Selflessness.

FW 394

Hear, O hear, all ye caller herrings! Silent be, O Moyle! Milky way, strew dim light!

When he had shut his duckhouse ~~She~~ **the vivid girl** reunited milky-mouthily his her and their disunited lips and quick as greased lightning the Breton champion drove the advance messenger of love with one virile tonguethrust past the ‡ double line of ivoryclad forwards fullback right-jingbangshot into the goal of her gullet.

FW 395

Now what do you candidly suppose she, a strapping young *old* Irish princess *18 hands high & scaling nine stone twelve* in her ~~pelt~~ **madrapolam smock with nothing not a thing under her hat but red hair & solid ivory and a firstrate pair of bedroom eyes**, cared at that precise physiological moment about tiresome old King Mark, that tiresome old ~~pantaloen~~ **ourangoutan beaver with his duty peck & his bronchial trouble** in his tiresome old twentytwoandsixpenny shepherd's plaid trousers? Not as much as a pinch of henshit and that's the meanest thing that was ever known *in this wide world*. No, ~~on the contrary~~ **far from it**, if the *real* truth must be told lovingly she lovegulped his pulpous propeller and both together in the § most fashionable weather they both went all of a shiveryshaky quiveryquaky mixumgatherum yumyummyum. After which before the traditional ten seconds were up Tristan considerably allowed his farfamed chokegrip to relax and precautiously withdrew the instrument of rational speech from the procathedral of amorous seductiveness.<sup>6</sup> ‡

MS 47481, 94

FW 396

\* \* \* \* \*

—I'm ~~so~~ **real** glad to have met you, Tris, *you fascinator, you!* she said, awfully bucked by the *gratifying* experience of the love embrace from a ~~notoriety~~ **bigtimer with an interesting tallow<sup>7</sup> complexion** [from whom

<sup>4</sup> Sic.

<sup>5</sup> The following paragraph is labelled "Parataxis."

<sup>6</sup> The remainder of this draft was added in pencil.

<sup>7</sup> The word "tallow" is preceded by a "(T)."

FW 398 *great things were expected*] like him who was evidently a notoriety also  
 in the poetry *department* for ‡ he never saw an orange but he thought  
 of a porringer and to cut a long story short taking him by and large he  
 meant everything to her just then, being her beau ideal of a true girl  
 friend,<sup>8</sup> handsome musical composer a thoroughbred Pomeranian lapdog,  
 MS 47481, 94 b a box of *preserved* crystallised ginger *clove cushions*, *peppermint slices*,  
*satinette puffs*, *lime tablets* and may even the Deity Itself<sup>9</sup> § strewing,  
 the strikingly shining, the twittingly twinkling, *our true home*\* and (as ~~her~~  
**he truly wranograph wranographically** remarked), the lamplights of  
 lovers *in the Beyond*.

10

Up they gazed, skyward *to stardom*, while in ~~her~~ **his girleen's** ear that  
 lovelier\* lover, *sinless sumer*,\* breathed:

Gaunt in gloom  
 The pale stars their torches  
 Enshrouded wave  
 Ghostfires from heaven's far verges faint illumine  
 Arches on soaring arches,  
 Nights' sindark nave

Seraphim

The pale stars awaken  
 To service till  
 In ~~muted~~ **moonless** gloom each lapses, muted, dim  
 Raised when she has & shaken  
 Her thurible

20

<sup>8</sup> What follows on MS 47481, 94 b and on MS 47480, 267 b was crossed out in red by Joyce. I have not crossed out my transcriptions, since no substitution was made by the author. Apparently he wrote and revised the whole before thinking of suppressing any part of it. For a reference to this material see *Letters*, 11/7/23.

<sup>9</sup> Joyce continued the elaboration of the "Tristan and Isolde" dialogue on the verso of the page containing the second draft of "Roderick O'Conor," MS 47480, 267 b. Like the above, it is crossed out in red crayon. The author seems to have written the first few lines as an introduction to the poem "Nightpiece," which occupies the center of the page. He so fully elaborated upon that introduction as to completely fill the space surrounding the poem. Later, to differentiate between the two aspects of the passage, he crossed the poem out in green crayon. None of the material cancelled in crayon was reused in the later drafts of this episode.

Joyce published "Nightpiece" in *Pomes Penyeach* (1927) dating it Trieste, 1915. I have seen no earlier drafts though I assume Joyce's dating to be accurate. The particular version reproduced here, which differs slightly from the published text, is evidently transitional. Perhaps, in 1923, Joyce saw in this early piece, which bears some resemblance to Wagner's libretto, something appropriate to his new work and specifically to the parody romance of "Tristan and Isolde." He realized his error only after he had written a setting for it and thereby gone one step further in establishing the character of his juveniles, developing the negative side of Isolde's character.

As long and loud  
 To night's nave upsoaring  
 A starknell tolls  
 As the bleak incense surges, cloud on cloud,  
 Voidward from the adoring  
 Waste of souls<sup>10</sup>

\* \* \* \* \*

[*How gentle &\* kind\* I am, Isy. I never hurt the feelings of another. And, I say\*, what a lovely nature is mine!*]

10 *It wasn't exactly anything he said or it wasn't anything he exactly did but all the same it was something about him like the way he was always sticking his finger into his trousers pocket and then sticking it into his eye like a [bony] baby, [[the great big slob that she let out a whistle] or the once she dropped her little ~~hanky~~ hankyfuss and the way so graceful he picked it up with his ~~foot~~ hoof and handed footed it up [politely] to her little nibblers].*

— Go away from me instantly *you thing she cried roared. Curse your stinking putrid soul & all belonged to you [you scum] Don't forget me! Forget me not!*

— Perfect, *you bloody bitch*, he said.

20 He took leave of her and ~~went~~ **circulated as bidden**. *Hearing his name called [before many instants had passed] he most sagaciously ceased to walk about and turned, [his look now charged with purpose].*

— No, come back, she cried. *How sweetly you have responded to me. I can't live without you! I so want you!*

— It's important, **he her nephew**, *who was very continental*, said, as he<sup>11</sup> stopped & circulated at walker's pace in the opposite direction.<sup>12</sup> §

MS 47480, 267 b

\* \* \* \* \*

30 Over them the winged ones screamed shrill glee: seahawk, seagull, curlew and plover, kestrel and capercaillie. All the birds of the sea they trolled out rightbold when they smacked of the big kiss of **Tristan Trustan** with **Isolde Usolde**.

<sup>10</sup> The remaining dialogue is written in a crabbed hand in and around the space occupied by the poem. I have tried to approximate the order of its composition and the location of its elements.

<sup>11</sup> Omitted: “as he.”

<sup>12</sup> The following is the earliest available version of the “seaswan” poem, which now opens the chapter. Joyce originally appended this piece at the end of the third fair copy of the “Tristan and Isolde” piece.

~~So~~sang<sup>13</sup> **So sang** seaswans:

— Three quarks for Muster Mark  
 Sure he hasn't got much of a bark  
 And sure any he has it's all beside the mark  
 But O Wreneagle Almighty wouldn't ~~we~~<sup>14</sup> **un** be a sky of a lark  
 To see that old buzzard whooping about for **his uns** shirt in the dark  
 And he hunting round for **his uns** speckled trousers around by  
 Palmerston Park.

Hohohoho moultly Mark

You're the rummest old rooster ever flopped out of a Noah's ark 10  
 And you think you're cock of the wark  
 Fowls up Tristy's the spry young spark  
 That'll tread her and wed her and bed her and red her  
 Without even winking the tail of a feather  
 And that's how that chap's going to make his money and mark §

MS 47481, 98 b

<sup>13</sup> Not completed.

<sup>14</sup> Not completed.

## II, iv

### (MAMALUJO)



<sup>15</sup>So **And** there they were *too* listening in as hard as they could ‡ to FW 383  
*the solans [ & the sycamores and the mistlethrushes ] and all the birds* all  
four of them *listening* they were the big four the four *master* waves of Erin  
all listening four there was old **Tom Matt** Gregory and then besides old  
**Tom Matt** there was old **Phelius Marcus O'Hogan\* Lyons** the four waves  
and oftentimes they used to be saying *grace together right [enough]* here  
now we are the four of us old **Tom Matt** Gregory and old **Phelius Marcus**  
**Lyons** and old **Jeremy Luke Tarpey** the four of us and sure thank God  
there are no more of us and *sure now you won't go & leave out* old ~~Jeff~~  
10 ~~O'Gorman~~ **Johnny MacDougall** the four of us and no more of us and so  
now pass the fish for ~~the Lord's~~ **Christ'** sake amen the way they used to be  
saying grace before fish for auld lang syne there they were spraining their  
ears listening and listening to all the kissening with their eyes glistening all  
the four when he was *kiddling & cuddling* his colleen ~~not the colleen no~~ the  
colleen bawn cuddling her and kissing her with his pogue like arrah na  
~~pogue~~ **Pogue** *the dear annual* they all four *remembored [how]* they used  
to be ‡ cuddling and kissing *under the mistlethrush* and listening in the FW 384  
good *old bygone* days Dion Boucicault ~~of~~ **in** Arrah na Pogue *when they*  
20 *knew the*<sup>16</sup> *man on the door in one of those centuries* when they were all  
four collegians in the queen's colleges it brought it all back again as fresh  
as ever Matt and Marcus and now there he was and his Arrah na Pogue  
before the four of them and now thank God there were no more of them  
and he poguing and poguing they were listening with their ~~watering~~<sup>17</sup>  
mouths **watering** so pass the pogue for Christ sake Amen listening & ‡ FW 385  
watering all the four Luke and Johnny MacDougall for anything at all  
*of the bygone times* for a cup of<sup>18</sup> § kindness yet for four big tumblers  
of woman squash with them all four listening and spraining their ears and  
*all* their mouths making water MS 47481, 2

<sup>15</sup> The following is apparently the earliest version of the "Mamalujo" sequence which Joyce combined with the "Tristan and Isolde" piece in 1938.

<sup>16</sup> Omitted: "the."

<sup>17</sup> Not completed: "wat."

<sup>18</sup> The word "of" was repeated by error.

Ah well sure that's the way *up* and there *up* was poor Matt Gregory *up* leaning on his staff of memory and Gregory and *up* the others and now really & truly they were four dear old heladies and they looked **as so** nice and respectable with their grey half tall hat and tailormade frock coat and then they had their fathom glasses to find out *all* the fathoms and their tall hats just now like ~~Lord~~ **the marquess of Powerscourt** *only for all the saltwater* or the auctioneer there **near in front of** the place near that street [*Thingmote\**, [*Essex, Sackville?*]] *the statue of Mrs Daniel Dan O'Connell* [*behind*] Trinity College<sup>19</sup> that arranges all the auctions of *the* valuable houses Smith like the auctioneer Smith or not Smith that sells all the fine houses & mansions James H North ~~J.P.~~ Mike North **James** ~~the~~<sup>20</sup> ~~the~~ **the jaypee** in *Hoggin Green* going to the horse show with all the people over ‡ from England and American visitors *all over* in his grey half tall hat *how do you* and his fathom glasses *how do you do Mr James* to find out all the horses. And *now that reminds me of* poor Marcus Lyons and poor Johnny and the four of us *and* there they were now listening *right enough* the four saltwater widowers and all they could ~~remember~~ **remembore** long long ago *with Mullaly Lally* when my heart knew no care the landing of Sir Arthur Casement in 1132 and the coronation of Brian by ~~the~~ **his grace** bishop ~~James H J.P.~~ *Bishop Senior* [*in his shovel hat*] and then there was the drowning of Pharoah and they were *all* drowned in the sea the red sea and then poor Martin Cunningham out of the castle when he was drowned off Dunleary in the red sea and *thank God there are no more of us.* [*Ay, ay. So he was.*] ‡ and then § there was the Flemish Armada all scattered and all drowned off the coast of Cunningham and Saint Patrick & *St Kevin* [*& Lapoleon*] *our first marents* and all they ~~remembered~~ **remembored** and then there was the French fleet in 1132 landing under general Boche *in his grey tall shovel hat* and there he was cuddling and poguing her in ~~Arranapogue~~ **Arrahnapogue** behind the queen's colleges *behind the man century on the door in alice's street.* And then they used to give the *grandest lectures by the picture postcard* [*under the sycamores*] in Roman history **in to** all the ~~four~~ collegians *green* [*& the old Senate*] ‡ in the four trinity colleges Killorcure and Killthemall and Killeachother and Killkelly-on-the-Flure those were the four great history colleges *of the Jane Andersdaughter University* for auld lang syne all the Roman history *of the spirit of nature as divinely developed in time all history* past and present and present and absent and past and present and future arma virumque romano. Ah dearo a dear how it all came back to them to hear him there kissing her & cuddling her in **his the** Roman arms *by Cornelius Nepo.* [*Nepos. Roman Mnepos. Anumque.* 40

FW 386

FW 387  
MS 47481, 2 b

FW 388

<sup>19</sup> The phrase "the statue . . . O'Connell" was originally placed here.<sup>20</sup> Not crossed out: "the."

[~~epos. Manumque~~ **umque.**]<sup>21</sup> *Queh?*] ah dearo dear it was so sorry for the four of us ~~and Mallaly~~ **Lally**. ‡ *And that reminds me of Poor Tim* FW 389  
 Tom Tarpey & Lapoule and the four ~~shehusbands~~ **widowers** the four waves in their *tall shovel* hat in *Chichester College* and thank God they were all summarily divorced by their *dear poor* shehusbands in ~~the dear~~ bygone days but still they parted on the best of terms. *And so they parted. Ay, ay. Ah, well, sure that's the way. ay, ay.* by decree absolute well they could ~~remember~~ **remembore** § Mrs ~~Daddy\*~~ **Dowager\*** Justice MS 47481, 3 a  
 Squelchman in her [fullbottom] wig ‡ & beard in 1132 at the Married FW 390  
 10 Male ~~Offender's~~ **Auctioneers'** Court in Arrahnapogue. Poor Johnny MacDougall & the four masters because ~~she~~ **he** was ~~waitin\*~~ **so slow at** backscratching all divorced by them ~~four master~~ **dear faithful** and poor Marcus Powerscourt *persecuted by everybody he was* by decree absolute all because he ~~broke~~ **made** wind & water in the ~~pew~~ and because he forgot to remembore to sign an old paper to ~~and\*~~ hereby make a request to herself in writing on stamped ~~paper~~ **parchment** before saying his grace before fish and then there was poor Dion Boucicault all ~~divorced~~ **drowned** too poor Dion *before the world* [& her husband] because he attempted to well *he was a bit bad in his health* [he said] with shingles falling on them  
 20 he ah well now sure we won't be too hard on him as a *presbyterian* [& he well he went to confession to Mother Evangelist Sweeney] *well he ah now there* ‡ *were faults on both sides* [well he] attempted some hunnish familiarities after eating a bad crab in the red sea and sure he was ~~dead-~~ **seasick deadseasickabed** [in the hospice for the dying] ~~he~~ **ah** the poor fellow & ~~---~~ & trying to <sup>22</sup> *the nurse's hand & dying* ah dearo dearo dear and where do you leave Matt *they were all so sorry for poor Matt* in his ~~grey frock~~ **saltwater** hat [too big for ~~him~~ **it**] and his overalls all falling over him in folds sure he hadn't the energy to pull them ~~old~~<sup>23</sup> **Matt the old matriarch** [[that queenly man] sitting there [with his head to  
 30 *the west*] in sight of the poorhouse] with his can of tea & two bits of ~~bacon~~ **brown loaf**<sup>24</sup> [& dilisk waiting for the end to come] God of Heaven when you think of it all divorced by woman squelch and all on account the— appearance of his face poor Matt Gregory of the ‡ **dull brown loaf** FW 392  
**of his mouth watering by act of parliament.** So now pass the face for Christ' sake. Amen. ~~Poor Matt Gregory and so. And all. Poor~~ **Martin Cunningham!** (Ah God be good to us. **Poor Martin Cunningham**). Ay. Ay.  
 And still and all they were always up thinking of the ~~old~~ **auld** man syne and up their four masters that were four up beautiful sisters and there they

<sup>21</sup> ". . . umque" was not crossed out.

<sup>22</sup> A space was left by Joyce: "hold" in the next draft.

<sup>23</sup> Not crossed out: "old."

<sup>24</sup> After "loaf" Joyce crossed out "&" and an illegible word.

- MS 47481, 3 b were always counting the lovely periwinkle buttons in the front part of their dresses & **up one & up two & up five & up two four** and there § she was the beautiful four sisters and that was her name and they *used to be getting up and were* looking for her everywhere in all the fathoms *when they couldn't sleep with changing beds* and then they had their tentacles and they used to be all *night* hanging around all the waists of the ships
- FW 394 the steamships ‡ and *their bottlegreen eyes* peering in through the steaming windows into the honeymoon cabins on board the big ~~steamers~~ **steamadory** and the saloon ladies toilet apartments and rubbing off the *salty* cataract off the windows *listening* to see all the ~~honeymooners~~ **hunnimooners hunnishmooners** and all the toilet ladies and their familiarities saying their grace before ~~meals~~ **steamadory** *pass the pot jool* for Christ sake Amen and watering and there they used to be *all trembling and shaking* ‡ & counting all their peributtons to remember her beautiful ‡ name in his dreams ~~poor Gregory\* and\* Johnny<sup>25</sup>~~ **Doug & poor Greg** the four sisters and there she was now *the lovely lady* ashore as in days of yore of planxty Gregory they used to be always singing *round the [wet] fire with [their feet asleep in] their blankets and shawls [and bowls of stale brew\* bread & milk milky waiting for poor Farrp Mucus [to pass the teeth for Christ-sake chokus sake [amenschtrek]]] when they had the [phlegmish] hooping cough [from eating bad cramps and [with a farthing dip]] reading all a word or two about the lakes of Killarney through their green & spentacles ‡* and so now they started ~~their~~ singing ~~the steamadory~~ **the steamadorion** and old Luke for auld luke syne and ~~we she make wail a cupboard cupboar coinerset koiner set for on the pays praze savole hang shanghai.~~
- FW 395  
FW 396  
FW 397  
MS 47481, 4     *Hear. Isolde la belle! Tristan, sad hero, hear!*<sup>26</sup> §

\* \* \* \* \*

<sup>25</sup> Joyce crossed out only the last two syllables of "Gregory" and neglected to cross out "and." The phrase which originally read "poor Gregory and Johnny" became "poor Greg and Doug" and then "Doug and poor Greg."

<sup>26</sup> The concluding song was added after the revision of the second draft. Joyce carefully marked his interior rhymes and other effects by means of lines which I have attempted to reproduce here.

Anno Domini: nostri sancti Jesu Christi

Nine hundred and ninety-nine pound sterling in the

black bowels of the bank of Ulster,

Braw pennies, my ~~girlee~~ **girleen**, and bright **gold** pounds, by God,

'll ~~deck~~ **prank** thee finely †

And no damp lout'll come courting thee or by the

Holy Ghost there'll be murder.

FW 398

O come all ye sweet nymphs of Dingle beach to see **cheer**

Brinabride *from Sybil* a ~~riding~~ **ariding**

10 In her curregh of shells of daughter-of-pearl and

her silverymoonblue mantle round her

Bride **Crown** of the brine she is and will be **waters, brine on her  
brow, she'll**

dance them a ~~jilting~~ **jig and jilt them fairly early.**<sup>27</sup>

Yerra, why would she bride with *sir* sloomysides ~~of the~~ **or**

**Com** the gogram grey barnacle gander?

<sup>27</sup> A space was left between "jig" and "early."

~~Anno Domini nostri sancti Iesu Christi  
 Nine hundred and ninety-nine pound sterling in the  
 black bonds of the bank of Ulster  
 Braw pennies, my girl's, and bright pounds, by God  
 'll ~~blow~~ thee sandy  
 And no damn but 'll come courting thee or by the  
 Holy Ghost there 'll be murder~~

~~I come all ye sweet nuptials of Dingle beach to thee  
 In her carriage of shells of daughter - of - pearl and  
 her silver <sup>brim</sup> <sup>and</sup> blue mantle round her  
 Crown of the <sup>king</sup> <sup>and</sup> will to  
 waters, <sup>and</sup> <sup>of</sup> her snow, she 'll  
 Dance them a jilting jig <sup>sandy</sup>  
 and <sup>pl. often</sup> <sup>fairly</sup>  
 Yes, why would she bride with <sup>the</sup> <sup>stomach</sup> <sup>of</sup> <sup>the</sup>  
~~From the gogran grey barnack guards?~~~~

Has  
 come  
 what

~~You 'll not be lonesome, <sup>in</sup> <sup>your</sup> <sup>love</sup> <sup>when</sup> <sup>your</sup> <sup>yard</sup>  
 in <sup>your</sup> <sup>for</sup> <sup>a</sup> <sup>solider</sup> <sup>the</sup> <sup>spell</sup>  
 No shade in winter, <sup>and</sup> <sup>no</sup> <sup>machines</sup> <sup>for</sup> <sup>you</sup> <sup>'ll</sup> <sup>have</sup>  
<sup>my</sup> <sup>old</sup> <sup>servant</sup> <sup>for</sup> <sup>with</sup> <sup>at</sup> <sup>all</sup>  
 Wisha, won't you agree to take me <sup>to</sup> <sup>a</sup> <sup>your</sup> <sup>own</sup>  
<sup>find</sup> <sup>murderer</sup> <sup>but</sup>  
<sup>power</sup> <sup>of</sup> <sup>to</sup> <sup>you</sup> <sup>get</sup> <sup>through</sup>. <sup>Who</sup> <sup>has</sup>  
<sup>to</sup> <sup>you</sup>~~

~~I Dingle, in Aram saw  
 black iron night~~

PLATE VI. BM Add MS 47481, 6. The first draft of three stanzas of the concluding poem from Chapter II, iv (FW 398-399). The lines (with the exception of the two crayoned x's) were drawn to connect internal rhyme effects.

You'll not be lonesome, Lizzy my love, when your yank

is gone **the worse** for ~~a soldier~~ **his soldiering** *swank & his steel*.

Nor ~~shake~~ **wake** in winter, widow machree, for you'll have

my old ~~Dundalk~~ **Bulbriggan** surtout

Wisha, won't you agree *now* to take me ~~in~~ **for nothing at all**

as your ~~old~~ **own** nursetender

~~Ten million~~ **A power of fine men fellons** died ~~ten in a ditch~~

**game right enough.** *but* Who<sup>28</sup> lives for you?

I, Dougall, ~~in~~ **on** Aran Saw

10 **Black Iron** night § †

MS 47481, 6  
FW 399

<sup>28</sup> *Sic.*

### III, i and ii



Watches of the night<sup>1</sup>

*Hark!* Twelve two eleven ~~four~~ **cater** ten ~~six~~ **seix sax**. ~~eigh~~ *Hark!* ~~seven~~ ~~eight~~ **Eight seven Pedwar pemp**. Five three. Twelve. Methought 'twas the peal of ~~midnight bells~~ **midnight's chime** from out the belfry of the *cute* old speckled church, sounding so ~~faintly~~ **faint a** twelve as darkness rendered all *British objects* ~~invisible~~ **nonviewable** to human watcher save perchance anon some glittery ‡ gleam adown ~~the~~ surface of the fluvial flowandflow or again it might ~~be~~ sundry articles of laundry reposing upon the ~~sward~~ **greensward** hard by in full expectation. And methought broadmouth was heard and all vociferated, ~~Shaun~~ echoing: Shaun! 10  
Shaun! Post the post! And lo methought somewhat ~~was~~ **seemed to move** **amove** amongst the murk, now 'twas *as a* clump, now ~~it~~ **was** mayhap. When lo there was light and ~~in it~~ ~~approached~~ now 'twas a flasher anon more as the glow. Ah, ~~it was~~ **'twas**, in verity 'twas, his belted lamp. And he who swayed before *me*, [*will o' the wisp, coat on shoulder,*] was none other than (the blessing of God & Mary & Patrick be ~~on~~ **all over** him)  
FW 403  
FW 404 other than (may his hundred thousand welcome ‡ letters multiply & plultiply) Shaun himself.

Had I the concordant ~~lore~~ **wisheheads** of Messrs Gregory & ~~Tarpey and~~ **Lyons** § along with Dr Tarpey's and the Rev. Mr MacDougall's but, ~~poor~~ 20  
~~ass, I I, poor ass~~, am but as their fourpart other ass yet methought Shaun (holy angels ~~direct him~~ **be uninterruptedly guiding him** along the winding roads of random ever!) Shaun in proper person (may the constellations be his considering compass!) was before me ‡ and he spake.  
FW 405

<sup>1</sup> These words, which Joyce placed in the left-hand margin of the page, originally served as a title for Book III. It will be noticed that the first two chapters were written as a unit though Joyce from the start envisaged four watches for Shaun, paralleling the four watches of Buddha. Given the consecutive quality of the narrative and the proximity of this version to the completed structure, it does not seem necessary to fill in the gaps left in the scantily developed central portion of III, ii, where Jaun-Shaun's rich-textured monologue and Isy's less rich but very characteristic reply are only brushed in by Joyce. On the other hand, the two major *vides* left by the omission of the fable of the "Ondt and the Gracehoper" in III, i and the interlude with "Dave the Dancekerl" in III, ii command our attention.

And lo meheard *I saw* the voice of him *how it* sighed to the scented ~~night~~ **nightlife** as softly as the tall telegraph ~~masts~~ **pole** at Clifden sigh<sup>2</sup> *open* secrets to Nova Scotia ~~listening~~ **listing ladies sisterpoles**.

— Alas, Shaun said, † *staring upon the soil he loved*, I am all too FW 407

unworthy for such eminence, or prominence, to be exact as to bear this letter on his majesty's service. † FW 408

— But ~~tell me~~ **have I asked you**, dear Shaun, I said, who it was gave you the permit?

— I, replied to me Shaun, have it from S Columkille's prophecies.

10 — Then, I said, you ~~are~~ **might be** so by order?

— ~~It~~ **Forgive me**, Shaun replied, **is it<sup>3</sup> was made known** in the prophecies and there is a power † over me that is put upon me from on high. FW 409

— Dear ~~Shaun~~, I said, then ~~it is~~ **if it were you that\*** **who** will bear this letter you speak of?

— As, Shaun replied, ~~for~~ **to** that I have the power.

— Tell me, I said, dear Shaun, when ~~do~~ **are** you mostly *able to* work?

— *I am mostly able to walk.*<sup>4</sup> It, Shaun replied, was foretold for § me MS 47482 b, 4  
not **never** to work but believe me, I say my prayers regularly. † FW 410

20 — Yet one ~~question~~ **minute's conversation**, dear Shaun, for as I observe, you have painted the town green.

— ~~With~~ *Well*, yes, Shaun replied, **With** my post lamp *which is grandiose*. † FW 411

— Do you mean, I insinuated, that verdure or varnish will?

— In, Shaun replied, the other postal office *albeit blessed with 22,000 sorters out of a possible 22,000*, too much administrative stationery was eaten by goats. *It is also one of my [avowed] intentions at sometime some time to make a book concerning that matter.* † FW 412

— And what, dear Shaun, **is would be** the biography of your *softbodied* uniform?

30 — ~~All~~ **None whatsoever**, Shaun replied, **All** of it † was **given handed over** by me among *my neighbours of every description*, the poor evicted tenants. ~~and that is~~ **Therefore** I am simply ~~clothed~~ **enveloped**, as you *perhaps* see, in one of Guinness's registered<sup>5</sup> barrels. § MS 47482 b, 5

\* \* \* \* \*

— <sup>6</sup>*Soviet! we responded. Song! Shaun, song!*

— *I apologise, Shaun began, but I would rather spin spin ooze you one*

<sup>2</sup> Sic.

<sup>3</sup> Omitted: "it."

<sup>4</sup> The placement of this sentence is not clear. Joyce places it here in the next version.

<sup>5</sup> The word "registered" originally followed "barrels."

<sup>6</sup> Joyce composed the fable of the "Ondt and the Gracehoper" in February or March of 1928 while the chapter was going to press for *Transition*.

- MS 47483, 91 *from the grimmgests of Jacko and Esaup, fable one, feebled too. Let us here consider [the casus], my dear little cousins, of § The Ondt and a Gracehoper.*
- MS 47483, 81 *Let us consider their casess.<sup>7</sup> A gracehoper was always jiggging around in his joyicity on his pair of ~~findlesticks~~ **findlestilts** or, if not, he was always making ~~disgraceful~~ **ungraceful** overtures to Floh and Luse and Flutterby and Lovesalight to play pupa [& pulcy pulcy] with and<sup>8</sup> to ~~commit~~ **commence** insects with him &, even in chaste, ~~behind~~ **behold** a watering pot till they went puce with sham, ~~promising~~ **cursing** by the Fore Antennas ~~he would~~ harry me, marry me, bury me, bind me, he would 10*
- FW 414 *furnish her in housery as quickly as his cottage, § which was called Tingangingenting, grew up. If he was not done doing that he was always getting up funny fumeralls with Besterfather Zeuts ‡ ~~in~~ **inscythe** the wormcasket attended by a mutter & deffer baxing motch — anything above ground so as only to kill time. Grousius me! Pou! what a bagateller it was, to be sorry!<sup>9</sup> And what a Zeit [for the goths!] ~~thought~~ **Thought** the Ondt who was making so\* chilly spaces at himself affront of the icin-*
- MS 47483, 82 *glass § ~~of in~~ his windhome, the ~~name~~ **ventname** of which was Nixnix-*
- FW 415 *undnix. ‡ The Ondt was a weltall and raumybut ~~abelboobied~~ fellow bynear as altitudinous wee a schelling in kopfers. He was very sullemn 20*
- MS 47483, 83 *& a sad chairmanlooking when he was not making spaces but, laus, when he was making spaces he was very ~~very~~ **mouch moor** secred and wisechairmanlooking. Now § when sillybilly Gracehoper had ~~highkicked~~ **jingled** through a jungle of love and ~~debt~~ **debts** and jangled through a jumble of life and doubts ~~afterwards~~ **afterworse** he was as sick ~~sieck~~ as a ~~sinner~~ **sexton** and as ~~poor~~ **pooveroo** as a churchprince,<sup>10</sup> [wetting with waps drinking with drones, [bilking with<sup>11</sup> the bugs,] horing with the hornets. Cricky, what a plight!] And ~~when~~ **whээр** the midges to wend himself ~~hemsilf~~ **hemsylph** he wist ~~niet~~ **nat**. So [when Chrysalmis was on the bare branches,]<sup>12</sup> off he went from Tingangingenting;<sup>13</sup> [his high 30*

The earliest draft was scrawled in a small pink notebook whose cover appropriately enough contains a picture of "Isabeal." The early pages of this notebook contain notes for the passage in which Shaun describes the letter he carries (FW 420-421) and a version of the paragraph "White fogbow . . ." (FW 403). Joyce wrote his introductory passage "Soveet . . . cousins of . . ." for the first fair copy of the fable. I am including it here to provide transition.

<sup>7</sup> This first version of the paragraph above was added here in the original draft.

<sup>8</sup> Omitted: "and."

<sup>9</sup> Joyce substituted the exclamation point for a comma.

<sup>10</sup> The order Joyce intended to follow in placing his additions to this page is doubtful.

<sup>11</sup> Abbreviated "wh."

<sup>12</sup> Joyce took the above out of his original text to incorporate it in this addition (see below).

<sup>13</sup> Semicolon omitted.

spirits were all giroflipgiroflep (he had eaten all the whilepaper, swallowed the lustres, devoured 40 flights of steyarcases, chewed up all the *mensas\** *menses* and *seccles* [ronged the records, made mouthballs of ephemerals,] and voracioused *vouracioused* on the [very] timepiece in the ternitary —not too dusty [*grab*] a cicada for a ship so mity)]. He took a round stroll and he took a round stroll and he took a stroll till he was [quite] grilly in the head [& the *leivnis\** *leivenit*<sup>14</sup> *liivnits leivnits* in his hair] & *that\* he\** thought he had the *Tassmania Tossmania*, and he came to Nixnixundnix when ~~Chrysalmis was on the bare branches.~~<sup>15</sup> The June snow as flocking § thuckly on the hegelstones and the a lugly tornado MS 47483, 84  
the Boraborryellas blasting the sleets off the eoppeeshops *coppeehouses*.  
‡ The gracehoper who knew the correct thing promptly tossed himself FW 416  
ontop his head *buzzer in the snow vico* & the next time he sees makes the *acquinetance of*<sup>16</sup> the Ondt he will beheld him a world of differents [the *with unshrinkables draping his h all toovisibles enjoying revelling in his sunnyroom*] as *appi as a oneysusucker\** [or a baskerboy on the libido] sated at his comefortumble fillupsupper of a plate o' monkynous and a confucion of minthe (for he was a conformed aristotaller) and with Flo biting his big thigh and Luse lugging his left leg, § *Bieni Bienie* MS 47483, 85  
20 bussing him under his bonnet and Vespatilla ~~wintering into his ear blow-~~  
ing cosy fond tutties up his smalls. Emmet and demmet and there's  
and O jadeses ~~whapt whipt~~ be jiltse crazed! ~~ereed~~ *schneezed* the Grace-  
hoper: at his wittol's end ~~out of~~ *Let\* his\* out of* eyeforsight. The Ondt  
was making the greatest spass a body could § for he was spizzing all over, MS 47483, 86  
boundlessly blissfilled in an allallahbath of houris, chasing Floh and tack-  
ling tickling Luse and catching tackling Bienie and catching Vespatilla.  
No Dorcan from Dunshanagan ever danced it so? The *veripatetic very*<sup>17</sup>  
figure of the Gracehoper, actually & presumptually *sintifying sintifying*  
*chronic's* despair, was too great for § his chorous of ‡ *gravitate* MS 47483, 87  
30 *gravitates*.<sup>18</sup> He larved & he larved & he merd such a nause that the  
Gracehoper feared he would swallow<sup>19</sup> his jaws. For the sake of their sakes  
who you were once are safe in my whose keeping. I\* forgive you, dear  
Ondt, said the Gracehoper then weeping. Be kind to poor Floh, Teach  
Floh and Luse dancing (polkas), give stand ~~Bienie a treat~~<sup>20</sup> with  
(show) Bienie what's sweet & Mind Vespatilla gets finds plenty fat ones  
to eat heat. As I once played the pipe I must now pay the count. So it's  
saida § to Moyhammlet and marhaba to your Mount! MS 47483, 88

<sup>14</sup> Not crossed out: "leivenit."

<sup>15</sup> See n. 12.

<sup>16</sup> Omitted: "of."

<sup>17</sup> "Veripatetic" was restored in the next draft.

<sup>18</sup> The remainder of the fable was broken into verse form for the next draft.

<sup>19</sup> Added to fill a space left in the text.

<sup>20</sup> Not crossed out: "stand . . . treat."

We are Wastenot & Want, precondamned  
 Till Nolans ~~are~~ **go** volants and Bruneyes **go come** blue,  
 Your genus ~~unbordered~~ **is** ,<sup>21</sup> your spaces sublime  
 MS 47483, 89 But Holy Saltmartin, why can't you beat time?<sup>22</sup> §  
 In the risible universe where could one find  
 Such prodigious advances with so much behind?  
 I pick up your reproof as the gift of a friend  
 For the prize of your save is the price of my spend  
 Your feats are ~~enormous~~ **enormers**, Your volumes immense,  
 MS 47483, 88 b (May the Graces I hoped for ~~give~~ **sing** your Ondtship songsense).<sup>23</sup> § 10

\* \* \* \* \*

— ~~You have~~ **Could you**, of course, dear Shaun, read this [*strange*]  
*language in the letter for his majesty?*  
 — ~~Yes~~<sup>24</sup> I, replied Shaun, ~~have~~ **cd play it**. *It is awful in its handwriting.*  
 FW 419 *A piece of scribble.* ‡  
 Letter written by Sham\*, brother of Shaun, for Alp, mother of Shaun,  
 FW 420 ~~all~~ about Hek, father of Shaun. ‡  
 — Dear Shaun, I said, since you came to the use of language have you  
 millions of times used worse language than that used by *your* [*twin*]  
*brother Shem.*  
 — *I wd not like to swear but I doubt it*, Shaun replied. *She was put up to* 20  
 FW 421 *it by him.* ‡<sup>25</sup>  
 — You could come near it, dear Shaun, I suppose? I asked.  
 FW 424 — No-one could, Shaun replied, *for it is incendiary.* ‡  
 MS 47482 b, 5 — But I suppose you could § use *worse* yourself<sup>26</sup> dear Shaun, if you  
 only took the trouble of so doing?  
 — Undoubtedly so & *by the power of war* I could do it *anytime I liked*  
 [*with my left hand tied*] much worse than ~~my~~ **any twin** brother Shem  
 only<sup>27</sup> I would never take the trouble of *doing it*, was Shaun's reply. *And*  
 FW 425 *by all I hold sacred I swear* ‡ [[*an oath by the name of Shaun*] *that*]

<sup>21</sup> Joyce's space, filled in later drafts by "worldwide."

<sup>22</sup> What follows was written on MS p. 88 b without indications as to placement.

<sup>23</sup> We return now to the body of the first draft in MS 47482 b.

<sup>24</sup> Not completed: "Y."

<sup>25</sup> Joyce added a version of FW 422–424 to MS 47482 b, 12:

— Will you not, dear Shaun, describe how?

— For three days, Shaun replied, she kept howling & bawling with him ~~writing~~  
~~the language~~ **handling the pen** with a hiccup. It all lasted seventy hours.

— What for, dear Shaun? I asked.

— For the language, Shaun replied, ~~in~~ **inside** his letter.

<sup>26</sup> The word "yourself" was repeated by error.

<sup>27</sup> The long insertion, "And by . . . fire," appears to have been placed here by Joyce, but, as the position is illogical, I have followed the next draft.

*I never will permit will commit to the flames any incendiary [whoever tries] to set a mother of mine on fire.*

Mind you he was in the deepest of *sluggish* earnest though his jaw was too heavy to talk but in looking up to find ~~how~~\* what age he was by the polar star he overbalanced by weight of the barrel and rolled backwards [in a curious mode of motion] ‡ a fairish way behind the times in the ~~Inshicore~~ direction of **Delgany** before being *set put* righted. FW 426

Well, dear Shaun, Thou art passing hence, dear Shaun\*, from friends and parents dear, ‡ but may the moss of all peace and prosperity ~~order~~\* FW 427

10 gather your you rolling home! May the foggy dews bediamond your hoops?<sup>28</sup> May the fireplug of filiality safeguard your bunghole! We know you were loth to leave us & **but**, sure, you will turn up some day when your pocket is empty. Anyway may the grass grow quickly under your feet [or the daisies grow lightly over your toes]. ‡ FW 428

<sup>29</sup>Shaun, as I next saw, halted to take breath & loosen his boots at the weir by Lazar's Walk & **about**<sup>30</sup> [nine] score of barrel minutes distance as he truly merited to do. He was there perspiring but happy propped up by **against** a slumbering ~~elown~~ guardian of the peace, one **Sigurdson**, who had fallen asleep there in the embrace of a *confiscated* bottle. ‡ There FW 429

20 were several **29** daughters out of the national [hedge] school [(for I seem to remember it was a look before you leap year)] learning the lesson of life there attracted, as I could see, by the sight of the first human landmark who were there seated on the brink paddling with their feet in charming concert with his the snores of ~~him~~ **the log** who was stuck to the sod [as ever & anon ~~her~~ he murmured [over his treasure trove of the crown,] High *hellskirt dig mean lily sort flasky.*] Among ~~them~~ **the chorus of praise of girls** Shaun ‡ after he had bowed to all the others full of human respect easily recognized his dear sister, Izzy. FW 430

— Sister dearest, Shaun said in taking leave of her with ~~fondness~~ **fondest affection**, ~~how~~ **I honestly believe** you § will miss me but I feel as a FW 431

martyr to<sup>31</sup> **duty the discharge of duty** I ought to go. This is the result of your teaching, Sis, you that used to write to me ~~those~~ **the** nice letters. ‡ FW 431

During my brief absence be true to the 10 commandments. ‡ *Never lose last mass. Never eat good bad meat on a good Friday. Never let a hog of the hill trample on your lily in the valley. Never play ladies' games on the Lord's day* ‡ and preserve your dear chastity during this *lenten* FW 432

season [when the spring is in the making]. Rather than part with that *vestalite jewel emerald* of yours which you have where your two **nether extremes meet** let the entire *ekumene* universe perish a 1000 FW 433

<sup>28</sup> The question mark was substituted for an exclamation point.

<sup>29</sup> In later versions III, ii, begins here.

<sup>30</sup> The word "about" was repeated by error.

<sup>31</sup> Joyce crossed out "to."

- times* [*in a pitfall*] first. *Times & Oft* shall I think of you when amid the music of the ~~knockers~~ **doorknockers**. O how I shall kiss you immediately upon my return ‡ *We will adopt all the poorest children possible.*
- FW 445 (?) Sis dearest, ‡ it is my grief to go on this *benedictine* errand but it is grand to be going to meet a king. [[*Not a king only in name but*] *the king of Greater Dublin, too, the first Humphrey.*] *I wish everyone was as sure of anything [in the real world] as I am of everything [in the other].*
- FW 452 *Tell mother that. Now cheer up all.* ‡ *We'll soon be dead and happy.* ‡
- FW 453 One or two tears are all *there is to it* and then *in a tick of the clock* off we pop en route for His Blessed Majesty *our longlived Lord.* 10
- Brother dear, Izzy said, accept this instead of a ~~handkerchief~~ **handkerchiefduster** ‡ and bear it with you *ever & always* and when you use it think of ~~the one~~ absent one. *Teach how to tumble dear, & teach me whom to love lure.*
- FW 457
- FW 461 — You are most kind as ever, dear sister, Shaun said. ‡ Till we meet to part no more.

\* \* \* \* \*

- <sup>32</sup>*To [stir up] love and fizz I lift my ~~this~~ **this** bridle's cup [of your<sup>33</sup> ~~her~~ **her** natural ~~dimmydouce~~ champagne] ~~tightfitting~~ **tightfit** [for] my snowy breasted and while my ~~teeth~~ **pearlies** in their ~~sparkling~~ **wisdom** are nipping its ~~sparkling bubbles~~ **bubbles** I swear by the round of my old one's 20*
- MS 47482 a, 60 b *solidbowl* <sup>34</sup> *as long as my hole looks down,* §
- ~~Have you seen~~ **I'm leaving** my proxy behind for you. *Dave the Dancer.* [*a squamous ~~man~~ **runaway!***] *Be sure & love him my treasure as much as you like.* Here he is ~~coming~~ **back** [*draped in mufti*]<sup>35</sup> *from his continence* with a pig's ~~pork's~~ **head** in a parcel, ‡ blushing like a pig, begob! He's every ~~damn~~ **biter's** bit as nasal a *romeo* as I am ~~myself~~ **for ever** *cracking quips on himself*, [*that merry, [the jeenjakes,] he'd [soon] bring mothers roses, tears & all,* **with bedewing tears** into any girl's ~~laughter~~ **cheeks laftercheeks.**] *Ah, he's a fine ~~fine~~ **finegrand grandfine** [jollytan] fellow with his ~~potful of brains.~~ **He's like nobody else with that potful of** 30*
- FW 462 **brains** (**breens**) **on him.** *He's jarry betimes but, [queer fish and all,] ‡ I'm dreadfully enormously fond of him so I'll say I am. O, by the holy, someone has shaved his his skull for him as clean as Nuntius' piedish.*
- FW 463

<sup>32</sup>The "Dave the Dancer" passage was composed after Joyce had completed a draft of III, iii. It was added to the first typescript or sixth draft of this chapter. Some of the revisions and insertions (among which we should number the first paragraph [MS p. 60 b]) postdate a fair copy on MS p. 62.

<sup>33</sup>Not completed.

<sup>34</sup>Space left by Joyce. In the next version he wrote: "I never will prove I'm untrue to your liking."

<sup>35</sup>"Draped in mufti" was originally to precede "back." Joyce may have crossed out "coming" by error. The next version reads: "all draped in mufti coming back from his continence" (MS p. 62).

Wait till you hear him ~~clicking~~\* **clicking** his *bull's* bones. You're Welcome<sup>36</sup> back, Wilkins. Turn round till we see ~~you are you~~ [still] **full of poetry?**<sup>37</sup> ‡ This is my aunt *Julia* Bride. ‡

FW 464

FW 465

Did you mark that worried expression? My old fellow's uncle ~~spoke~~ **cd talk** that ~~language~~ **tongue of his japalatin like**<sup>38</sup> **as quick as you'd** I'd eat lap **thick pea** soup. It's all ~~man's~~ **deafman's** duff to me.<sup>39</sup> § ‡

MS 47482 a, 61

FW 467

\* \* \* \* \*

[*Repulsing all aid, he kicked himself up &*] *While*<sup>40</sup> ~~all the~~ **February** **Filldyke's** daughters showed their approval in the usual fashion by [*dropping to their knees and*<sup>41</sup>] *applauding with their hands* He took from the **gentle gentlest** weeper among the waiters the yellow label in which he dropped a tear, smothered a cough, spat a spit & blew his nose. He then licked its stickyback, clapped the badge of belief to his brow, waved a hand § across the sea *as notice to quit* ‡ and in selfrighting himself toppled on his way to the left and so he **was couriered** off and on his way.

MS 47482 b, 7

FW 470

Heaven speed you rural Shaun [*on your pilgrimage to the past*] *stout fellow*, ‡ heart & soul you are of Shamrogueshire. *May your bawny head hair grow whiter & fairer and rarer, our [own] whiteheaded boy!* Just by nature & natural by design you will be longed for & looked after while you are away. [*As a the beam of light we follow receding [in the antipodes.]*] You, who so often brought **dropped delivered** us a drop of great joy [*dear pennyatimer [into our never too late to post box.]*] ‡ Life, it is true, **is will be** a dream without you a *lapsus temporis* **slip of the time** between a date and a date [*from tonight to yesterday*]. *Alas how they murmur against him in all beds and all bunks [two abed & three abed, in lodgingshouses &]*<sup>42</sup> But you did your mile in swell *slapstick* style. And already the sombrero portion of the **night gloom** is gone. Brave, brave [*footsore*] *Sir Shaun!*<sup>43</sup> *The silent cock shall be heard crow at last [and the east west will make the west east awake.]* Walk while you have the night for the **day noon** cometh when **wherein** every post shall

FW 471

FW 472

30 sleep.

(noises of morning)<sup>44</sup> § ‡

MS 47482 b, 8

FW 473

<sup>36</sup> *Sic.*<sup>37</sup> The preceding sentence is now found on FW 466.<sup>38</sup> Not crossed out.<sup>39</sup> We now return to the body of the first-draft text.<sup>40</sup> *Sic.*<sup>41</sup> Omitted: "and."<sup>42</sup> Joyce did not complete this sentence, which he left out of the next draft version.<sup>43</sup> The following addition was originally to precede "Brave, brave . . ."<sup>44</sup> The parenthetical phrase, which Joyce did not include in later drafts, might indicate that this chapter was originally to be followed not by III, iii, or Jaun, but by either the early morning recorso chapter, III, iv, or by Book IV. Joyce's plans were evolving rapidly at this stage (see also I, v).

## III, iii



<sup>1</sup>Lowly, longly a wail went forth. Pure Yawn lay low. ~~In~~ **On** the mead of the hillock he lay, the brief wallet by his side, one ~~hand~~ **arm** still loosely on his staff of citron ~~wood~~ **briar**. ~~Distressfully~~<sup>2</sup> **Most distressfully** (but, ~~ah~~ **my dear**, how successfully!) he wailed, his ~~golden~~ **richlooking** ~~rippling~~ **rippling** ~~(quickrich)~~ **rippled** ~~(riperippling)~~ locks ~~downflowing~~<sup>2</sup> **unfilleted**, his ~~lashful~~ **lashbetasselled** lids at ~~on the brink~~<sup>2</sup> **the verge of** closing time, and out of his ~~sidewaysopen~~ **sidewiseopen** mouth the breath of him, as ~~sweet languishing~~ as ~~any~~ **the princeliest** golden syrup you ~~money~~ **a purse** could buy. Yawn in a semiswoon was wailing. And, **Oh hoo!**, his ~~how much honey for~~<sup>3</sup> **what heaps of honeyfed** sweetness! **Oh Phew!** ~~the~~ **his piercing earpiercing** dulcitude! As though you were to go and push ~~a pin~~ **with your bluntproof pin** in ~~each~~ **either** ~~hand~~ into the ~~lovable~~ ~~hinterplush~~ **fleshplush cushionettes** of a chubby ~~angelins~~ **angeleen angelboy**<sup>3</sup> **boybold love of an angel**.<sup>4</sup> 10

1) Lowly, longly a wail went forth. Pure Yawn lay low on the mead of the hillock he *lay* his brief wallet at his side, one arm still loosely on his staff of citron briar. Most distressfully (but, my dear, how successfully!) he wailed, his ~~lashbetasselled~~ locks, *of a Lucan tinge* quickrich, ripely rippling, unfilleted, those lashbetasselled lids on the verge of closing time and out of his sidewiseopen mouth, the breath of him as languishing as the princeliest ~~golden syrup~~ **treble treacle or lichoo chewchow** purse could buy. Yawn in a semiswoon was waiting. And, **§ hoo!**, what heaps of honeyfed sweetness! Phew! what earpiercing dulcitude! As though 20

MS 47482 b, 62

<sup>1</sup> The third chapter of Book III provides us with the best example of Joyce's revise-and-complete method. Beginning with his first paragraph Joyce revised and copied each time he had written a new passage. To illustrate the process I am following the chapter through two of three drafts, repeating each time the material which the author repeats.

<sup>2</sup> Not completed.

<sup>3</sup> An illegible word was added and crossed out after "angelboy": "bullino"?

<sup>4</sup> The fair copy of the above begins here. Joyce's marginal numbers were designed to clarify the order of the later versions.

you were to go and push with your pin in either hand into the fleshplush cushionettes of some chubby boybold love of an angel.

And as the buzzer brings the ~~firebrigade~~ **lightbrigade** keeping the home wires burning, so did they come from all parts by the first quaint skreek of the gloaming hopping ~~it~~ up the ~~little~~ **mountainy** molehill, traversing climes of the days gone by, of the times not worth remembering, & inventing some excuses [with a seven fold † sweat of nightfears over them, *phopho,\* furchu\* aggala, jishi, pallula, palloola, uridimini,*] for fear of the kind of chap he was [ells ~~and~~ **upon** ells [so many square feet]<sup>5</sup> of

10 him at one fair stretch among the daffydowndillies [with a halohedge of wild spuds hovering over him, mixodorian, epicures & gardenfillers, a pair of puritan shoots and a posse of Aran chiefs,] ~~arrowroot~~ **meteor** flesh & rainbowskin<sup>6</sup> [a belly **bellyvoid** of nebuloise under a neverstop navel,] ~~phosphor~~ **phosphor & melanite** [shooting] veins of **phosphor & melanite** & arrowroot knuckles, [ribs & members, all] *obversable*. §

FW 474

MS 47482 b, 61 b

He is giving, the wee lad (Mw).<sup>7</sup> Y. has lived.

The four *claymen* ~~came~~ **clumb together** to hold their sworn inquiry to the mead by *Esker ridge*, the son's rest. Matthew Gregory through the deep field, Mark **Marcus Tarpey Lyons**, following **tailing in his the**

20 **wavy line of partition** footsteps (*they had been there before*), [*then His Reportership*], Luke Tarpey, after honourable sleep, and old Johnny Mac, ~~Johnny~~ Mac Dougal, *the hiker*, in the rere on the run *from his prompt corner* [to make a quorum], roping their [*skygrey*] *globetrotting ass*, ~~in an~~ **by way of an** *afterthought* and tumbling on legs of uneven length to hear with [*the*] *unaided ear* the ~~concert~~ **harp in the air**, † **wild as wild**,

the bugleblowing, *the mockingbird whose word is misfortune*, so 'tis said, the bulbul down the wind.

FW 475

The proto *was traipsing* [on the weatherside of him] through the tangle then & held extended aloft a silencing hand. **All The buckos on the lee**

30 stood where they were *found* around the poster's bed & *set a watch about him*, the ~~claymen~~ ~~four~~ **the quatyouare of stenogers** in their *broadawain broadawake hats*, the *probers*, & the ass, odd trick of the pack. Be all of yous hooshet! Let sleeping letters yawn! Twas so ~~he sang~~ **even thus opened he his lips & (while) mist & moonset melded into song** to them, half ensorcelled. The song of a selfspinning sun, a satrap amid satellitēs. For old Matt Gregory he had a star menagerie: Marcus Lyons and Lucas Metcalf Tarpey and the ~~man~~ **mack** that never ~~forgot the~~ **forgave their** ass that ~~went~~ **lurked** behind them, Johnny na **Hazzle Hosseleen**. †

FW 476

<sup>5</sup> The words "of him" were repeated by error.

<sup>6</sup> Joyce added "rainbow" to fill a space left before "skin."

<sup>7</sup> The letters in parenthesis here and in later dialogues identify the speaker: e.g. Matthew.





Why so? (Luke)

Is he sick or what *the burly youngster*. (Mk)

Yes. Listen. (Mw)

Why so? Speak up, some of ye, (Lu).

The wind's from the wrong cut, ~~so it is~~ says **Ned of the hill**. (Jy)

Whisht ye all! Herring is up!

And around they cooched, curchy curchy. They spread their night drifter net to mesh the **notes quavers** of scaly silver, ~~the golden tones~~ **the clutches of** the ~~full\*~~ **gleamy** chromes of<sup>8</sup> ~~orangetawny\*~~ **spanishing gold**. Get § busy, Kid. Hip! Chirpey, now. The present is a good time.<sup>9</sup> ‡

MS 47482 b, 63  
FW 477

2. And as the buzzer brings the light brigade, keeping the home fires burning, so *at the churring call* did ~~they~~ **themselves** come from all *their cardinal* parts by the first quaint skreek of the gloaming *along the amber way* [*by furzy Brosna,*] hopping it up the mountainy molehill, traversing climes of the days gone by of the times not worth remembering, inventing some excuses, anyone, with a sevenply sweat of nightfears ~~over~~ **moist upon** them—phopho, foorchtha, aggala, jeeshee, palloola, ooridiminy. ~~for~~ **For** afeard they were ~~of~~ **to wonder at** the kind of chap he was, ells upon ells of him, making so many square feet of him, at one foul stretch [*the half of him in Conn's half & the whole of him in Owen's five quarters,*] *chained down upon a bed of flowers* among the daffydowndillies, a halo-hedge of wild spuds hovering over him, mixodorian, epicures & garden-fillers, a pair of puritan shoots and a posse of Aran chiefs. Phopho! The meteorflesh of him, the ~~forbidden~~ **seamless rainbowskin rainbow-peel!** Aggala! His bellyvoid of nebulose and his neverstop navel! Palloola! And his veins ~~of~~ **shooting** melanite phosphor ~~and his creamy-~~ **eamulous creamcumuling comet's hair** and his arrowroot knuckles, ribs & members! Oorididiminy! His electro lattiginous twisted entrail belt! §

MS 47482 b, 64

3. The four claymen clomb together to hold their sworn inquiry on him. Up to *the Esker ridge* it was, *near Mullingar* to the mead that was near, the son's rest. The names on them were these. First clomb Matthew Gregory, through the ~~deep field~~ **deep timefield**: Marcus Lyons, tailing the way line of his partition footsteps (his blisters told him how he had been there before): then His Recordership, Luke Tarpey, *hot on the aniseed* after honourable sleep; and last from his prompt corner, old Johnny Mac, Mac Dougall, the hiker, in their rere and on the run, to *make* a quorum. Roping their ass he was, the skygrey globetrotting, by way of an after-thought, and the legs on him they were that uneven it was tumbling he

<sup>8</sup> The word "of" was repeated by error.

<sup>9</sup> Joyce began again with a fair copy of his second paragraph.

was by ~~their~~ 4 lengths to hear with the unaided ear the harp in the air, wild as wild, the bugle ‡ dianablowing, the mockingbird whose word is misfortune, so 'tis said, the bulbul down the wind. §

FW 475

MS 47482 b, 65

4. The proto was traipsing ~~then~~ through the tangle then and his station was a few perch to the weatherside of the knoll of *Usnach* and it was from there he extended aloft the hand of silence. The buckos on the lee then stood wherever they found their standings, and set a watch about him, with their broadawake prober's hats on their firrum heads and a crack quat-youare of stenoggers they made together, with **having** their **ass beast** by them, the odd trick of the pack. *Yawn was before them all of asprawl and I will tell you more than that he was profoundly asleep.* And it was more similar to a satrap he lay there surrounded by satellites or the Lord Lumen, instructing his constellations in faith and doctrine for old Matt Gregory, 'tis he had the starmenagerie, Marcus Lyons and Lucas Metcalfe and the mack that never forgave the ass that lurked behind him, Johnny na Hossaleen.

More than half ensorcelled you would say they were *they couldn't tell a their heels from a their stools* as they cooched down by *his crib*, curchy curchy, *gawking on him* and softnoising *orderly* one to another one, the ~~boghnaquisthers~~ **boghnaqueesthers**. ‡ And. *So they began to say to him what way was he.* §

FW 476

MS 47482 b, 66

— He is giving the wee ~~lad~~ **chap**. Yawn has lived.

— Why so, my leader?

— Is he sick or what, burly youngster he was?

— He is. Listen!

— Why so? Speak up let some of ye.

— Your wind's from the wrong cut, says Ned of the hill.

— Whisth ye! **Herring's Hubba's** up?

And as they spread their *gleamy* drifter nets with,

30 — Get busy, kid, and chirpey.

— The present occasion is a good time.

— We're following.

And as ~~they~~ **the quartermasters** spread *their [azure] drifter net from Matt to Mark from him to the next mystagogue [beyond him] and so on to the donkeyman* to mesh the quavers of scaly silver, clutches of chromes of spanishing gold oped he his *blurbeous* lips ~~whence~~ **whilst** as hour gave way to hour [and he kept time with his tongue] mist of the fields and molten moonset melded ~~into song~~ in his mouth. §

MS 47482 b, 67

— *First if you don't mind.* Name your ground.

40 It is this same *historic* place, ~~this same~~ **orangery** barrow. ‡

FW 477

Of the orangery?

Orangery.

Is ~~it~~ **It is** in your *native* orangery, *I take it*, you have the letter?

Thousands.

~~It was~~ **So long ago beforetime?**

Thousands.

I would like to ask *here* on a point of language are we to take it when we interpret this word maggers . . . . . ?<sup>10</sup> *I understand that there are [over] 600 different words in your language for monarch but that there is no word which signifies majesty.*

C'est mal prononcé.

Hep there? Who's thon talking? Whure you?

Tristan Patrick Dieudonné.

What are ye shevering about? Is there cold on ye?

The woods of Fochlut.

FW 478

Wait, sure I know that place ~~long before~~ **better than** anyone. Sure ‡  
I used to be always there with the long days, coursing, ~~about\*~~ **That's the**  
*place for oysters, Puldudy, I never knew how rich I had it!* Did you know  
*a lad Jasper Dougall Pat Whateveryournameis?*<sup>11</sup>

The wolves of Fochlut.

Wisha, that's a good ~~one~~ **wan** right enough. **Wolves Wooluvs!**

What I would like to ask ~~you~~ **him** is: one thing now. Tell me now this.

~~You~~

[—*You*<sup>12</sup> *told us a moment since of this barrow. Well now I suggest to you that before there was this barrow, there was a boat. Would you bear me out in that? An orange boat*] ‡

FW 479

*Norsker. She Her raven flag was flying. [Say, call that girl with the tan dress on.] Wolfhound. Wolf of the sea.*

—*Very good now. Now mark well what I say. I go on now from that. From Danskerland there came a man Daneland sailed the oxeyed man. Now mark well what I say.*

*He [Magnus] Spadebeard signed to my lips with his baling scoop. He laid bare his breastpaps in the to give suck to me, to suckle me.*

[*O Jayses! Fluid,*<sup>13</sup> *says the poisoned well!*

Hey, hello? Whu's he? Whu's thes ~~man~~ **chap lad** with the pups?

~~Huneklus~~ **Hunckalus Childers Childreds Childareds Eastroocklure Eastroocklure.**<sup>14</sup>

FW 480

Hey?/ ?/ How much?/ Lette him! ‡

H. Seek him in , shun him in heresy

<sup>10</sup> Joyce's marks.

<sup>11</sup> Joyce failed to join "Whateveryour" to "nameis."

<sup>12</sup> The word "You" was repeated by error. The dashes were used only intermittently by Joyce to indicate dialogue.

<sup>13</sup> Joyce substituted a comma for an exclamation point.

<sup>14</sup> What follows, after four short dialogue elements, is the first version of Joyce's acrostic on HCE. The signs and the spacing are Joyce's throughout.

- C. , changeful his constancy
- E. ~~From old Eld~~ unto ending, earth of his earth § MS 47482 b, 68
- ~~Thas\*~~ as you've\* seen him? **Was thot in Domini Nostrī?**
- ~~Is he~~ **Would he be** city or county?
- *Well he might* [nonobstant] *like yourself*—*Tigon or liger*. That is an old fellow by now and he could be all your fathers. ‡ FW 481
- Eh, Johnny & where do we get off?
- 4<sup>15</sup>
- MacDougal, that is, *coughing*. I identify<sup>16</sup> **wd go near identifying**
- 10 you. That **sample plucher** you have is no **good use** to you either *Johnny, my donkey, O*. Number four, keep time.
- ~~Did you know~~ **D'ye ken** a young scholar the name of Kevin *that was minding shooing a hen gagag* that foun the dogumen number one?
- I no way need you, stroke oar, **with nor** your quick handles. ~~Too far~~ **You're too far** north and you're south so.
- Now den now. **He De man dat** found it ~~there dere~~ **he was de man dat** put it *dere* [originally]. Am I right ~~there dere~~? **But Now there is another thing** how did it come into your possession, that is the point I raise *in so many words*? Now *in the case of temporalities* you cannot
- 20 have an effect without a cause ‡ or *I will put it in another way*. [As I am advised] *There*<sup>17</sup> *is a strong suspicion on young Kevin*. Now have you a strong doubt [in your mind] upon him? Or Are<sup>18</sup> you in your post, **tell spell** me that without a Kay.<sup>19</sup> FW 482
- *Well*, I'll see you further blarneying Mark. That innocent did I alter him *towards purefat? hogfat?* I don't know but God knows I was altered first. If I ‡ confessed *in clean* before him & you why did you **say blather** you would **recommend back** me for the post *to Humphrey & Nephew* and then you, *my best friend*, go and you canvass the other **side crowd** & you say I'm *uppish* & not mere Irish, waiting your **chance**
- 30 **chances** to run yr knife into ~~my~~ **me**. [*Well, I might as well correct that now*] [*Victoricus\**]<sup>20</sup> *blew in*. I've my pockets § full of you lay cardinals. *My caste is a cut above yours*. Look at ~~my~~ **the brand on me**. [*Eggs Egg squawfish lean a bus yoe n....s nun ea.... feed Mercurius Marecurious*] ‡ I can point to my patrician coat of arms always. And ~~it~~ **was mine is** the only proper name to be found in *all* doomsday book. FW 484
- Suckat.

<sup>15</sup> Joyce left space here for a dialogue. In the next draft he wrote: "Wulva! wulva!"

<sup>16</sup> Not crossed out.

<sup>17</sup> *Sic*.

<sup>18</sup> *Sic*.

<sup>19</sup> Joyce began to make an addition but got no further than the lettering of it here and on the opposite page.

<sup>20</sup> Joyce's brackets.

— Suck it yourself **on your lonesome**, sugarstick? ~~who~~ **Who** wants to look at your sore toe? What about ~~the yr bloody old~~ **bottlewasher of an old fellow**? [*What about the old peachlover, [esquire earwugs?] (The Swaabers!)* *The twicer! Bloody curse to him!* Who was his best friend?),<sup>21</sup> if you know what I mean.

— Me *damfool* guemguem me *allsame topside tellemastory fella* savvy one time ~~me cry plenty much boohoo~~<sup>22</sup> *pickanini, say\** one time *goddam sow-belly\** **cowbellyma'am\*** belongame<sup>23</sup> *jackinabox* belongaher **me plentymuch boohoo**.

FW 485 — **This Thot's** never the postal cleric. ‡ Are you Roman ~~read~~ **Road** 10  
**Catharick Cawtharick** 432?

— **Fourfold Quadrige Quadrige** my witness yoke  
Triple my ~~trust~~ **tryst**.

~~A twicer~~ **Tandem** my sire.

FW 486 — Now, I am getting to it. Now, *I feel called upon to ask* did it ever occur to you *by a stretch of* ‡ *imagination* that you might be *very largely* substituted by a ~~second or third~~ **complementary character, a fellow—**  
~~*with a red buff whisker*~~ Now, *will you just search yr memory [for this impersonating medium]. Wd. it be [, without revealing names,] a fellow [much about your own size] with a buff whisker?* 20  
**I have my reasons for asking.**

— Once or twice. A few times *I was chanced to be stretching [myself].*  
† *felt feeling queer round my middle aging. So that I'm not myself at all.*

FW 487 ‡ *Stouter it*<sup>24</sup> is doing the dirty on me *with all his kilowatts* that I'd  
MS 47482 b, 70 be better off without. § ‡

FW 490 — Were ye *bonafide ever never* audited *prior to this yet*, *tellus, by any—*  
FW 491 **chancer my fine chancer?** ‡

— ~~You are taking me into the future.~~ **I won't go that length.**<sup>25</sup>

— *Now this third party*

Do you mean to set there where y'are now, *Sorley boy, surly guy*, and 30  
tell me that?

FW 499 — I mean to sit here *where I am now* as long as I live. If I can't upset  
this ~~mound~~ **pound** of ollaves I can sit ~~up~~ **setup** upon it. ‡

— ~~Now Muddybroth~~, it's no anthill ~~there~~ **so**. God be with the good old  
lousy times. Was your *reputed* uncle the ~~Cornywaller~~ **Cornelwaller**

— *Maybe* I won't go that length. You are taking ~~me~~ **the thing** into the

<sup>21</sup> This parenthesis was added after the completion of the preceding addition.

<sup>22</sup> Replaced below.

<sup>23</sup> Joyce left a space here which in the next draft he filled with the words "she pullame one time pickanini."

<sup>24</sup> The word "is" was repeated by error.

<sup>25</sup> An illegible word follows "length." Joyce rewrote this dialogue element below.

future. In some centuries' time I shall<sup>26</sup> ~~return to<sup>27</sup> that [once]~~ **go into him again.**<sup>28</sup>

\* \* \* \* \*

— Suck it yourself, sugarstick. Who's asking to look at your sore toe? What about your bottlewasher of an old fellow *tell us*? What about the § ~~old~~ **bonafide** peachlover, esquire earwugs? How big was his best friend? The swaaber! The twicer! Bloody curse to him!

MS 47482 b, 81

— Me guemguem damfool. Me no savvy allsame *numpa one* topside tellmastory fella. Me savvy one time. Goddam cowbellymaam belongame she ~~pullameout~~ **pullamealong** one time pickaminy ~~jackinabox~~ **jackina-**  
10 **boss** belongaher ~~me savvy same time~~ **me no guemguem damfool** me plenty much boohoo.

— That's never the postal cleric. ‡ Are you Roman Cathoric 432?

FW 485

— Quadrigee my yoke

Triple my tryst

Tandem my sire.

— Tantris, I see now. Now I feel called upon to ask did it ever occur to you *prior to this* by a stretch of ‡ imagination that you might be very largely substituted by a complementary character.

FW 486

— Once or twice. A few times *as I was* **chanced to be** stretching myself  
20 in my imagination I felt feeling queer round my middle aging so that I'm not myself at all. ‡ Bruno & Nolan § *partners* off Nassau street were explaining it all *round* to each ~~other~~ **others** ere yesterday when heuponolan Bruno monopolises his ~~brunoego~~ **egobruno** *most* unwillingly senses by the mortal powers ~~alio~~ **alio** equal and opposite brunoipso, ipso, ~~that is~~ **id est**, eternally provoking alio opposite equally as provoked as Bruno at being eternally ~~contradicted~~ **opposed** by Nolan. ‡

FW 487

MS 47482 b, 82

FW 488

— Now will you just search your memory for this impersonating medium! ~~Without revealing names~~<sup>29</sup> Would it be a fellow much about your own size with a buff whiskers?

30 — Stouter is doing the dirty on me so he is with *her tantrums* & all ~~the~~ **these** kilowatts that I'd be better off without.

— Stouter & stouter, I see. Now you told us of a **this** tryst. ‡ I wonder now, **without revealing names** (secrets), do I know the name?

FW 490

— I. <sup>30</sup> ~~Marik! Marik! Marik!~~

<sup>26</sup> Crossed out: "shall."

<sup>27</sup> Not crossed out: "to."

<sup>28</sup> After making a fair copy of the chapter thus far, Joyce continued his elaboration on MS p. 83. As he considerably altered the recently written material while transcribing, I will begin by reproducing the last two pages of fair copy.

<sup>29</sup> Rewritten below.

<sup>30</sup> Joyce's numbers.

Wha lost his drariks in the parik.  
 He'd want to hark ~~harik~~ his character-  
 christened by the  
 harkbishop of Yark **Yarik**

1. **Marik! Marik! Marik!**
2. **Ha drappid** (drappad) **has drariks** (draraks) **in the parik.**
3. **And ha had to barrow tha**  
**watercrass shortclothes**  
**off tha arkbishop of Yorik.**

— O cross of Cong there was a ~~lad~~ **chancer** for ye.<sup>31</sup>

FW 491 — *And he said he was only taking the grass temperature! ‡ And Ask him how he lost his [bass's] voice.*

— *I beg to travers above statement [inasmuch] as my revered was confined in barracks by doctor Finncane [entailing a laxative tendency and him being forbidden fruit] when my reputed husband ‡ took a drink ~~from~~ out of the said ~~---~~ bottle and he showed me a poker [which was [here] produced] with the remark: This is for Sneak. ‡*

FW 492 — *Creeping ~~into~~ through the children of Mary class disguised as a judge a blancmange with two sorts of false heads on him of jam on him with melasses. Three cheers for the name of Magrath!*

FW 494 — *I would misdemean to ~~reply~~ rebuke to the libel of snots ‡ inasmuch as a sovereign was presented [to all] by that noblest of magistrates with nice admired engravings showing meaning all his manly parts in during the act, as required by statues. ‡*

FW 495 — *Sure that lad was boycotted as I'm given now to understand. There was nobody wd come next or near him after that. ‡*

— *Arrah, weren't they coming in their centuries for to pay their [firstrate] respects to him [in his reunited magazine], the grand old Mac Guinness Mor boot kings and [indiarubber umpires] and sultana raisins [& jam sahibs] and shahs from Paisley and the Cesarewitch [for the currant counter] riding ~~upstairs~~ up the holy staircase<sup>32</sup> muleback hindquarters ~~front~~ before holding [hard on to] his national anthem Horsey, keep your tail up and jam sahibs and<sup>33</sup> an odd princess in her petticoat and the queen of Indian [playing] clubs and the Claddagh ringleaders and Salame, the tetracha, and the Hava Ham [and ~~four~~ two fat Maharashers] and the ~~German~~ silver geyser ~~all~~ & he polished off gorgeous [& tintinabulating by himself] in*

<sup>31</sup> What follows is an extended addition to the passage found on MS pp. 82 b, 81 b. This addition evidently grew beyond Joyce's expectations; for he began writing half-way down MS p. 82 b and was obliged later to fill the top of the page and then to fill MS p. 81 b. It is interesting to note that Joyce drew his material for this addition largely from ALP's "Revered Letter" and the "Roderick O'Conor" piece.

<sup>32</sup> The addition is continued on MS p. 81 b.

<sup>33</sup> Not crossed out.

**German silver** and J. B. Dunlop, the tyrant of his time, and French wine stuwarts and Tudor keepsakes & as much as the ~~lift~~ **vacant throne room** could ~~hold at once~~ **safely accomodate** of the house of Orange and Bitters permeated by druids and ~~flockoolags~~ **flahoolags** and bretons and anteparnellites and all murdering Irish out of ~~one another~~ **their boon companions** for to nobble [~~& or salvage~~] ~~&~~ **their** bit of him, the poor old [basiloose,] **Doddering Dodderick O'Comick**<sup>34</sup> **O'Gonach Wreck**, lying high [as he was **lay** [with his buttend up for sale & **after** inspection]] † [astounded **superastounded** [, as it was,] at [thus] being] reduced to

FW 497-498

10 nothing.

— D'yu mean to set there where y'are now *repeating yerself* [, sorley boy,] and tall me that? §

MS 47482 b, 83

— I mean to sit here where you are now *Sorley Surley boy, guy* [replete in myself] as long as I live. If I can't upset this pound of ollaves I can sit setup upon him.

— *Olivers*. What was that ~~groan~~? **What's (Was) that groans or the Dingle bagpipers?** What? Is the mound moving. *What is under all this?* I can't just distinguish. †

FW 499

20 — ~~Put your ear to it!~~ ~~It's the soldiers!~~ **Lay yer lug to the ground, man! They're playing thimbles & bodkins.**

— Hep! whu's within?<sup>35</sup>

Zinzin

Crom abu! Cromwell to victory!

We'll get **goad\*** **gore** them and **gat gash** them *and geld* them ~~g---~~ **gloat** on them

Zinzin.

— O, widows & ~~orphan's~~ **orphans!** It's the yeomanry. Redshanks for ever!

30 — ~~Up, my doggies, up!~~ ~~It's the~~ **The** cry of the deer it is! View halloo!<sup>36</sup>

Christ in the fort! Christ in the ~~chariot~~ **chariotseat!**

Zinzin

**Water Waterdaughter Slog & daughter Rape the daughter dough-ter!** *Choke the pope poper\*!*

Zinzin

O cloudy father! Nongood!

Zinzin!

Sold! I am sold! Brinabride, goodbye! Brinabride!

Pipette dear! Me! Me!

<sup>34</sup> Not crossed out: "and."

<sup>35</sup> The following, a representation of the clogged air or spirit waves, was not redrafted until Joyce wrote out his first fair copy on separate pages. Joyce left a blank page for it in the next draft.

<sup>36</sup> In the margin, of uncertain placement: "After, folk."

Fortramon & traharp ~~Arch~~ **March!**

Me! ~~I am true~~ **I'm true.** [*True.*] Isolde! Pipette, my precious!

Zinzin

Brinabride, get my price! ~~My price.~~ Brinabride!

~~You~~ **My price, my preciouses!**

Zin. §

Brinabride, my price! When you sell me get my price!

Zin.

Pipette! Pipette, my precious ~~one!~~

Zinzin. Zinzin.

10

FW 500 — Now, we're getting it. Hello! ‡

— Zinzin

— Hello!

— Abride!

— Hello there. *Ballymacarett!* Am I ~~throu~~ **thru, o mess miss?**

— True!

— Hello hello!

— Zin. Comment, six heures? Up zin. Ecoute, Charles! Godasses de qui? Up zin.<sup>37</sup> O la la! Ca c'est fort. Up zin. Up zin. Oui, mon petit. Mais oui, mon petit. Petitzin. Petitzin. Petitzin. Petitzin.

20

— Now just permit me for a moment. Now hello there. Dingle beach. Now *very good*. Now about this massacre & so on. Do you remember ~~the~~ **that night after following the fair day.**

— ~~Y\*~~ **Well.**

— *There were fires bonfires fires on every bald hill in [holy] Ireland that night?*

— *You may say they were. [Bonfires, no less!] With blue beards streaming to the heavens.*

— Was it a fine night *now?*

— Finest night mortal ever beheld.

30

FW 501 — Was there rain by any chance? ‡

— Plenty.

— *There was a fall of snow too, was there?*

— *The nicest at all.*

[— *Did not it blow some wind as well?*

— *Out of all jokes it did.*]

— Do you recollect whether the moon was shining at all?

FW 502 — Sure she was. ‡

— You know the spot **kikkenmidden** where the ~~two~~ **couple first met with each other.** There is a tree there ~~stuck up to the sky.~~

40

<sup>37</sup> Italicized by error: "Up zin."

- That's right. **There is.** *The grandest crandest krandest tree in [all] the world.* ‡ § FW 503  
MS 47482 b, 85
- ~~Are you connected~~
- ~~Have you any crand~~
- **How crand is it?** *tell <Tell> us now are you yourself connected with it, maybe?* ‡ FW 504
- *Upfellbown.* ‡ FW 505
- [*Consider yourself on oath the stand [& watch yr words.] Be careful how you answer this now.*<sup>38</sup> ~~You know~~ **Are you acquainted with**<sup>39</sup> a
- 10 [*pagany*] *man [better] known as Toucher Doyle [who is]?*
- *I [consider] I*<sup>40</sup> *wd be frightfully ashamed to-be if I was.*
- [*He is a man of fifty who does messages?*] ‡ *Have you ever seen* FW 506  
*heard of him being [seen] down at the Green Man [beyond]?*
- *He was as mad as the brambles*
- [*Brush yr memory up a bit.*] ‡ *Was he wearing false clothes [for the occasion]?* FW 507
- [*I am sorry to have to tell you*] *They*<sup>41</sup> *were all falling off coming down off him.* ‡ FW 508
- *Cast yr eyes around now.* *Tell us now* as briefly as you can how the
- 20 *whole thing happened.* ‡ FW 515
- *First he wanted a match. Then counting 30 seconds and*<sup>42</sup> *cursed at him to know who burned the hay which the man knew nothing about.*
- *In other words,* *Was*<sup>43</sup> *that how it all the funeral sports began?* ‡ FW 516
- **Like that. Truly.** ‡ FW 517
- *All the same* *You*<sup>44</sup> *will swear you saw their shadows struggling & kicking up the [fallen] leaves [for the wind]?*
- *I will.* ‡ FW 518
- *And this pootsch went on night after night according to you? For years & years perhaps.*
- 30 — That's right.
- *D'yu mean to tell us the on your oath [my lad], yer mune was shining night after night for years and years when you swore [to it perhaps] a while back [the other way about] there was plenty of rain alla the time?*
- *Perhaps so.* *I never thought about it, faith.* ‡ FW 519
- *Will you swear [to it [& recant]] to your 2nd sight now*<sup>45</sup> *that all you swore to then was false?*

<sup>38</sup> Joyce transferred the preceding sentences from the end to the beginning of the dialogue.

<sup>39</sup> Omitted: "with."

<sup>40</sup> Omitted: "I."

<sup>41</sup> *Sic.*

<sup>42</sup> *Sic.*

<sup>43</sup> *Sic.*

<sup>44</sup> Joyce wrote "You."

<sup>45</sup> The word "now" was repeated by error.

- FW 520 — I swear to it now that it was ~~then~~. ‡  
 — *Let me again. Now, this point.* Did you know that one of these **men two was**,<sup>46</sup> the man with the fender or the man with the coffin, if you prefer, was accused of a certain offence *or of a choice of two evils, if you prefer it put that way?*  
 — You hear things.  
 — Which **one\*** of the **two for choice** wd you favour if any? Are you —  
 an ~~\*orangeman~~ **there any orangemen in your [family] tree?**
- FW 522 — It all depends on what you mean by that? ‡  
 — Have you ever reflected, witness, that the evil chosen might lead some 10 way ~~to~~ **unto** good ~~for~~ **toward** the generality?
- MS 47482 b, 86 — Me and Frisky *Shorty* was arguing *friendly like* § ~~on that over that~~ **old party**. What ~~we me and Frisky~~ wants to know is ~~this here~~ **this here**: supposing him guilty of **to have taken** his ~~supposed~~ **epicene cond. . . . ts\*** **license licenses** respectively as regards them *privates of males out for — themselves in connection with* **and or alternately (concomitantly) with** **all respect (common or neuter aspects) to** them ‡ public females as was ~~detained by the metropolitan very properly~~ **very properly detained by the metropolitan** in connection with this regrettable **fact nuisance being** in strict contravention of schedule ~~in~~ **issued by** the 20 board of ~~public works~~ **forests & waters** bylaw regulating amusements section of our beloved park in pursuance me and Frisky have approached a reverend gentleman *of the name of [Mr] Coppinger* as was most obliging in the matter of explanations given to me and Frisky concerning *the gift merits of the natural early concupiscence bisexualism* besides citing the example of a valued friend *of the reverend Coppinger* Mr J. P. Cockshot as ~~he~~ owns a pretty maisonette fronting on to the south bluffs as was telling → **us** how Mr Cockshot *he* tells him *the reverend Coppinger* as *how* he reckoned *up to seven mile of a school of herring passing the Bloater Bay point from 12.A.M. on by the silent hour* and reverend, he says, *gut me but* 30 them herring was as joyful **gladful** as *hippers* could *well* be considering, flipping their ~~tails~~ **little Coppingers, pot em**, the *fresh* little flirties, *the dirty little brighteners gillybrighteners, so they were* ~~frizzle em~~ **(pickle their spratties)**, [*the little [smolty] gallockers,*] *the little salty ppopulators*, and, reverend, says he, as sure as *my eggs is* **eggs for (on) cockshot**, all them little *dippyhippies upanddowndippies* *entre nous* they was all of § a *rigolo* **regolo wriggolo** doodah in testimonial to their
- MS 47482 b, 87  
 FW 524 **natural concupiscence early bisexualism.** ‡  
 — To holl wi' ye & yer copulation **copulating!** *Pelagiarist!* You're obsexed, **man!** So ye are!

<sup>46</sup> Joyce added the comma. The word "was" was not completed.

— Wait now, *Leixlip*. I don't follow you so far. ~~Now,~~ You are taking us into the future or are you not? — the fisheries question?

— ~~The gubbernator!~~ **Gubbernator!** — and he was nothing short of it! Spawning all over ~~this~~ **the** seven parishes!

— J.<sup>47</sup>

— Have you heard of the ~~psalmsinging~~ **psalmsobbing** salmoner

**Fogeyborn** Herren ~~Plunderowath~~ **Plunderus** ~~Humpalout.~~

How he went ~~floundering~~ &<sup>48</sup> splundering all his ~~adowltherers~~ **adowther-**  
**ated** spunk about

10 ~~Floundering~~ **Racing mad Leaping frek** (**freck**) after every longtom  
& ~~w~~ *Lizzy*<sup>49</sup> between here **Howth** & Humbermouth  
the **The Our** Human Conger Eel<sup>50</sup>

**Have you heard**

(**There's an old**) **psalmsobbing salmoner**

**Fogeyborn Herring Plunderus**

**Who went floundering & splundering his boatloads of**

**spunk about**

**Leaping freck after every longtom & wet lizzy from Howth**

**to Humbermouth**

20 **The Human Conger Eel**

— Hep! Hold that lad! ~~Hep!~~ **Play him!** Hep.

— Whoop! Pull, you, sir! **A One** moment now. Did ~~we land him~~  
**he rise** then?

— Never a fear *but ye'll they'll* † land him yet, ~~slipperslide\*~~ **slippery-**  
**skin** on lifeybank. Do you think they will? I ~~think 'm sure they will~~  
**want to.** Among the ~~quivering shivering reeds~~ **sedges** or? ~~Flag~~  
**Weedywaving** § *Shivering*<sup>51</sup> *Sedges* or ~~\_\_\_\_\_~~<sup>52</sup> *where?* **The** (**Or**)  
**tulipfields of Rush above**<sup>53</sup> (**below**)?

FW 525

MS 47482 b, 88

— Sh? Tell us & God bless you! Were they fusiliers or ~~the duke of~~  
30 ~~Cromwall's~~ ~~\_\_\_\_\_~~<sup>52</sup> **who how many** were they ~~to~~ **at** all that seen him?

— Three in one. **One and in three**

Shem and Shaun & the shame that sunders them

Wise son. Folly's brother.

— Ah, God, sure I thought he was larking with two *fine young* girls somewhere. I was given to understand there was a pair of them mad gone on him. Sure she *was* near drowned ~~herself admiring herself~~ **in her admira-**

<sup>47</sup> In the next draft Joyce wrote here: "Lift it now. Hosty! He's your mark!"

<sup>48</sup> Not crossed out.

<sup>49</sup> The word "and" was repeated by error.

<sup>50</sup> Joyce rewrote the "Rann" on MS p. 87 b, but failed to cross out the original. I have tried to approximate his spacing.

<sup>51</sup> Not completed: "Sh."

<sup>52</sup> Joyce's space.

<sup>53</sup> Not completed: "a."

- tion making faces at her likeness in the stream after, ~~so~~ *all tossed as*  
 FW 526 she was. ‡  
 — Listen, *meme*,<sup>54</sup> dearest. Of course I know you're a *very* wicked girl. Still you *do* look lovely. ~~Θ My~~ you do. Listen, *meme* ~~sweetly swee~~. ~~There's~~  
 FW 527 ~~It's~~ only ~~the two of us~~ **us two**. Of course it was ~~very~~ **downright** wicked of him, *now*, really it was. Still, listen, me and you will make it up ‡ so as nobody *of course* will ever know. So, *meme* *mearest*, be free to me and, listen, youyou beauty, we'll be true to you.  
 — *One moment*. How's that at all *at all*? ~~Is she by herself?~~<sup>55</sup> ~~Is this~~  
 MS 47482 b, 89 ~~young lady by herself?~~ **this young lady what exactly is she doing** 10  
 FW 528 **with herself?** ‡  
 — You're talking out of yer turn *my bouncer*. ‡ Here. ~~How many~~  
~~females was it there?~~ **Was there more than** **Answer my queskins**.  
*Did the food inspector fine more than 16% of water in his purity flower?*  
 [[*I am here to know*] *Have*<sup>56</sup> *the two generals* [*who have been* [*getting*  
*nosemoney cheap*] *stirring up public opinion with their legs, have they*]  
*their service books in order and duly signed when leaving discharged*  
**from their last situation?** *How did Magrath & the man charging him*  
*come into ~~lawful~~ awful position of the barrel of wash? Where were the*  
*doughboys, three in number, ~~proceeding~~ directing their steps* [without 20  
*their liason officer with trenchcoats open & their hands in their pockets* V<sup>57</sup>  
*military rules*] *when confronted with his obstruction?* [*Is it a fact that*  
 FW 529 *this man is the owner of a hengster's circus* ‡ & [*has made vehement*]  
*complained complaints to the police* [*barracks* [*& applying for a condi-*  
*tional order of certiorari*]] *that he has been molested by offers of vacancies*  
 [[*inside of*] *this present week*] *from ~~females~~ female boys in this city*  
*neighing after him, ~~once~~\* ~~since~~\* ~~once~~\* they saw his [lifesize] picture in*  
*the sheets?]]* *Where's that auxiliary polesman that saw the whole occur-*  
**rence hoodlum**. Sackerson!  
 — High liquor met lust 30  
 — He Day sorker four vanfloat, he verdants market  
High liquor met <made> lust to Tarpey torpid dough and under awk-  
ward hunt her orchid.  
 — Hunt her orchid! *Old preadamite!* *with his 2hand 2handled umbrella*  
 [, . . . . &\* *cutaway\**].<sup>58</sup> Gob, and<sup>59</sup> he will find found it ~~too~~ **on her**  
 FW 530 **right enough**. ‡  
 FW 531 — *That's enough*. I want to hear ‡ ~~the old lad~~ **kithogue** himself. Hey,  
 there, Bohermore! ~~Are you old Preadamite?~~ **Kithogue?**

<sup>54</sup> Joyce began to make an addition here.

<sup>55</sup> Only partially crossed out: "she" only.

<sup>56</sup> Sic.

<sup>57</sup> Joyce's sign meaning contrary to.

<sup>58</sup> Placement doubtful.

<sup>59</sup> The word "and" was repeated by error.

— Sir, to you? I am known throughout the world as a cleanliving man & I think our public at large appreciates it very highly that I am clean living and I have the sweetest wife on earth. *As a matter of fact* ‡ My<sup>60</sup> clergyman can speak in high terms of my private **life morals** *with the help of my wife* I mean to say<sup>61</sup> ‡ §

FW 532

FW 533

MS 47482 b, 90

\* \* \* \* \*

— Sir, to you! *I am brought up under an old act of Edward the First, but* I am known throughout the world *wherever good English is spoken* as a cleanliving man and I think ~~my~~ **our** public at large appreciates it most highly *of me* that I am cleanliving & as a matter of fact I possess the sweetest little wife on the globe *who won the consolation prize in the dreams of fair women* ~~competition~~ **handicap by 2 breasts**. ‡ My ~~clergyman~~ **chaplain** *an always sadfaced man, [who has visited* ~~my~~ **our** *very reins & hearts], with the aid help* of my wife I mean to say, can speak to you [some] *quite complimentary things* of my<sup>62</sup> § ~~private morals as clean~~ **clean character in the dark**. ‡ There is not a ~~teaspoonful~~ **teaspoon-spill** of evidence to my bad and I can humbly protest against everything to the ~~higher~~ **highest** personage at this moment holding down the throne. ‡ As a matter of fact I undertake to discontinue the practice. *I have had my lesson*. ‡ I will say that since my toils *of domestication* began famine ‡ has receded from the land. ‡ It were idle to inquire whether I am the product of group marriage or team work *and* [, *surrounded by obscurity,*] *I claim my naturalborn right [at common law] to opt for* <sup>63</sup> I mean to say, had my faithful ~~wife~~ **Fulvia** turned back on her ways *in search of brunette men* or had she left her *crocus* bed at the suggestion of some infamous fishermen ‡ there might be advantage to ask but she ~~always~~ **did did always** ensue whatsoever pertained unto fairness ‡ and I did encompass her about, *my vermin breeder*, with lovingkindness and with soft goods and hardware and ~~hosiery~~ **finehosiery** lines and all daintiness at teatime ‡ & ~~bright suns~~ **pigmy suns** *for supperhour* & ‡ *spiceries for her aged* ~~garbage~~ **breath**, [*to my saffron saffronbreathing mongoloid I gave*] ~~a ewer~~ **handewers** & *loinscrapers* [*and a currycomb for her*

FW 532

MS 47482 b, 105

FW 533

FW 534

FW 537

FW 539

FW 540

FW 546

FW 547

FW 548

FW 549

<sup>60</sup> Sic.

<sup>61</sup> The first version of HCE's famous self-justification, later published as "Haveth Childers Everywhere," ends here. An intermediate segment was written on MS p. 95 to fill a pause in the next fair copy.

I gave you of my tree. I gave two smells, two eats, my happybossoms, my allfalling fruits of my Boom. Pity poor Has Children Everywhere with Mudder. (FW 535)

What follows is Joyce's second version of the piece.

<sup>62</sup> The word "my" was repeated by error.

<sup>63</sup> Joyce left a space here in this and in the next version. Later, he added "simultaneous" and provided a break by inserting the comments of the four judges.

FW 550 frizzy], clubmoss ~~and~~ **with** wolvesfoot for her moister places ‡ and an earthcloset for her ~~weekly~~ **sabbath** needs [I did learn my little country mouse her letters [alphabeater camelcenter [~~bireh~~ **ashenbirch** to\* hazel-you,]] with a rattan ~~to~~ **on** her drum, ooah oyir oyir oyir,] and I did spread for her my selvage mats of soft lawn and I planted for her a vineyard and fenced it about with Chesterfield elms and I brewed for her ~~strong~~ **double x** Dublin ~~lindub~~ **lindub** [to split the spleen of her maw & I restored for her her paddypalace [& added therunto a [shallow] laver to put out her hellfire]] and I gave ~~unto~~<sup>64</sup> **laid down before** my eblanite

FW 553 waggonways [of ~~the~~ stone] whereon ‡ the hinny and the mule and ~~the~~<sup>10</sup> ~~many donkeys~~ **the jennet and the pooka and the capal and\* the**<sup>65</sup> **hobbies** ~~wen~~ **pran** stepped lively for her pleashadure and she laughed at the cracking **whistling zwitchering switchering** of the whip.

— ~~Mattah markah lukah johah~~<sup>66</sup>

— ~~Matthah markhah lukhah johhah~~<sup>66</sup>

— **Mattahah marahah luahah joahah.** ‡ §

FW 554

MS 47482 b, 106

<sup>64</sup> Not crossed out: "unto."

<sup>65</sup> Joyce used ditto marks to indicate these two words.

<sup>66</sup> Only partially crossed out.

## III, iv

What was thass? Fog *what* wass? *Listen, Souly me, deary*<sup>2</sup> Too  
mult sleepth. Less me sleepth.<sup>3</sup> §

A<sup>1</sup>

MS 47482 a, 4

\* \* \* \* \*

And natt by naught by night by naked. while kinderwardens minded  
the twins' bed, the four of them, in their pussycorners, listening, so ~~gladdened~~  
~~gladdied up~~ when ~~niceboy~~ **nice child Kevin Mary** (who was going to ~~be~~  
**rise to become a benefacturist of bonbons commander chief in the**

H<sup>4</sup>

<sup>1</sup> Though it does so less than the "Mamalujo" (II, iv), III, iv, relies upon intertwined strands of action. Here, Joyce brings together and describes the members of the Earwicker (or Porter) family in a moment of consciousness obscured by dream. The first strand shows the concerned but sleepy parents soothing their Shem-like son who has had a nightmare; the second describes the marital relationship of ALP and HCE, the Porter parents. This second aspect like the "Mamalujo" brings into play the quadruple narrators who watch over the night life of the aging pair; the first is narrated by the blasé questioner of III, i, who here acts as guide to an interested tourist. In my effort to provide the reader with a consecutive first draft of the whole chapter I have not observed the chronology of the individual passages. Instead I have lettered the segments in order of their appearance in first-draft form (A.B.C.D. etc.).

<sup>2</sup> Joyce suppressed this sentence in the next draft and later incorporated it in Isy's speech (FW 527).

<sup>3</sup> Joyce may have intended to add something here, but perhaps the lettered caret is just a reminder to himself that a long passage (FW 556-564) should intervene between this and what follows. If so it is the only indication he makes.

<sup>4</sup> Joyce wrote the following into a fair copy of the earliest revise-and-complete draft (FW 555, 565-566, 571-572, 576-577) attempting to sandwich it into a space left for it on the second draft page (MS p. 10). Only after he had drafted FW 558-571 did he begin elaborating upon the first three pages of the chapter, adding in the following order the remaining paragraphs of the nocturnal description:

1. "now upon nacht . . ."
2. "each and every juridical . . ."
3. "wan fine night . . ."
4. "niece by nice . . ."

The second pair of paragraphs, written after the completion of the legal interlude, now FW 572/21-576/9, were the last elements composed before he undertook to make the first ink draft (III, iv 3).

fireboys' brigade *when he grew up* [*under all the auspices*]) smiled [*awake*] ~~a sweet~~<sup>5</sup> *his milky way dribble of cream dribble, mustard & dressed cabbage* but so frightied of **out** when ~~boldbrat~~ **nastybrat Jerry Godolphing** (who was going to fall to remain a ~~chemicomieker~~ **cardinal waiter** of cruxnuts as soon as he was ~~bald~~ **cured** enough to *leave the hospital*) frowned ~~asleep~~<sup>6</sup> *fumed* [*on his own aroma*] *draper's ink*,<sup>7</sup> *methylated spirit*. ‡ night by night while *little winning infantina* sister **Isabel Isobel** (*who was going to be when she grew up one Sunday a sister Isabelle in the wimpled coif*\*) **the beautiful nun** [*of only 20 years*] & next Sunday *the beautiful nurse Isabelle* [*still in her teens*] **in with** her white starched 10  
FW 555 *cuffs but on Easter Sunday morning the beautiful widow* [*of [scarce] eighteen springs,*]<sup>8</sup> *Madame Isa la Belle, so sad & lucksome*),<sup>9</sup> for she was the only girl they loved, because she was the only girl they prize\*, because of the way she was *to be after* the darling of my heart, sleeping, in her ~~snug april cot in other a sweet mild may~~ **her sweetmay** room *a barley-candy whistle on her counterpane, bluebell wildhid wildwood's eyes, and*  
MS 47482 a, 10 § *primarose hair, quietly, all the woods so wild in mauve mauves of moss and daphne sleeping daphnedew daphnedews, now all so still she lay, like a [wild happy] lost leaf, like any flower stilled, like dew as fain*  
MS 47482 a, 11 *would she anon and soon again 'twill be, win me, woo me, wed me, weary* 20  
*me, sleeping, how even calm lay sleeping: night on nox on*<sup>10</sup> *alia nox* §

\* \* \* \* \*

J nox upon nacht while *in his* 11 watchman Havelook Seequeersense, punkt by his ~~eursbog~~ **cursebog**, went long *adream* the way ~~seq~~ **seequentering**, for all love's propertied offices, ~~the all leavethings of from loafersnight~~ **loafers all purges night leavethings**, kikkers, brillers, knappers and §  
MS 47482 a, 27 b **bands, handshoes and strumpers, sminkysticks and eddiketsflaskers**,<sup>12</sup> §

\* \* \* \* \*

<sup>5</sup> Not crossed out: "sweet."

<sup>6</sup> The word "frowned" was repeated by error.

<sup>7</sup> Joyce intended to make an insertion here.

<sup>8</sup> Followed by one or two illegible words: "fades us" (?).

<sup>9</sup> Joyce forgot to close the parenthesis.

<sup>10</sup> Here ended the primitive draft. Joyce later added two words from the next paragraph, which he did not write here for lack of space.

<sup>11</sup> Joyce's space, filled by "tumbrell" in the later versions.

<sup>12</sup> The preceding is followed on MS p. 27 b by a draft of "every juridical . . ." written in a slightly different hand. What follows below in the present reconstruction of the chapter is a first draft of the description of Kate the slop which was written shortly after the completion of the above. A lost phrase from it is found on M:S p. 58 b: "The twiggerwife Klattrina to go downanon her marrybowls and to."

Nightly ~~mean~~ the while Katherine the ~~Set Slop~~ in her ~~old native's~~ L  
 chamber cushy was saying ~~basquing~~ to herself<sup>13</sup> ~~her pillasleep~~ how she  
 heard ~~thought~~<sup>14</sup> ~~thawght~~ a ~~knock~~ ~~knog~~ came to the ~~door~~ ~~dour~~ in at  
 that ~~hour~~ ~~howr~~ and she ~~dowand~~she went to see was it ~~sweeps~~ or Shaun  
 Shoehorn the posht with a telegram ~~tillygram~~ ~~tillyeramp~~ ‡ for the—FW 556  
 old One ~~Himself~~ (Hemself) and Co, esquara and ~~glory~~ ~~bit~~ ~~glorybit~~  
 of the ~~saints~~ ~~sanets~~ in heaven ~~hevelt~~ there was a ~~ereak~~ ~~crick~~ on up the  
 stairs ~~stairkiss~~ and when she ~~ruz~~ the ~~eandle~~ ~~cankle~~ to see, ~~glo~~ ~~glohery~~  
~~galohery~~, down she ~~downand~~she went on her knees ~~for a to bless\*~~  
 10 [~~her~~]<sup>15</sup> ~~blesseref~~ ~~blessersef~~ that were ~~knocking~~ ~~knogging~~ together like  
 milkjugs ~~milkjuggles~~ like as if it was the old fellows ~~King O'Toole's~~  
~~googoo~~ ghost she saw ~~coming~~ ~~sliding~~ (sliving) off over the ~~sawdust~~ out  
 of one of the ~~under~~ ~~rooms~~<sup>16</sup> ~~backroom~~ that was ~~everyone's~~ (every-  
 wan's) in ~~turn~~<sup>17</sup> ~~turrans~~<sup>18</sup> (Turrans) in that his female trim with  
 holding up his ~~finger~~ ~~up~~<sup>19</sup> ~~finger~~ hat for her to whisht, ~~you~~ ~~sowbelly~~,  
 and the ~~whites~~ of his ~~goo~~ ~~eyes~~ ~~pious~~ ~~eyeballs~~ swearing her to silence  
 and coort: §

MS 47482 a, 57 b

\* \* \* \* \*

every <sup>20</sup> night while twelve good men & true in their numbered habita- J  
 tions tried him in ~~over~~ ~~in their~~<sup>21</sup> ~~minds~~ on their ~~juremembers~~ & ~~whereas~~  
 20 found him guilty on the ~~their~~ & ~~those~~ imputations § of ~~fornication~~—MS 47482 a, 27 b  
~~minus copulation~~ ~~fornicolocopulation~~ with two ~~pretty carnations~~ ~~corans~~  
~~correlations~~ [[*whom he enjoyed by anticipation*] whose colours at stand-  
 ing up from the above were of a pretty carnation,] ~~or~~<sup>15</sup> ~~but~~ really if 'twere  
 not so, of some deretane denudation with intent to excitation by *retrograda-*  
*tion* of firearmed forces of the ~~this~~ ~~proper~~ to this nation but with ~~apart~~  
~~from such titillation~~ which, he said was under family heat & blood  
 pressures as a good mitigation and without which in any case he *insists*  
*upon* being worthy of ~~remuneration~~ ~~continued~~ ~~alimentation~~ for his  
 having displayed, *he said*, so much toleration,<sup>22</sup> reprobate *so noted* and all  
 30 as he was in respects to his ~~high~~ ~~highpowered~~ station *whereof* more espe-  
 cially as ~~meantime~~ ~~possibly~~ he was suffering [*as he oftentimes did*] ~~all our~~

<sup>13</sup> The phrase "to herself" became "to pillasleep herself" and finally "to her pillasleep."

<sup>14</sup> Not crossed out.

<sup>15</sup> Not crossed out.

<sup>16</sup> Not crossed out: "rooms."

<sup>17</sup> Not crossed out: "turn."

<sup>18</sup> Not completed.

<sup>19</sup> Not crossed out: "up."

<sup>20</sup> Joyce left a space here which he filled in later drafts with "juridical."

<sup>21</sup> Not crossed out: "in their."

<sup>22</sup> I have been unable to place the word "liberalord."



*genteel tortures* from a<sup>23</sup> **the best** medical attestation having only strength enough to implore *with his ~~whohim~~ **whohide** soul*<sup>24</sup> ~~for all on everybody~~ concerned *in it* the curses of coagulation for, *he tells me* ‡ [by way of festination after [about] 2 or<sup>25</sup> 3 hours of close confabulation] by ~~all that's~~ **holy this pewterful of goatswhey which is his prime consolation**, if he was *still extremely* offensive to ~~the~~ **24 a score & four** nostrils *dilatation still sure he was likewise* on the other side ~~has as I believe I *shd* might~~ **have been** [without the least alienation] § distinctly ~~the~~ **two a pair of eye's eyes'** delectation *so prays of his fault you wd make an obliteration*  
 10 *but as for our friend behind the bars though a man of high estimation, summing him up to be done, be what will [of *spirits* excess] his ~~hyperborean~~ exaltation is ~~no~~ **this\* we think, is no extinuation** for contravention to our statute & common legislation *for which the appropriate expiation resides in corporal amputation* so three months for ~~the~~ **old Jeroboam the beerheaded** pest of the park, as per act one, section two, schedule three, *clause four* of the ~~first~~ **fifth** of King Jark, this sentence to be carried out by *Nolans Volans* tomorrow morn at six o'clock shark & may ~~maiz~~ **the may the**<sup>26</sup> *yeastwind hail wholehail hoppinghail of have malt* mercy on his *honeymead & his hurlyburlygrowth*. Amen says the clerk! §*

\* \* \* \* \*

20 *nice niece* by nice by neat by natt *whilst in revery's happy gardens* nine & twenty Leixlip yearlings had such a **lovely ripping** time playing **plaguig having with gleeful cries of** what is little shaun made of made of and weeping like fun, him to be gone, for they were never ~~so~~ happier than when they were miserable §

\* \* \* \* \*

A cry, off.

Tell me us something. Where are we at all?

Interior of ~~home~~ **dwelling** on the outskirts ‡ of city. Ordinary bedroom set. *Pink Salmon wall paper. Right Back centre, empty Irish grate. Left wall,*<sup>28</sup> **Right (North) wall** with window, *practicable [no curtain, blind drawn]. South wall.* Bed for two. Chair for one. Woman's ~~clothes~~ **garments charged against**<sup>29</sup> on chair. Man's trousers, collar ~~with tie~~ on

<sup>23</sup> Not crossed out.<sup>24</sup> The placement of this phrase is doubtful.<sup>25</sup> Not completed: "o."<sup>26</sup> Joyce failed to make this replacement.<sup>27</sup> To the fair copy of FW 555-556 Joyce added his treatment of the filming of HCE-ALP's prosaic drama, the frayed edge of married life. The roman numerals X and XII intervene between the following material and that from FW 556, which precedes it on MS p. 30 b.<sup>28</sup> Not crossed out: "Left wall."<sup>29</sup> Placement doubtful.

bedknob. ~~Linen~~<sup>30</sup> **Man's corduroy** coat on nail, well right. Woman's gown on ditto, ditto left. Small table near bed, front. *Lighted Lamp*<sup>31</sup> without globe *practicable\**, newspaper, Saint Andrew's tie, **glass tumbler** etc on table. Time: about four a.m.

<sup>32</sup>Man with nightcap in bed, fore, Woman with curlpins, discovered. *Aside\** **Sidelong Point of view**. First position. *Dismiss*. *Male partly masking female*. *Domicy\**. Man looking round, beastly expression, *fishy eyes*, exhibits rage. ~~Woman looking up~~, ruddy blond, large § build, any age. Woman, sitting up, **look looks** at ceiling: ~~haggish~~ **haggish** expression, ~~beaky~~ **peaky** nose, exhibits fear: ~~sallow welsh~~ **rabbit welsh rabbit** tint, undersized, ~~any~~ **no** age. 10

Cry,<sup>33</sup> off.

By the sinewy forequarters of the mare Pocahontas, you should have seen how that **little smart** *sallowlass just* hopped [*around*] *it* out of ~~bed~~ **bunk like old mother mesopotomac** and in one, five, ~~and~~ nine, she was ~~gone~~ **off left**, and the lamp with her and ~~biglimbs~~ **largelimbs prodgering** ‡ in the gloom of her wake. 20

~~The house~~ **Any porterhouse This old burgh** looks a thing incomplete but it will be fine *head of porter* when it is finished. The arkwright put in a staircase certainly: it has only one step to **take be steady** but all the more ~~they~~<sup>34</sup> are **they** going upstairs *tiltop*. Tell me something. The Porters *so to speak* are very nice people, are they not? Very. Mr. Porter (~~behind~~ **heavy man, astern**, in mackerel shirt) is an § excellent ~~father~~ **forefather** and Mrs Porter (*leading lady* [~~ahead~~ **apoopahead**], in ~~saffron bun~~ **saffron bun** nightdress) is a most kindhearted ~~mother~~ **mess-mother**. They care for nothing except what is ~~porter~~ **porteroise**. One can see *that* they come of a very old family by their costumes. I think I begin to divine your ~~point~~ **meaning** somehow. ‡ 20

Here are two rooms on the upstairs, on the fork side and the knife side. Whom are they for? Why, for little porters, to be saved. ~~Who~~ Ah, so? 30  
Who sleeps in number one? A pussy. How sweet of her! Has your pussy a name? Yes, indeed, and she is named Buttercup. How very sweet of her! And what an excessively charming name *to forsake* now that I come to drink of it, ~~a cups~~ **cup** fulfilled with butter. Alone? Alone what? MS 47482 a, 32 b  
I mean does § *she*<sup>35</sup> *do* asleep with herself? She is never lonely for she

<sup>30</sup> Not completed: "Lin."

<sup>31</sup> *Sic*.

<sup>32</sup> In the margin at this point Joyce wrote:

|        |     |
|--------|-----|
| HCE    | CEH |
| Sodomy | EHC |
|        | HCE |

<sup>33</sup> Joyce crossed out an "S" here.

<sup>34</sup> Not crossed out.

<sup>35</sup> Omitted.

can always look *at* and talk *hands* to her little ‡ playfully *when she is sitting down on the floor plush plosh mat*. O she talks, does she? Ah Biddles es ma plikplak plikflak ah plek wat *ma* Biddles. A nice light baritone she ~~has~~ **will have** but I much prefer ~~the~~ **her** name of **Buttercups in buttercups**. So do I, much. She strikes ~~the one~~ onlooker, *at least*, as a beautiful promise, more so than Selina or Teasy or Fauna or Flora.

FW 561

And who sleeps in room number two? The two birds. O, I see. Of what age are ~~they~~ **your birdies**? They are ~~twins of age~~ **to come of twinning age as sure as ever they will be born**, you see.<sup>36</sup> **and And** they seem to be *so* greatly attached *as 2 maggots* to each other.<sup>37</sup> I think I notice, do I not? You do. Kevin is ~~the farther away~~ **on the leeside**. Do not you waken him. He is happily **asleep tosleep**, *like* the little angel he § looks *so* like, and his mouth is semiope as if he were blowdelling a **bugicle bugicle**. O, I adore the *profane* music. He is too adorable really. *That boy will blow out beautifully out*. I guess I have seen someone like him in my times, guess I met someone *different* who must have been like what he will probably **be become**. But hush! I beg your pardon, sincerely I do. ‡ The other twin, you see, has been crying in his sleep, ~~the little devil~~ **what a wretch**. *There are tears on his pillowcase*. That is Jerry *You will know his name* but you cannot see what he had in his hand because I have not told you. He is quite one § *to be* of the **blake blakes** tribe big\* already. Blake? Whatever do you mean with blake? With blake I mean ink. O, I see *now*. [*You will never know [perhaps] all that you did not see know that you saw. [Perhaps saw?]*] ~~They~~ **But** are two very nice little **porters porterines**, ~~in~~ **as for** my opinion, indeed. *Both D . . . . were born so*. Adieu, for ~~the these present presents~~, kerryjevin. ‡

MS 47482 a, 33 b

FW 562

MS 47482 a, 34 b

FW 563

What is the view which now takes up second position, tell it, please? You notice *it in* that ~~way~~ **rereway** because the male ~~imposition~~ **entail** partially masks the<sup>38</sup> ~~female~~ **famcover**. It is called *for its discord* the **meseedi meseedo**. Do you ever hear the story ~~of~~ **about** Helyus Croesus, ~~only the gold and white~~ **white and gold** Elephant ~~in~~ **amid** our ~~zoo~~ **zoo-park**? You astonish me by it. Is it not that we have here from back, *woman permitting*, a profusely fine birdseye *view* from *beauhind* this park? ~~It~~ **Finn's park** has been much the § admiration ~~of many~~ **all** of the ~~strangers~~ **stranger ones**, *Greekish & romanos*, *who arrive to* here. The road ~~in~~ **down** the centre (*see map*) ~~bisects~~ **bisexes** the park which is said to be the largest of its kind in the world. ~~Towards~~ **On** the right *prominence* ~~you see~~ **remark** **confronts** **you** the *handsome* viceregal lodge

MS 47482 a, 35 b

<sup>36</sup> The period was substituted for a comma.

<sup>37</sup> The phrase "as two maggots" was originally to be inserted here.

<sup>38</sup> The word "the" was repeated by error.

while,<sup>39</sup> ~~turning to~~ **turn we the other** [*supreme piece of*] *cheek*, exactly opposite is the equally handsome chief secretory residence. The black & blue markings indicate the presence of ~~sylvan~~ **sylvious belts beltings**. *Grassrides* [~~hereabouts~~ **herearound**] *lend themselves out for rustic cavalry cavalries*. *Some Any* pretty deers are to be caught *inside*. *A ~~---~~ daisy dandelion* now shows the site when ~~a first murder~~ **formerly a** *(the) first murder took were wanted to*<sup>40</sup> **take place**. *Some An Some* *hystorical* [~~leaves~~ **leavings leavesdroppings**] *may also be gathered garnered up with* [[*Sir*] *Shemus*] *Swiftpatrick* [~~at~~ **in**\* *archfieldchaplain of Saint Lucan's.*] At the lowest end ~~mark is do not~~ † **fail to see and** 10  
**to point to yourself** a depression, called the Hollow. It is often quite gloomy **gloamy** and gives ~~to~~ bad thoughts to the head but the band of the § *Metropolitan Police Policingforcers*\* **plays bassoons** into it on ~~Saturday afternoons~~ **afternoon windy Woodensdays** their well-sounding **tones wolvertones**. Why do you ~~so~~\* begin to tremble at this moment when I am to place my hand of our [*true*] ~~friendship~~ **friendshapes** ~~on your~~ **upon thy** knee to mark well what you I say. ~~You Say~~ **Thou sayest?** In Amsterdam ~~he met~~ **there lives . . .**<sup>41</sup> But how? You are trembling like a *very* Jerry! O, keep silence! I have heard her voice somewhere ~~else~~ **else's before me** in these ears that ~~are now are for~~ 20  
mine.<sup>42</sup> §

MS 47482 a, 36 b

MS 47482 a, 37 b

\* \* \* \* \*

A All gone, ~~Missed~~ **Mistold** and ~~Misses~~ **Mistrams** Gonakong. *Ah ho!* And old Dudud Deadenman. Anna living one. Pour the winds and waters on. **The O'er**<sup>43</sup> *whelming waters on. Tears! Ah tears! Ah tears! Mamma! Big Goat Dad\* Fawdra Fawdla crush tuns on me me belong! Fawtrick! Save me! Shoo! Shool aroon! Were you you Were<sup>44</sup> *dreaming, dear!*<sup>45</sup> The Fawdra! The fall! Shoo! There is no father in the room at all. You dear one. No bad big father, dear one. ~~Father~~ **Dirty** (*Dirtour*) ~~Father is away~~<sup>46</sup> **long gone godown fall away to make his**<sup>47</sup> ~~hand at business~~ **his grossman's pidsness** (*pissness*), *my* 30*

<sup>39</sup> I have been unable to place the addition: "so corresponds."

<sup>40</sup> Omitted: "to."

<sup>41</sup> Joyce's marks.

<sup>42</sup> At this point in the fair copy of the chapter Joyce inserted the previously composed version of FW 565-566, for which some space was left on MS p. 37 b. Joyce later suppressed the transitional passage ("All gone . . . Save me!") with its baby wails and evocation of the dream parents.

<sup>43</sup> Crossed out by error.

<sup>44</sup> The capitalization was not altered when Joyce made this transfer.

<sup>45</sup> The exclamation point was substituted for a question mark.

<sup>46</sup> Not crossed out.

<sup>47</sup> The word "his" was repeated by error.

**pigeonest.** [~~Blingeom Bling two piecee~~ **Take that two piecee big**  
slap slap, bold hinty [bottomside] pap pap pappa!

[*Li ne dormes? S! ~~Dormas malbona~~ **Malbone dormas.** Kial ei krias  
nokte? Parolas infanete. S!]]*

Only all in your ~~imagination~~ **imagination?**<sup>48</sup> your little ~~magnation~~  
~~magienation~~ **magination.** Shoo to me now, my dear **dream** one!  
Shoom of me! While elvery stream wends ealing on. For to keep this  
barrel of in bounty rolling.

When you ~~move~~ **travel** through ~~Chapelized~~ **Lucalized.** On At the **Lucan**  
10 **sulphur** spas to visit. It's safer to hit than miss it. Stop at the inn!  
The hammers are § telling the cobbles. The ~~pics~~ **piets** ~~pickts~~ **are** MS 47482 a, 4  
~~splitting~~ **hacking** the saxums. It's snugger to ~~curl~~ **burrow** in bed than  
~~amble~~<sup>49</sup> **ballad** on broadway. Tuck in your ‡ blank. For it's race FW 565  
by ~~down~~ **pound** race ~~then the~~ [hosties] rear ~~and ruin on~~ **all roads to**  
ruin. And ~~and~~ layers of ~~dust of~~ **lifetimes** laid ~~on~~ **down** riches of ~~from~~  
poormen. With **Cried** onions to weep **chip**, and ~~saltpetre to~~ **strew** ~~gall-~~  
~~pitch to drink~~ and bread **stonebread** to break, its bully to ~~dream~~ **gobble**  
**gulp** good blueberry pudding. Dream in the warmth. While silvery  
~~streams~~ **moonbeams**, feeling **feeling** by, will keep my ~~littleboy~~ **littlejim**\*  
20 safely **softly** dreaming.<sup>50</sup> § MS 47482 a, 5

\* \* \* \* \*

*In the bedchamber.* The dowager to stay kneeled down how she is. The I  
princes of the blood royal to lie how they are without to see. The dowager's  
gerent to ~~turn himself~~ **present arms** right about without to be seen of  
them. Herein fail not.

*Hummels! What have you, therefore?* I fear lest we have lost ours  
respecting these wild parts. All now appears quite shaggy and beastful.  
*He, he, he!* At what do you ~~look~~ **show on?** I ~~look~~ **show** because I must  
see *before my fortune* so a great fingerpost. **Can You**<sup>51</sup> ~~will~~ now read the  
legend on it? I *could* read: ~~to the general post to the ‡ point, I yard,~~ FW 566  
30 [*to Sara's Bridge, 600 yds.*] to the Wellington Memorial, 800 yards, **to the**  
**General Post (Posting) Office** 2 miles, to Dunleary Obelisk, via the Rock,  
8 miles ~~fish.~~ *At what do you leer?* I *leer* because I must see a *buntingcap*

<sup>48</sup> The dash was substituted for a comma.

<sup>49</sup> Not completed: "am."

<sup>50</sup> On MS p. 2 b Joyce wrote a sentence for the next paragraph:

The maidsbrides all in favours gay, ~~with~~ **to strew** **sleety** cinders on their *falling*  
hair and for wouldbe joybells to ring sadly ringless hands.

No indication is made as to placement.

<sup>51</sup> *Sic.*

so pinky on the ~~ponk~~ **ponkt**.<sup>52</sup> [*It is for a nice greeting and many burgesses uses to [pink it [in this way.]] Do you not have heard that the king shall come tomorrow? He shall come for hunting on our illcome*  
 FW 567 ~~foxes fuxes~~. ‡ *I have heard anyone tell [yesterday] that some should come today [here] **on morrow** but it is never here today. ~~No~~ **Yes**, but remind ~~always~~ you that it is always.] Is Mr Porter always in his such good **strong** health? I thank you *bestly*, he is exceedingly well. One sees *how* he is stouter § than of formerly. One would say him to have whole a litteringture of piglets under his aproham. ~~She, she, she!~~ Has Mr Porter been *always* so long married? O yes he **is has been marrying since** ever 10 so long. ~~She, she, she!~~ But at what do you again leer? I am not leering, I assure **pink your pardon** (**pardons**). I am very **highly** she she sherious.*

Do you *not* [*must*] want to go somewhere **at on** the present? Yes, *O pity*. Now We<sup>53</sup> shall do a *far* walk so far as number ~~one's one~~ **return\***  
 FW 570 **of Sara's place**. We can admire ~~our~~ *her* sceneries. ‡ **This These** ~~little~~ **brilling** streamlings please **say trill** me how they sing them? They **are arise** from ~~her~~ **a clear** springwell of our park which makes the blind *to*  
 MS 47482 a, 39 b see ~~the~~ **all** blind? How it is clear? Yes, we\* § shall have come to the watertrysting for here *on another place* is their chapelofeases of which you 20 have not read too much. O, I must also *quickingly* to tryst myself in this so pretty pleasechapel. *But make please, make do it your easiest easi-*  
**ness**. [*O, this is heaven.*] O Mr Porter! O what shall I to do? Why do you *suspire* **o so sigh** ~~for him for~~ (**after**) **that swollen one** so as\* I hear it? I am not *so* sighing ~~for his fate~~, I assure, but only I am ~~so-so-so~~ **sososo** ~~soso~~ sorry about ~~my Sara~~ **about all in my Sara's place**. Listen, listen! I am doing it. Hear to those voices! I ~~always~~ **always**<sup>54</sup> I am hearing about them.

Humbert coughs enough.  
 MS 47482 a, 40 b Annshee lispes privily. § 30

\* \* \* \* \*

- A — He is quieter now. *Sh!* Let us ~~listen~~ **wait a min**.  
 — Legalentitled ~~acesstopartnzz~~ **non-acesstopartnzz**. Byrightofcaptzz. Asiftwerwildebeestzz. *Bsurd!* Haveandtoholdpp. Twainbeonefleshz.  
 — Sis? *Let us go*. Make a noise! Slee...<sup>55</sup>  
 — ~~Obstructrightofwayz~~ **Obstructrightofwayzsurd**. Beautyofunionzz. Claimtopossesskk.

<sup>52</sup> The following, to "always," was added to the bottom of MS p. 37 b. It fills the gap left by Joyce for ALP's comforting of Shem (FW 565/19-566/6).

<sup>53</sup> The punctuation of these words is complex. At first Joyce had "Yes, we . . ." which became "Yes. We . . ." and then "Yes, O pity. Now We . . ."

<sup>54</sup> *Sic*.

<sup>55</sup> Joyce's marks.

— Quiet! Put out the li! ~~Pa~~ Pout!

— Hues of the richunfolddmm. Waken and uprisingproveff. ~~Injoinsinholymatrimonnn~~ Enjoindinholymatrimonnn.

— Wait! Hist! Let us listen.<sup>56</sup>

For ~~in our unclean~~ **underground netherworld spirits bosomfoes** which are<sup>57</sup> working *tooth & nail* [*overtime*]. In our ~~earthpits earth-~~ **veins** § ~~deathmines toad~~ **cavities** ~~cheese~~ **cheeseganglions** & ~~saltclosters~~ ‡ ~~psaltclosters underfed~~ **underfed** nagging **fore**<sup>58</sup> nib-  
bling **nibblers** ~~fou~~ **runners** ~~forerunners~~, knocking ~~us~~ **afterman** up out  
10 of ~~his~~ **love's\*** ~~afternoon~~ **convolution hinterclutch**. Down with their *puting* tools! *whither* youngdammers **are will be soon** **pecking heartpecking** on the **their old** [*gammer's better's*] dournoggers. The *demidiamond* yungfries will be **frisking backfrisking** over their *lyingin* underlayers. Spick & spade troweling a gravetrench for their *first* fore-  
bear ~~Fortinbrace~~ **Fortimbrace**. Up with ~~his~~ **your clayman's** club! ‡ §

MS 47482 a, 5

FW 571

FW 572

MS 47482 a, 6

\* \* \* \* \*

Honuphrius is a concupiscent ~~engineer~~ **exserviceman** who makes  
dishonest propositions to ~~everyone~~<sup>59</sup>. He is believed to have committed  
simple infidelities with Felicia, a virgin, and to be practising for unnatural  
coits with Eugenius and Jeremias, two ~~adelph~~ **philadelphians**. Honu-  
20 phrius, Felicia, Eugenius and Jeremias are consanguineous to the last  
degree. Anita, the wife of Honuphrius, ~~believes~~<sup>60</sup> that ~~her~~ **has been**  
**told by her** maidservant Fortissa that ~~her man~~ **Honuphrius** has con-  
fessed § under *voluntary* chastisement that he has ~~encouraged~~ **Magravius**,  
**instructed his slave Mauritius**, *a widower*, for a *financial advantage* to  
facilitate *their neighbour* Magravius, a commercial rival of Honuphrius,  
to solicit the chastity of Anita. Anita is informed by ~~her~~ **some illegiti-**  
*mate children of Mauritius & Felicia* that Gillia, the wife of Magravius,  
is visited clandestinely by the advocate of Honuphrius, an immoral person  
*who has been corrupted by Jeremias*. Gillia ‡ has been early debauched  
30 by Honuphrius § and Magravius knows that Anita has formerly com-  
mitted double sacrilege with Micheal, a ~~subst~~ **perpetual** curate *who wishes*  
*to seduce Eugenius*. Magravius threatens to have Anita molested by Sulla,  
a bandit, *who desires to procure Felicia*, if he<sup>61</sup> will not yield to him and  
also deceive Honuphrius by rendering duty when demanded. Anita, who

K

MS 47482 a, 43 b

FW 572

MS 47482 a, 44 b

<sup>56</sup> In the next version this dialogue follows the next paragraph.

<sup>57</sup> Crossed out: "are."

<sup>58</sup> See "forerunners" below.

<sup>59</sup> A marginal note: "under duty" may shed light on Joyce's intentions here. In the next draft he wrote "all."

<sup>60</sup> Not crossed out: "believes."

<sup>61</sup> *Sic.*

MS 47482 a, 45 b **has claims to have discovered** incestuous temptations from Jeremias & Eugenius, would yield to the lewdness § of Honuphrius in order to save the virginity of Felicia for Margravius when converted by Micheal after the death of Gillia, though she fears that by ~~doing so~~ **wishing\* to allow him marital rights** she will ~~encourage~~ **provoke** reprehensible conduct between Eugenius & Jeremias. Micheal, who has formerly debauched Anita, ~~warns her particularly against~~ **dispenses her** yielding to Honuphrius who pretends *publicly* to possess her in all manners for his § Carnal<sup>62</sup> **pleasure hygiene** whenever he has rendered himself impotent *for consummation* by subdolence & *comminates her with reserving her case for the ordinary even should she practise pious fraud during affrication which, from experience she knows to be inefficacious a nullity.* Fortissa, however, encourages Anita by describing the chastisements of Honuphrius and the depravities of Canicula, the deceased wife of Mauritius *with Sulla, who repents. Has he hegemony<sup>63</sup> & shall she submit? §*

MS 47482 a, 47 b

64

FW 573 *Various* This case, ~~if commoner~~ **occurs<sup>65</sup> is a very common case is perhaps the commonest** ‡ in our courts of litigation. Owens holds that ~~while so long as~~ there is a joint deposit account in the 2 names there is a mutual obligation. He cites **Humphreys & Brerfuchs & Warren**, a firm registered as Tango Limited *for the sale of certain articles.* The action *which* was at the suit of the trustee of the Irish Church Emergency fund for payment of tithes due, was ~~heard~~ **tried** by Judge Doyle & a crown jury. *There was no question as to the debt.* For the defence it was stated that payment had been made. The fund trustee counterclaimed that this was by crossed cheque drawn by the § senior partner, by whom the lodgement had been made but in their joint name. The bank particularised\* the National ~~owned~~ *now almost entirely in the hands of Tango Ltd* declined to pay ~~and since<sup>66</sup> the trustee negotiated it to a client [from whom he received legal relief on as consideration]~~ the cheque, a washable one, had been circulating in the country for over 20 years among holders of **Tango Pango** Stock (a rival concern) though not a farthing had ever crossed the counter in the § form of coin. The jury, all of whom were Doyles, naturally disagreed whereupon the judge ordered the attachment of the firm. ‡ Only the junior partner could be found & this turned out to be a woman. She stated that ~~payment would be made to her by the senior in the form<sup>67</sup>~~ of unwashable blank cheques, *which she used to*

MS 47482 a, 48 b

MS 47482 a, 53 b

FW 574

<sup>62</sup> Sic.<sup>63</sup> Added to fill a space left in the text.<sup>64</sup> Joyce's lines.<sup>65</sup> Not completed by Joyce: "occu."<sup>66</sup> The word "the" was repeated by error.<sup>67</sup> The above was crossed out but not replaced.

endorse. She had presently\* been made the drawee, her various drawers being invariably **who were wellknown** tetigists of the city & county. She proposed to reamalgamate herself in whole settlement & for § satisfaction with the trustee, Monsignore Pepigi, but this was ruled out on appeal by Jeremy who ‡ held that as *a matter of fact tact* the woman was born without mancipium & as no property could exist in a corpse Pepigi's pact was piffle & she cd *just* whistle for her rhino. Will you, won't you, tango with pegigi? Not for, Nancy, how do you do? And whew whewwhew whew. §

MS 47482 a, 54 b

FW 575

MS 47482 a, 55 b

\* \* \* \* \*

10 <sup>68</sup>Don't wake him now: he sighed in sleep: let us be gone: while **quivering hovering dreams dreamwings**, folding round, will hide *from fears* my mannikin, guard my mannikin, keep my bairn. To bed!

A

Projector & ~~sole tracer~~ **giant builder** of all causeways *wheresoever wheresoeven*, hoppingoffpoint and terminus of **straightcuts strafstraightcuts** and corkscrewn perambuloops, zeal whence & **for to** goal whither wonderlust *whereas on account in sequence* of which every **might mortal mucker must make makes** a *partial* mickle, as different as York from Leeds § **as being** the only way ~~of in~~ the world, to look after itself

MS 47482 a, 6

20 hill ~~to upto~~ **hunter molehunter**, home ~~to through~~ **1st** husband, perils before swine, —<sup>69</sup> **horse horsepower upon down to** hungerford, prick this man and ~~bob~~ **twot** this woman, *our first forced payrents*, [*lame of his ear and short of her leg,*] **most correct correctingly we bes beseech each beseach of you ye**, down ~~the their~~ laddercase ~~of dark by payrail~~ **watch-night service** and guide them *degrading* **perambulators** [*& bring them at suntime*] ~~to the flush with the~~ lowermost *degradation\** **gangdays** of their stepchildren, through the labyrinth of their ~~similar and likes~~ (*semilikes*) & the devious trials **alterations vapulations alteregoases** of their ~~own~~ **pseudo** selves: ‡ this *prime*<sup>70</sup> ~~hoarwhite~~ **Woolwhite albwhite** arsenic with *his bloody little* [*mortal sin with his peccadilly, hodinstag* **Hodinstag** by *friggabett, Friggabett*],<sup>71</sup> baron and feme: that he may ~~discover~~ **dishcover** her: that she may ~~uncover~~ **uncouple** him: § that he may ~~close over\*~~ **come & cover comencupper** her: that they *soon* ~~recover~~ **recoup** themselves: now and then, time and time again, as per periodicity: *via mala, hyber pass: through lands vague and vain, after mandelays:* in their first case, ~~in to their~~ **the next place, in till**

FW 576

MS 47482 a, 7

<sup>68</sup> The following paragraph was originally appended to the paragraph "For our netherworld's . . ." (FW 571-572).

<sup>69</sup> Joyce's dash.

<sup>70</sup> Crossed out by Joyce but conserved in later versions.

<sup>71</sup> The preceding addition was designed to fill a blank space left in the text.

their **our** cousins' cousins **cozenkerries**: the high & the by, ~~they the~~ **both** pent & plain: [*whether*] *whacked to the wide and or happy under tied to houstree: in the grounds or unterlinen: [rue toolate and ca'canny:] shipside, by convent garden: monk & at but sempstress, and sand sant in sackcloth silkily: curious dreamers, curious dramas, curious demons daimon demon, plagiarist plagiast dayman, plagiarist dearest, plagiarist plaguiest* dourest: ~~while for Antrim's\*~~ **the strangfort drummers planters** are prodesting and ~~the de Corkery karkery felons are dry~~ flooring it the **Liberties' lapp\* lepercies'** laddo clearing the way, *plump* for **Sligo slygo** Slee.

10

Stop! *Did he stir? No, he's fast. Come to bed. So he is. Come to bed.* It's merely the ‡ wind on the road outside to **keep wake old all** shivering shanks from snoring. §<sup>72</sup>

FW 577  
MS 47482 a, 8

\* \* \* \* \*

B *Who can he be, this bonnetted mitred man mightyman mitryman [her potentate, some king of the yeast with his chrismy hair brunze-wig greyed brunzwig?] So bulky bulk a build? He has only but only his bonny bedbonny cosy (bedcosy) casket on and only also his short-hemmed woolsey shirter shirtplice but also his feet wear doubled width socks. He [always] slept wore\* stockings\* to sleep between the blankets two warm bankers. Is that Can the O\* that (thus) be Mr Miss Mine-her Misthra Gorman . . . . . Norkman that keeps our hotel? Be sor, Mr Gorman Norkman\* Boekman\* Sorgman, you're looking right well. A jolly fine' decent man of your our word! He's bringing tearing round-ing up his family. And who is the body beside ye, sir? Her snailstrain is tripping her, watch! §*

20

MS 47482 a, 15

Look at the way for the love of smoke she's **holding looping** the lamp! Why, that's Mrs **Wipethepot Wipethemdry!** Well, well, well, **wellawell wellowell!** *Happy tea airy area, naughtygay fro\* frew!* And she's just the same old **three and fourpence pennorte of drippy!** She never turned a hair.

30

**Where Which way** are they going?<sup>73</sup> *Why?* the<sup>74</sup> **firefull** man in his upper garment, & *not a breath against him* and the wee wiping **woman womaneen?** They're coming back, ‡ down the scales, the way they went up, sweetheartedly, hot and cold and electricrery with **air autumn**

FW 578

<sup>72</sup> Joyce now proceeded to recopy Section A, which he spaced in such a way as to emphasize gaps in the continuity. To this fair copy he added the following first draft of FW 578-585, which I am calling B. It is possible, however, that Joyce wrote the version of FW 587-590 (my C) even before he recopied the above. C was sandwiched into space available between MS pp. 6 and 10.

<sup>73</sup> The question mark replaces a comma.

<sup>74</sup> *Sic.*

and lounge and porter free. *In spite of all that science could boot & art could skill. Close Bolt the gate. Cave ~~the~~ and ~~canem~~ cane em. Beggars outside outdoor. Scrape your soles. My time is ~~for~~ on sale. [Help yourself.] Credit tomorrow. [Practise preaching.] By faith alone. Lovely weather. Gomorrn. [~~Codeven~~. Solong.] Now The<sup>75</sup> law assist them and ~~break ease~~ their fall! Gall in his beer! For they met & mated & wed & buckled & got & gave & reared & raised & planned & plundered & pawned<sup>76</sup> § their souls & pillaged our bodies & fought & feigned & strained relations & broke the bank & hated the sight of one another ~~as~~ & bequeathed their ills & turned their coats & belied their origins & never learned the first day's lesson & tried to mingle & managed to save & feathered some nests & fouled ‡ their own & escaped from drowning by the skin of their teeth & were responsible for congested districts & took to drink & published their privates & ~~came down in~~ **tramped all over** the world to the court of *pye\* poudre* & were cuffed by their customers & bit the dust & went as they came and yet they come back, lamp in hand, & shirt on high, peekabooing § ~~durk in~~ the thicket of the night **slumbwhen**, & ~~whispering~~ **flisphering** in the ~~leaves~~ **nightleaves** *flattery language dinsiduously*, to Finnegan, to sin again & to make ~~old~~ **good grim** grandma grunt & grin again, while the first grey streaks come **silent silvering** by for to see ~~mark mock the this bundle of this~~<sup>77</sup> **mountain bundle of chaos clothing**.<sup>78</sup>*

MS 47482 a, 16

FW 579

MS 47482 a, 18

They near the foot of the chill stair: that large respectable Licensed<sup>79</sup> vintner, such as he is, a host in himself ~~and in~~ his hydrocomic establishment and his ~~teeny~~ ambling *limper limpy purse & peeping partner peepingpartner the slave of the ring that worries the hand that carries swings sways* the lamp **glim lamp**, that lights shadows the way walk, that leads ~~bends~~ to bed ~~the bad his bane~~ the businessman **busynessman** that met ~~came on~~ the ead **cop** in the ~~Finisky~~ **Fenians** park that told ~~ticked~~ **pickled** his wife **widow** that § ~~in the middle~~ **thick** of the night — MS 47482 a, 17  
blabbed to the priest ~~parson~~ **primed the pope** that passed the tip to the ~~talor of boys~~ **it round on the popular** (volunteer) **plate** that tickled till **it reached** (cropped) the ears of **Freddy Purses & Tom Paul** that woke **knead O'Donnell O'Connell** up out of his doss that shouldered **Cormak Braek Burke** that **kicked butted O'T.... Higgins** that woke the busker *that grattaned his crowd [that bucked the jiggers to rhyme]* that

<sup>75</sup> Sic.<sup>76</sup> Joyce skipped a page here, perhaps by error. The intervening passage from FW 581 was apparently written as a sequel to what follows.<sup>77</sup> Not crossed out: "this."<sup>78</sup> Joyce's intention is not clear. In the next version he wrote "mock their quarrels in dollymount tumbling" (MS p. 32).<sup>79</sup> Sic.



a vote of thanksalot to the hungriest coaxing experimenter that ever put his best hand ~~in~~ **into** chancey, wishing him and ~~his~~ **his** ~~his~~ **famblings** *no end of* slow § poison and a mighty broad seat for ~~him~~ **them** between the devils punchbowl and the ~~deep anglesea~~ **angleseaboard** that they may constantly turn a deaf ear *clooshed* to all *share holders* that will curse them [*in greenmould*]<sup>90</sup> ~~blue & jaundiced~~ [~~below par and mar~~] **below par & mar** [[~~and~~ **<with>** *their descendants, shame, humbug & profit*] **in greenmould and** **<upon>** *mildew* **<mildewed>** **and** **<upon>** *jaundice*] as long as *ever* there's as long as there a tail ~~dogtail~~ **wagtail** to ~~or a tied~~ **tacked wedged tight surtaxed** to a testcase. On every man. Or men.

For there is scant hope to escape *the high* ~~meat~~ **carnage** of his or her semperidentity by subsisting *wholy\** upon variables. Bloody certainly ~~we must~~ **must** we see ~~that to it~~ **that** down the gullies of the ages we are looking **up forward** to what ~~is~~ **will** ~~now~~ **shotly** be<sup>91</sup> staring you in the **face postface**. *We have to had them whether we like it or not. They had to have us.* So there was a raughty<sup>92</sup> who in ~~Dyffinstown~~ **Dyfflinsbjorg** did ~~dwell~~<sup>92</sup> with his soddering iron ~~blareaway~~ **spadeaway hammerlegs and**<sup>92</sup> § ~~and when~~ there was a ~~naughty~~ **fair young**<sup>92</sup> who was playing her game of<sup>92</sup> ~~and and she saw~~ **saw she** that you ~~rowing~~ **rocky rockaby**<sup>92</sup> *will you dibble in my bog*<sup>92</sup> to ~~he~~ **sod** her in Ireland, ~~paid~~ **paved** her the way from ~~Maidenhead~~ **Maizenhead** to Youghal. And that's how Humphrey held his own. Or show pon him now, in his hiphigh baresark! ~~And Red spot's the ascendant~~ **his brow brand & Woman's Europe's** the ~~prey~~ **the prey!** Yon's this ~~the~~ **dalakey-kongsbyogblagroggerswaggenline dalakey** ~~dalakey~~ **kongsbyogblagroggerswaggenline** ([*Private judges,*]<sup>93</sup> *change here for Looterstown. Onlyromans, keep your seats!*) that ~~wed~~ **drew** ~~littlealp\*~~ **all fares** **<ladies>** **please** to our great metrollops. Leary, leary ~~Twentytonleary~~ **Twentytunleary**, he's working steady **hard Kingsdown** for his own **orb's** extension. Look at ~~him now~~ *a momentum*—~~Now that~~ his ‡ bridges are blown to babbyrags ~~and by the lie lee of his juniper hulk inriding\*~~ **her upright on her orbit** § & the heave of his **juniper** arks in action, he's naval, I see. Poor little ~~bannshee~~ **tartanelle**, her teeth are chattering, the ~~position~~ **strait** she's in, the ~~weight~~ **bulloge** she ~~bucks~~ **bears**. Her ~~mouth~~ **smirk** is looking ~~for~~ **behind at for** her ~~heels~~ **hills**. By the queer quick twist of her ~~nightcap~~ **mobcap** and the loft of her shift at random and the rate of her gate of going the pace, two ~~a time~~ **worlds in one**, she's ~~her~~ **her** country I'm sure of. The field is down, the race is ~~theirs~~ **their own**, the ~~Galleon~~ **Manjovial jovial Man** on his tricky brown nightmare. One to one bore one! The

MS 47482 a, 20

MS 47482 a, 21

FW 582

MS 47482 a, 22

<sup>90</sup> I have not been able to place the word "whose."

<sup>91</sup> Omitted: "be."

<sup>92</sup> Joyce left spaces after these words in the next version. Later he used dots.

<sup>93</sup> These two words were added to fill a space left in the text.

daughters, *io, io*, sleeps in peace, ~~in peace~~, in peace. And the twinsons *ganymede, garrymore*, turn in trot in trot ~~in trot~~. But old *Pairymares* **Pairamere** go it a gallop a gallop a gallop. One to one on. §

MS 47482 a, 23

O, O, her fairy lamp **setalite!** **Throwing Casting** their shadows **on to** the blind. The man in the street can see the coming event. Photoflashing it far & wide. *It'll be known in all Urania soon.* [*Like jealousjoy ~~hiding~~ **cowing titaning** fear: like a rumour [rhean] through the army night: like China's dragon snapping **japs japets**: like rhodagray up the east. [Satyrdayboast besets pheobe's dearest.]*] Here's the flood, and the flaxen flood **earned forecast loost**<sup>94</sup> by *Cain Kain*, *outflanked inklored* 10  
by *Ham Kam*, *reordered evaded* by *Patrick Paw Kawdrig Kawdreg* *delivered ysold* by *Tristan Krishkan*,<sup>95</sup> by *Patrick's dear*,<sup>95</sup> by *Karnell overagain*,<sup>96</sup> that's to come over ~~fight~~ ~~little~~ ~~tight~~ ~~little~~ irryland. From the ~~drop~~ **fall** of the fig to the judge's last post every night **ephemeral** anniversary while the ~~night's~~ **park's** police ~~file~~ ~~weeping~~ **goes** (**peels**) **peer-**  
**ing** by *for* to see **keep the morals down morrals** of in county **Dublin**  
**bubbling Bubbling**.

Kickkickick. But she had to kick a laugh. At her old stick in ~~themud~~  
**theblock**. The way he was shoving his weight about *old like hale King*  
*Willow*. At half past **kick quick** in § the morning. And the lamp was 20  
all askew and asmoky wick in her. And she had to laugh, she had to  
kicker, too ~~think~~ **thick** of the wick of the **his her lamp pixies' lumph**  
(**loomph**), **licking lickering up** the **smooky smeechy** shiminey and her  
big **pig slog coverpoint** of a ~~wicked~~ **man wickeding man** (**batter**)  
whenever she **looked ducked** behind *her stumps after the* [*rising bound-*  
*er's*] **balls** ‡ it tickled her **sore innings** to such a *pitch* at ~~kick~~ ~~oelock~~  
**kicksoelock**, in the ~~morn~~ **morm** [*egging him, legging him on before*  
[*with lubrication*] to scorch her faster, faster, you *hig, you hog, you'll*  
*Magrath is my gigger, [he is, for blocking up all my old kent road, goeas-*  
**goeasyo**sey, **goeas** **cuppy**, *we'll both be caught in the slips*] for fear he'd 30  
[*tyre &*] *burst his tyre dunlops* or *waken her borny barnies making his*  
*blanketbabies boobybabies*]<sup>97</sup> *the game old merriman, square to leg*, in his  
norsery shirty when holding **treading** her **down hump and down like**  
**a maiden clean bowled over** with her **face crease** where the back of  
her **head punishments** ought to be by [*woman's womanish*] **rights**  
when *keek* the ~~eock~~ **hen** in the Doran's yard **shantyqueer** began ~~to~~ **in a**  
**kikkery key** to laugh it off the way she was woke ~~for his~~ **to adoodledoo**

MS 47482 a, 24

FW 583

<sup>94</sup> I have been unable to place the words "kurkle katches" which might belong here.

<sup>95</sup> Joyce's spaces.

<sup>96</sup> This addition was suppressed after this draft.

<sup>97</sup> The above (from "egging") is not located in this draft but Joyce placed it here in the next version.

**doodledoo** by her gallows bird, ~~964~~ **965** *not out*, at all *times long past* cockerycock **conkerincock** of the Morgans. §

MS 47482 a, 25

*Well.* We return *auditors'* thanks for their favours *now duly* received. ~~Humphrey~~ **Humphry** Hutch Hopegood *Joy & Company* thanks *tight* Anne Thynne for her contrectaction ~~towards~~ **topwards** ~~him~~ **his** personel. We all *well* unite thoughtfully in rendering grace between loverepasts, begging your honour's pardon for *an\** *exclusive* portrait of ‡ Mr von Tiplady,

FW 584

10 ~~never fails to~~ <sup>99</sup> **with well the widest circulation in** (round) **the whole universe.** Thanks furthermore to ~~neat~~ **Master Mattress Mattresson** and ~~modest~~ **Miss Glimshine** **modest Miss Glimshine** and **neat Master Mattresson** who so kindly ~~profited~~ **profiteered** their serwishes as ~~strain-~~ **bearer** demysell of honour and, *well, as* **strainbearer** respectively. And a special **cordialest** ~~little~~ **brief note nod** of thanks ~~tender~~ **thanksatender**

MS 47482 a, 26

**dankyshen chinchin** **dankyshin** to § **little the patient annula,** as prevenient, *by your leave,* to ~~this~~<sup>100</sup> **all such** occasion, *detachable & replaceable* **pityshin taktak** (*two's intact*) as the ear **auricle** of Malthas and *promethean* **paradonnerwetter**, which (*pityshen pity shown*) **which**  
20 **first, with your permission pray go, pray go,** taught life's lightning **love-lightning** how the way to well conduct itself, ~~mercymercy,~~ **mercy mercy beau** (*good shot: only please don't mention it!*). *Come & All*<sup>101</sup> ye **great grant** goatfathers & groanmothers, *come alla* **all ye pin** mark-makers & piledrivers, *vote for him!* ~~pay, pay, pay for it!~~ **all ye labour-saving devisers & feel for him!** All ye ~~sadhopes~~ **unborn** ~~all ye the~~ **beings to notbe** **that is still life & death ineyborn,** *bound* to be, to do and to suffer, every creature, everywhere, graciously feel for her. §

MS 47482 a, 27

\* \* \* \* \*

30 <sup>102</sup>~~Humphrey~~ **Humpovitch** and Annuska, ~~sold\*~~ **wedded** [*in annastomoses*] *by the groundplan of the globe a* (*the*) **placehunter**,<sup>103</sup> [*that whiskered beau & donahbelle*], who shall separate shall fetter them to new desire, who repeals their *act of union* unites them in the bonds of schismacey. ~~Quench the lamp.~~ **Withdraw the member.** *Adjourn the*

G

<sup>98</sup> Joyce did not italicize his revisions for this title. There is an illegible word beneath "Tritonville."

<sup>99</sup> Joyce's space.

<sup>100</sup> Not completed.

<sup>101</sup> *Sic.*

<sup>102</sup> When he had revised the above, Joyce wrote a first draft of FW 585-587 on the versos. This material was included in the next revise-and-complete draft, MS pp. 28-51.

<sup>103</sup> No placement is indicated for the following, which is found here in later drafts.

chamber. Such ~~behaviour~~ **sbehaviour** is largely the cause of ~~to lack~~ **lacks** of *collective* continence among ~~others~~ **Donnelly's orchard and on (long) the shadyside of Fairbothers's<sup>104</sup> Field.** **Humphrey Humpo,** lock your ~~little kikkle~~ up! Anny, ~~lay~~ **blow** your wickle out! ~~Fold Tuck~~ away the ~~tablecloth~~ **scramblecloth.** You never wet the tea. *And you ean may go [rightoway] back to your Aunty Diluting Dilutingus Diluvia, [Humphrey], after that.* §

MS 47582 a, 22 b

**Go Retire** to ~~bed rest~~ without disturbing your neighbours. The others are as tired of themselves as you ~~are can be must be.~~ Let each ~~man one~~ learn to bore himself. ~~You are~~ **It is strictly** ‡ requested that no pipe-smoking, spitting, ~~loudtalk~~ **pubtalk**, sparring matches, ~~noisy coarse~~ **kissing courtship**, *smut* etc will take § place ~~herein hereinunder~~ during the hours devoted to repose. ~~Do not Never forget divorce your aim in the bedding [the gloves glove that gives may (will) give you away. [The maid may say nay but she's sure to tell her mother & then Kate Strong of the chores will get it & [on the spot.]]]~~ On no account also ~~should~~ **must** water of any ~~sort description~~ be discharged ~~against into~~ the grate or out of the window. Ours is a ~~house~~ **houselet** not a ~~hottle~~ **hothel.**<sup>105</sup> §

FW 585

MS 47482 a, 21 b

MS 47482 a, 20 b

\* \* \* \* \*

F That's right, old old ones.

Everything in fact is now about as ~~normal~~ **all-all-right all (of old)** **right** as anything *in very old place.* Were he, [~~when hwen~~] ~~called~~ **calded** of ~~a that~~ **cock**, to beat ~~by the bounds by here~~ at such a point of time as this is *with upheld caboosh caboosh upheld [for thrushes' mistiles [sing-ing [up] his morgungroad parasang mean fathery easta eastan applecelery]] pollysigh patrolman Seekasun, crumbling [quiet] down from his hoonger, would perceive, unless he were [neverso] mistaking, no goodfordomt goodfourdawmed goodforedawmed* appearances **ereshiningem** of light at **through** any of ~~their thuncle's~~ **windows windopes.** And **More**, if he brought his boots to pause in peace the one beside the other one, right on the road, he would hear no sound ~~on either side except from~~ **cache or**<sup>106</sup> **beyond** the flow of water ~~what wand~~ was *gypsing water* telling him now *telling him* all, ~~about~~ **allabout** ham and livery, stay and toast ham and livery, and buttermon & ~~murmurlade~~ **murmurlate** and ~~bacon quaker to~~ ‡ **waker** oats and **with** ham on livery. Or ~~that~~ wind then mong them *treen.*<sup>107</sup> §

FW 586

MS 47482 a, 16 b

\* \* \* \* \*

<sup>104</sup> In the next draft Joyce wrote "Fairboothers."<sup>105</sup> Joyce turned back to the next clean verso page (15 b) to write his first-draft version of the following.<sup>106</sup> Joyce left a space here to be filled in later drafts by "cave."<sup>107</sup> To the end of MS p. 51 Joyce appended a fair copy of FW 587-590, which had evidently been drafted shortly before on MS pp. 8 b, 9, 9 b; 6 b, 5 b; 7 b, 6 b.

Let's see. See you yews. All seeing see, together. **Sirs Hers?** **Where** C  
~~which page~~ saw<sup>108</sup> **him hymn?** *Hymn Him* saw. So and so. **Buzz,**  
**She, Hiss Hers,** cease to cease. *Kindly turn the new leaves [thinning]*  
*over, lisperingly. Cease to cease. Begin you Rustle off now.* Spake  
~~truth to the sooth none other~~ **folly volanty to us?** Were you there?  
**Were Where we who where were?**

Were you there, holly and ivy, where you were when he? **Did Gan** you  
climb ~~the yon~~ creeper's wall?<sup>109</sup> ~~eling~~ **Cling** to it, ~~remember now~~ **mantling**  
~~(mantle)~~ **him, the then** Yule remember me. O\*. **Why were Were** you  
10 in ~~the your~~ prickly hedges, redcoat ~~robin~~ **robins**, roundface chumberries?  
Answer by your numbers. *I to 3.* Were you then, in the eyeful hollow  
*in hollow deeping [in deeping lane]?* We ~~only had~~ **had only half** a haze-  
light to see, me & my auxy [, *Jim Darcy,*] hadn't we, jimmy, it was him, *no*  
*kidding, gave stood* us ~~the~~ [mountjoys and]<sup>110</sup> *nutty woodbine free,*  
my race<sup>111</sup> *Sish!* old honeysuckler, that's what **my young lady here,**  
**that's Fred Watkins all the way fro - - - - -,**<sup>112</sup> **jock, one our nutty**  
john he was<sup>113</sup> ~~all the way from~~ calls him, when,<sup>114</sup> *we sort of gathered*  
*he was in sugar,* he puts us a certain question touching whether the **park**  
**phoenix** rangers were they<sup>115</sup> **forgiving his** trespassing ~~on their duty.~~  
20 **Pees!** the gentleman who pushed is ~~one a~~ Mr Beardall, a burgomaster,  
after which, notwithstanding it was low visibility, we had seen all we  
desired only our jimmy, he's a roman, § ‡ says, *Spiss!* lets spy on that  
old honeysuckler after His Corkiness Exexex paid for the 3 bottles of joy,  
and his ~~fine~~ **fino** oloroso. Following idly, what did you see? ~~*Hollymorry,*~~  
~~*ivysad,*~~<sup>116</sup> **Holymerry, iveysad,** were you there? Nobody's here to hear,  
only trees, such as these, such as those waving there, the Barkertree, *the*  
O'Brientree, the Rowantree, *the* O'Corneltree, all the trees of the wood that  
trembold, humbold, when they ~~read~~ **heard** the stoppress ~~in to~~ **from the**  
**their** Someday's Herold.

30 Tiss! Two ~~little~~ **pretty mistletoes mistletots**, ribboned to a tree, up  
stood liberator and, fancy, they were free. Four witty missywives, winking  
‡ under hoods, made\* lasses & lads like maypolderiding & dotted  
the green with tricksome couples, fifty fifty, their ~~children's~~ **children's**  
hundred. The childish pence § took care of their ~~parent~~ **parents** pounds  
and money made money the ~~usual~~ way of the world and ~~roads~~ **rushroads**

MS 47482 a, 8 b  
FW 587

FW 588

MS 47482 a, 9

<sup>108</sup> Sic.

<sup>109</sup> The question mark was substituted for a comma.

<sup>110</sup> Omitted: "and."

<sup>111</sup> Not crossed out: "race."

<sup>112</sup> Joyce's marks: "old Natal" in the next version.

<sup>113</sup> Not crossed out: "he was."

<sup>114</sup> Comma omitted.

<sup>115</sup> I have been unable to place the word "where."

<sup>116</sup> Not crossed out: "ivysad."

to riches crossed slums of ~~the poor~~ **lice** & he **put forged** himself ~~a head~~ **ahead** like a blazing urbanorb, brewing trouble to drown grief, giving & taking mayo and tuam, playing milliards with ~~his~~ three golden balls, making his capital **grow out** of *landed* selfinterest, light on ~~the~~ **a** slavey & **but** weighty on the bourse, ~~with his sons~~ our huge commercial emporial, **with his sons** boeing him from afar and his daughters bridling up ~~by~~ **at** his side.<sup>117</sup> §

MS 47482 a, 9 b

\* \* \* \* \*

D What do you think about ~~them~~ **this skirted man?** ~~Give us~~ **Will you Share**<sup>118</sup> your *settled* opinion? ~~A dirty tyke he was,~~<sup>119</sup> running a girl in Goatstown, harbouring fallen women & felling the pines, made up as a 10 butcher in white. They do say as how, his eldest, she's a picture queen. I saw her driving to the oakroom fancy ball. Handsome high in hansom cab. O boy! Did you know his bimbo well? Why, I should say! **That dirty tyke.** He would have<sup>120</sup> § finished up in spike long ago only for a neighbor's intervention saved him from a shower of hot gruel §

MS 47482 a, 7 b

MS 47482 a, 6 b

We know him ~~now~~ **now all by rote by rote at last** [*the covenanter*] *for a chameleon at least* in his ~~fine~~ **true false heaven truefalseheaven** colours, ~~for the~~ **from** ultraviolet to ~~subredtition~~ **subredtissues.** That's his last tryon to march to the grand triumphal arch. ~~Ergo~~ **His reign's reignbolt's shot!** never again!<sup>121</sup> §

MS 47482 a, 5 b

20

\* \* \* \* \*

<sup>117</sup> What follows under D appears to have been designed as a continuation of the interview which would have led us from a treatment of HCE to one of his children and then again to the nature of the lost hero's success or failure. It was not reused by Joyce, who evidently found the transition unnecessary, though he did include a few lines from it in the first paragraph of FW 590. In all likelihood Joyce drafted it before beginning the closing passage (E) which now occupies the top half of MS p. 7 b.

<sup>118</sup> *Sic.*

<sup>119</sup> Joyce crossed out this phrase but made no substitution. The reference which follows is probably to HCE and not to his son, Shem. The deleted phrase was rewritten below.

<sup>120</sup> The word "have" was repeated by error.

<sup>121</sup> This paragraph immediately precedes, on MS p. 5 b, a second version of the paragraphs treating the fate of HCE. In the margin Joyce listed the disasters which befell the great man:

1. sickness
2. fire
3. flood
4. storm
5. burglary
6. encroachment
7. explosion

How did he amass the balance he has at the bank? That is everybody's secret. Simply by repeated failures. First he ~~was confiscated~~ wandered **for a change out of his healthswept home** (farmer's health) & lost his ways back: then [~~by accident accidentally~~] **flames flammers burst broke ran straggled out of wild through**<sup>122</sup> **his pretentorium parson-fired wicket in the all shapes of striplings in sleepingsuits sleepless suits (tights):** a pipe broke out\* on\* over his temporal premises<sup>123</sup> shortly promptly after, ~~the main burst & misflooded his fortunes,~~<sup>124</sup> a main chanced to burst, misflooding his fortunes and in time finishing up his fortunes,<sup>125</sup> then after due reflotation, came got up a 4 hooligans gale & scattered his plateglass walls & halfset\* slates of all his ~~cooked the accounts~~<sup>126</sup> he was cooking.\*<sup>127</sup> O, never again, said swore the at Lloyd's not for beaten wheat. [*Your ear that's? Pepep paidup policier.*] § MS 47482 a, 7 b

After, three buglers burgled crossburgled him, later on in the same afternoon evening [*of the same\* day*], two hussites absconded from him through a breach in his bylaws & left him, the infidels, without a character till, ultimately, as came the crowning straw barleystraw when an explosium of his distilleries † deafeyed deafandumped all his dry dumb dry goods down to his oldtime drytime sinflute and left dumped left him, all that what remains of a heptarch, weeping worrybound on his bankrump. [*Popop pay bearer at foot of ohoho honest policy.*] Notwithstanding withstanding<sup>128</sup> he was [more] preferable to both of his thrownfolwers: *Shem Jeebies* [, ugh,] that was an ill man. *Shaun Jawboss Jawboose* [, sure for sure,] that this is a one [sweet] man [, puddigood,] but, bagdad, sir, Homofree, that would be your one's—chogfuld man chogfuld & hallowmost championed enkelmann. § †

FW 589  
FW 590  
MS 47482 a, 6 b

He wrote the remainder of the chapter's first draft on the already crowded versos of MS pp. 7 and 6, squeezing his new text into a corner or over to one side of the page. He appears to have redrafted the passage immediately after for fear of losing its components (MS pp. 6 b and 5 b).

<sup>122</sup> The word "through" was omitted by Joyce but included in the next version.

<sup>123</sup> Joyce, who rewrote the following passage three times, neglected to cross out the discarded versions.

<sup>124</sup> Not crossed out by Joyce.

<sup>125</sup> On MS p. 8 Joyce wrote an addition which he later placed here. He made no indication as to its placement in this draft:

"& wruthing wrothing foulplay over his fine poultry yard where wherein it left a bare two of a feather & wading room only;"

<sup>126</sup> Abbreviated "a/cs."

<sup>127</sup> The following sentence later became part of FW 590.

<sup>128</sup> Sic.

## IV



Calling all dawns. Calling all dawns to ~~day~~ **dayne**. Eirewecker to the whole **wohld** bludyn world. O rally, O rally, O rally! Sonne feine, somme foehn avaunt! Guld modning, have yous viewsed Piers' aube? Thane yaars agon we have used yoors up since when we have fused now orther. Calling all daynes. Calling all daynes to down. The old breeding broadsted ~~culminwieth~~ **culminwillth** of natures to Foyn MacHooligan. The leader, the leader! Securest jubilends albas Temoram. Quake up, dim dusky, wake doom for husky! Genghis is ghoon for you.

The eversower of the *seeds of light* to ~~owl your sows~~ **the cowld owld sows** that are in the domnatory of Defmut after the night of the carrying of the word of Nuahs and the night of making Mehs to cuddle up in a coddlepot, *Pu Nuseht*, lord of risings in the yonderworld, tohp § triumphant, speaketh. ‡

MS 47488, 4  
FW 593

Scatter fire to <sup>1</sup> of the sky. *Kilt by kelt shall kithagain with kinagain*. The spearpoint of dawnlight touches the tablestone in the centre of the circle of the macroliths. [*Great ghostly gossips [growing grubber in the glow].*] ‡ *It's a long long ray to Eruland's premier. Come lead, crom lech! We seem to understand from vellumtomes muniment<sup>2</sup> [among horsehows, chariotcairns and etceterogenious bargain boutbarrows, on, over and under,] how recent the mudden research has gone to prove show* **prove** that *while a successive generation has been In the deep deep deeps of Deeper Deepereras*. Buried hearts. Rest here.

FW 594

Conk a ~~doek~~ **dook he'll** doo.

The child, a natural child, was kidnapped at an age of recent probably, possibly remoter: ‡ behold, he returns: no puler as of old but *as of young a paladin*: sure, straight, slim, sturdy, serene, synthetical, swift. ‡

FW 595  
FW 596

You mean to see we have been hadding a sound night's sleep. It is

<sup>1</sup> Joyce's space. To the second typescript of this passage he added: "the reneweller."

<sup>2</sup> The following addition was mistakenly placed after "mudden." It was placed here in the next draft.

just, it is just about to, it is just about to rolywholyover. Why? Because there are two signs to turn to, the yest and the ist, the wright side and the wronged side, feeling aslip and wauking up, so on, so forth. Why?<sup>3</sup> On the ~~sourdside~~ **sourdsite** we have the Moskiosk Djiunpalast with its twin adjacences, the ~~schola~~\* **bathahouse** and the bazaar, ~~allahallahallah~~ **allahallahallah**, and on the sponthesite it is the secovan and the rosegarden, boony noughty. Why? One's apurr apuss story about brid and ~~breakfanths~~ **breakfedes** and ~~kooshkoosh~~ **coushcoush** but others is of tholes and out-worn beings, doings and chafferings in heat, contest and emnity. Why? Every talk has his stay and all-a-dreams at last are through. Why? Why? It's a sot of ~~system~~ **swigswag**, ~~systemy~~ **systemy** ~~dystemy~~ **dystemy**, **dystemy**, which everybody you ever anywhere at all doze. Why? Such me.

10

And howpsadrowsay.

A shaft of shivery in the act. § Cold's slewth! Where did thots come from? It is infinitesimally fevers, resty fever, risy fever, a coranto of aria, ~~sleep~~ **asleeper** awakening, in the smalls of ~~our~~ **one's** back presentiment, gip, and again geip, a flash from a future though the ~~window~~— of **windr** of wondr is a welts is a world.

MS 47488, 5

Tom!

20

*It is perfect [degrees]<sup>4</sup> excelsius. Cloud lay but mackrel are. Anemone activescent the torporature is returning to mornal. Humid nature is feeling itself freely at ease with the all fresco. ‡ It was a long, very long, a dark, very dark, an allburt unend, scarce endurable night. Diu!*

FW 597

Thanks, Thomas.

There is something supernoctual about whatever you called *him* it. Mildew, murk, leak and ~~jern~~\* **jarn yarn** now want the bad that they lied on. And the four last words in camparative accoustomology are going to tell stretch of a fanecy\* where he gets up. Allay for allay, a threat for a throat.

30

Tim!<sup>5</sup> §

MS 47488, 6

\* \* \* \* \*

To them in Ysat Loka. *The urb orbs.* Upon the ~~thudr~~ **thuds** trokes truck, chim, it will be ~~exactly so~~ **exactlyso** fewer hours **and by** so many minutes of the aube of the diurn of the sennight of the maaned of the yere of the age of the ~~madamanvaturas~~ **madamanvantara** of Greatguy and Littlelady and their childer and their chattels and their servance and their ‡ cognance and their ilks and their orts and their everythings that is theirs.

FW 598

Much obliged, Ti me-o'-Thay! But where, O clerk? ‡

FW 599

Polycarp pool, the pool of Innalavia, *minnyhahing here from hiarwather,*

<sup>3</sup> The following addition was originally placed before "Why?"

<sup>4</sup> This word was added to fill a space left in the text.

<sup>5</sup> What follows was added to the typescript made from the preceding passage.

the river of lives, the regenerations of ~~Cleethaballa~~ **Cleethabala**, the kong-domain of the Alieni, an accorsaired race infester of Libund Ocean, Moylamore, let it be. There an alomdree begins to green. It is scainted to Vitalba. And her little white bloomkins are hobdobblins' hankypanks. There too a slab slob, ~~immemorial~~ **immermemorial**. But so bare, so  
 MS 47488, 12 boulder, offering such a § brr bll bmm show that, holy smoles, it owed to have at leased some butchup's upperon *old Wommany Wyse*. ~~And~~ **But** this shame rock and that wispy planter tell Paudheen and his perty Molly Vardant this place is a proper if so be ~~who~~ **who hwo hwso** would say  
 FW 600 **celebrate** the holy mystery. ‡

**Who?**

**Hwo?** Hwy!

Keavn! Keavn! And they all setton voicies about Keavn!

S. Wilhelmina's, S. ~~Garda's~~ **Gardenia's**, S. Phibia's, S. Veslandrua's, S. Clarinda's, S. Immeacula's,<sup>6</sup> ~~S. Cabrine's~~, **S. Dolores Delphin's**, S. ~~Jetta's~~ **Perlanthroa's**, ~~S. Paula's~~ **S. Errands Gay's**, S.<sup>7</sup> ~~Meekalean Jane's~~, S. Eddaminiva's, S. Rhodamena's, S. Ruadagara's, S. *Drimicumtra's*, S. *Una Vestity's*, S. ~~Mintargusia's~~ **Mintargosia's**, S. *Mischa-La-Valse's*, S. *Churstry's*, S. *Innocycora's*, ~~S. Merychant Gay's~~ **Aungiel Calzatas**, S. ~~Clovintartas~~ **Clovinturta's** S. [*Clouonaskiey's*]\*, S. Bellavistura's, S. Santamonta's, S. Ringsingsund's, S. Heddadin drade's, S. Glacianivia's, S. Waidafrrira's, S. Thomassabbess's, and S. Lollisotolles.<sup>8</sup> §

\* \* \* \* \*

The meidinogues have ~~tongue~~ **tongued** togethering. Ascend out of your bed and shrine! ~~Cast soros~~ **soros Cast**<sup>9</sup> aside, *ma brone!* You must be *extera acquareate* to inter irrigate all the arkytelicans. *The austrologer Wallaby Tolan, who farshook our shows from Newer Aland, has signed*  
 FW 601 *the you and the now our mandate*. Milenesia waits. Be smark! ‡

What does Coemhghen? It is the voice of Roga. His face is the face of a son. Be thine the silent hall, O Jarama! A virgin, the one, shall mourn thee. Roga's stream is solence. The ass of the O'Dwyer of Grey-  
 MS 47488, 20 glens is abrowtobayse afeald of the Potterton's forecoroners. § And here comes the sorter, Mr. Hansen, feed up to the noxen with their geese and  
 FW 602 peeas and oats. ‡ *Bay is for Baker who bakes baxters our bread. O, what an ovenly odour! But diss is the doss for Eilder Downes and dass is what our the hardworking officials who trow to form our G.M.P.'s pass*

<sup>6</sup> Joyce, or rather his amanuensis, occasionally crossed out by means of circles. This last word was encircled but reappears in the next drafts.

<sup>7</sup> Not crossed out: "S."

<sup>8</sup> The following was added to the second typescript of this section.

<sup>9</sup> *Sic*.

muster generally shay for shee and sloo for slee when butting their head headd to the pillow for a night nights shared rest makeshift with the alter girl they took tuck in to for sweep [sweepsake]. Dutiful weakler for his hydes of march. **Have Havd** you the ~~timas~~ **time**, Hans ahike? *Heard you the crime, senny boy?* [The man was giddy on lettis on the dewry and this, that and the other seen to his fleece & in after his fould.] He had not the declamation but it might be anything after darks. ~~Grantevents~~ **Greanteavvents!** It is a lable iction on the porte of the Cuthulic church and summun must atole for it. Where is that blinkety blanketer, that sound  
 10 of a pealer, the sunt of a hunt what foxes goodmen?

What does Coemhghen, the fostard? ‡ Ask no more, Jerry mine, Roga's voice. The cublic ~~hut~~ **haut hatches** are not yet open for hourly rincers mess. It is not ~~eye~~ **even** yet the engine of the load with ~~hald~~ **haled** morries full of crates. The Greek Siderial Reulthway as it havvents will soon be starting its first *shoort\* quicky\** danny buzzers instead of the vialact coloured milk train with its endless gallaxian of § rotatorattlers. Also the ~~waggowobblers~~ **waggonwobblers** are still yet everdue. Aspect, ~~Shemus~~ **Shamus** Rogua! Inattendante who-is-who-is will play ~~that's—~~ **what's that that's what's that to what's that what's that.** MS 47488, 21

20 Oyes! Oyeses! Oyesesyases!  
 (Kevin typescript)<sup>10</sup> § MS 47488, 22

\* \* \* \* \*

Kevin ‡ born on the island of Ireland 1.<sup>11</sup> in the Irish ocean 3.2. *having been granted privilege of a portable altar* goes to Lough Glendalough 2.3. *between rives* where pious Kevin lives alone on an isle in the lake on which isle a *plot perrymetered\** with 5 watercourses is a pond 3.4. in which is an islet 3.5. whereon holy Kevin builds a beehive hut the floor of which most holy Kevin excavates to a depth of one foot ~~after~~ which done venerable Kevin goes to the lakeside and fills time after time 4.6. a tub ~~which~~<sup>\*12</sup> with water which<sup>13</sup> time after time most venerable Kevin empties  
 30 into the cavity of his hut thereof creating a pool ‡ having done which blessed Kevin half fills the tub once with water 5.7. which tub then most blessed Kevin sets in the centre of the pool after which Saint Kevin ~~pulls~~ **girds** 6.8. up his frock to his loins and seats himself, blessed S. Kevin, in his hiptubbath where ~~with ardour~~ **circus fluenral,\*** Doctor solidarius, FW 604

<sup>10</sup> Joyce now inserted the "St. Kevin" passage which he had written in 1923. What follows is his first version of that sequence.

<sup>11</sup> Joyce numbered and renumbered the watery circles surrounding Kevin.

<sup>12</sup> Not completed.

<sup>13</sup> Here at the fold of his page Joyce wrote: "2.—~~childhood~~ As a child Kevin was."



~~Shortly after being born into the world  
As an infant Keimsee delighted himself  
by playing with the sponge on  
a tubbing night. As a growing boy  
he great made some poems and  
abstracted like the fact God knows  
he sat down on the plate of  
mutton broth.~~

~~Under the influence of holy  
religion which had been  
instilled into him across  
his grandfather the  
He simply had no time for girls and often  
used to say that his secret mother  
& his dear friends were for  
him. At the  
age of six he wrote a prize  
essay on Kindness to father.~~

MS 47488, 24 7.9. he meditates with ardour the sacrament of baptism or the regeneration of man by water.<sup>14</sup> §

~~As an infant<sup>15</sup> The little Stranger Shortly after his coming into this world~~ Kevineen delighted himself by playing with the sponge on tubbing night ~~when.~~<sup>16</sup> **As a** growing boy *under the influence of holy religion which had been instilled into him across his grandmother's knee* he grew more & more pious and abstracted like the time God knows he sat down on the plate of mutton broth. He simply had no time for girls and often used to say *to his dearest mother & dear sister* that his dearest mother & his dear sisters were good enough for him. At the age of six 10  
MS 47488, 24 b *years & six months* he wrote a prize essay on kindness to fishes.<sup>17</sup> §

\* \* \* \* \*

~~Bisships, bevel to rock's right Server buoy, extinguish!~~

~~Plap.~~

~~Plap.~~

**Bisships, bevel to rock's right (rite)! Sarver buoy, extinguish!**<sup>18</sup>

Nuotabene. The rare view from the ~~gr~~ **three** Benns is on the other end something to right hume about. They were erected in a purvious century. Whether they were franklings by name also has not been fully probed. Their design is a whosold word and the charming details of light in dark are freshed from the feminiairity which breathes content. The first ex- 20  
ploder to make his ablations in these parks was indeed that lucky mortal. He comes out of the soil very well after all. There is always something racy about a sailor on a horse. ‡ Great sinner, great sonner, is in fact the motto of the MacCowell family. The gloved hand was introduced into their sacerdotal tree before the fourth of the twelfth and it is even a little odd all four ~~horologeries~~ **horolodgeries** still gonging *restage Jakob van der Bethel smolking behind his pipe and with Esav of Messagepostumia lentling out his [borrowed] chafingdish and sound the apostles at all every* hours of changeover.<sup>19</sup> *It is the The their* signal for old ~~Champelysed~~ **Champelysed**<sup>20</sup> § to ~~seeks~~ **seek** the shades of his retirement and for 30  
young Chappielassies to tear ~~around a round~~ and tease their partners love-softfun at \_\_\_\_\_.<sup>21</sup>

<sup>14</sup> The following, added to MS 47488, 24 b was crossed out in red and not incorporated into later drafts.

<sup>15</sup> This phrase was not crossed out.

<sup>16</sup> Not completed.

<sup>17</sup> Joyce added the following to the third typescript of the first section of IV.

<sup>18</sup> Joyce's note to typist: "(When you reach here ring up there is a sentence to add. Also for dropped word in [note] 3)."

<sup>19</sup> A period was substituted for a comma.

<sup>20</sup> *Sic.*

<sup>21</sup> In the next draft Joyce wrote "at Finnegans Wake."

And it's high ~~tit-titi-titly~~ **high-titi tigh tigh**. **Titley, high-ti (hi ti ti)**.  
 My<sup>22</sup> **That my** dig pressed in your dag si. I bag your burden! ~~Thees is~~  
~~mees mees is Thees~~<sup>23</sup> knees. *We have caught oneselves in somes [incon-*  
*tigruity]*<sup>24</sup> *coumplegs frown whoseose* **whoselmost befreeme** **sublum-**  
**ber-me sublumbunate**. *A polog*. Excutes. Om still so sovvy. **Why**  
**Whyle** om till ti ti. §

MS 47488, 40

\* \* \* \* \*

<sup>25</sup>Ha!

Daysgreening gains in schimninging. A summerwint springfalls, abated.  
 Hail, regn of durknass, snowly reecessing, thund lightening thund, into the  
 10 dimbelowstars departamenty whitherout, *soon host, soon* ~~nest mist~~, *to the*  
*hothehill from the hollow*, Solsking the Frist (attempted by the admirable  
 Captive Bunting and ~~Cornel~~ **Loftonant-Cornel** Blaire) will processingly  
 show up above Tumplen Bar whereupont he was much jubilated by Boerge-  
 mester "Dyk" **Fogg flogg** of *Isoles now Eisold*, looking most plussed with  
 (exhib 39) a clout capped ~~sunbonnet~~<sup>\*26</sup> **sunbubble** anaccanponied from  
 his bequined torse. Up.

[*Blanchardstown mewspeppers pleads* ~~copy~~ **coppyl**.] *Gracest goodness,*  
*heave mensy upponnus! Grand old Manbutton, give your bowlers a rest!* ‡ FW 607

It is a mere mienerism of this vague of visibilities, mark you, as accorded  
 20 to by ~~moisturology~~ **moisturologist** of the *brehons* ~~assoreciation~~ **assorce-**  
**ration** for the advancement of *scayences*, because my dear, *mentioning of*  
*it under the breath, as in pure (what bunkum!) essenesse*, there have been  
 disselving forenenst you just the dreaper, the two drawpers assisters and the  
 three droopers assessors confraternitisers. *Who are, of course, Uncle Arth,*  
*your two cozes from Niece and (koject a bit now!) our [own familiars]*  
*Billyhealy, Ballyhooly and Bullyhowley surprised in an indecorous position*  
*by the Sigurd Sigerson Sphymomanometer Society, for bledprusschers.*  
*Knightsmore. Haventyne?*

Ha ha!

30 This Mister Ireland? And a live?

Ay, ay. Aye, aye, baas.

The cry of Stena chills the *vitals* of slumbring § off the motther has  
 been pleased into the harms of the ~~her~~ **old** salaciters, *meassurers soon and*  
*soon*. But the voice of Alma ~~answers~~ **gladdens** the cocklyhearted dream-  
 erish for that magic moning with its ching chang chap sugay kaow laow

MS 47488, 88

<sup>22</sup> Not crossed out.<sup>23</sup> Sic.<sup>24</sup> Added late to fill a space left in the text.<sup>25</sup> The middle section of the chapter (FW 607-614), with the exception of the "Patrick" passage, was written at about the time of the completion of Joyce's penultimate typescript of the opening pages.<sup>26</sup> Not completed: "sunbo."

milkee muchee bringing beckerbrose, the brew with the foochoor in it. Sawyest? Nodt? Nyets, I dthink I sawn to remumb or sumbsuch. A kind of a ~~thing~~ like **thinglike** all traylogged then pubably it resymbles a pelvic of ~~or~~ ~~some~~ **some** kvind then props an acutebacked guardangle with aslant off ~~ohanthen~~ ~~ohathenth~~ ~~ohahnthenth~~ a wenchyoumaycuddler lying with her royalirish uppershoes among the theekleaves. Signs are on of a mere by token that wills still to be be coming upon this there once a here was world. As the dayeleyves unfolden them. In the wake of the blackshape Natten den Sorte; whenat ~~hurled forth~~ **hindled firth and hunded furth** § the week of wakes is out and over; as a wick weak waking from ennumerable Ashias unto fierce force fuming, temtem tamtam, the Phoenician wakes.

MS 47488, 89

10

Passing. One. We are passing. Two. From sleep we are passing. Three. Into the wikeawades ~~wherld~~ **world** from sleep we are passing *four*. **Four**. Come, hours, be ours!

FW 608

But ~~yet~~ **still**. Ah diar, ah diar! And stay! ‡

It was also agreenable in our sinegear clutchless touring the no ~~place~~ like **placelike** no timelike ~~absulent~~ **absolent**, mixing up pettyvaughan ~~people~~ **populose** with the magnumoore genstries, lloydhaired mersscenary ~~blot~~ **blookers** with boydskinned ~~pigthetails~~ **pigthetailers** and goochlipped ~~gwendolones~~ with duffeyeyed dolores; like so many unprobables in their poor suit of the impossable. With Mata and after please with Matamaru and after please *stop* with Matamaruluka and after stop do please with Matamarulukajoni. § And anotherum. Ah ~~es~~ **ess**, dapple ass. He will be longing after the Grogram Grays. And Weisingchetaoli he will be level-laut ministel Trampleasure be. Sheflower Rosina, younger sheflower fruit Amaryllis, youngest flowerfruity frond Sallysill *or* Sillysall. And house with heaven roof occupanters they are continuatingly attraverse of its milletestudinuous windoors ricocoursing themselves inplayn unglish Wynn's Hotel. When the messenger of the risen sun shall give to every seeable a hue and to every hearable a cry and to each spectacle his spot and to each happening her hour. The while ~~knew~~ **we**, we are waiting, we are waiting for. Hymn.

MS 47488, 90

30

Muta: Quodestnunc fumusiste ~~vohlvuns ex~~ **vohlvuns ex** Domoyno?

MS 47488, 91

Juva: It is Old Head of Kettle puffing off the top of the mornin. §

Muta: He odda be thorly well ashamed of himself for smoking before the high host.

MS 47488, 92

Juva: Dies ~~erit~~ **est is** Dorminus master ~~et~~ **and** commandant illy tonobrass. §

Muta: An I could peercieve amonkst the gatherings who so ever they wolk in process?

Juva: It is the ChrystantheMLander with his porters of bonzos movey-overing the ~~cabba~~ **cabrattlefield** of ~~Slaine~~ **slaine**.

40

Muta: An I would uscertain ~~of in~~ druidful scatterings one piece *tall* chap he stand one piece *same* place? ‡

FW 609

Juva: Buckily: and he is ~~fundementally~~ **fundementally** theosophagusted over the whorse proceedings.

Muta: Petrificationibus! Who now rearrexes from underneath the memorialorum?

Juva: Beleave *filmly* beleave!<sup>27</sup> Fing Fing! King King!

Muta: Why soly smiles the supremest with such for a leary on his ~~regular~~ **rugular** lips?

10 Juva: He has ~~holf~~ **holf** his crewn on the burkeley boy but he has holf his crown on the Eurasian Generalissimo.

Shoot.

Rhythm and Colour at Park Mating. *Two draws.* ‡ *Three ties.*

FW 610

And here are the details.<sup>28</sup> §

MS 47488, 93

\* \* \* \* \*

The archdruid *Barkeley* [*in his heptachromatic sevenhued roranyellow-greeblandigo* [~~of the Irish josspidgeon~~<sup>29</sup> **topside joss pidgeon man**]] then explained *to silent* [*whiterobed*] *Patrick* the ~~illusion~~ **illusiones** of the colourful world of *joss*, its furniture, animal, vegetable and mineral, appearing to fallen men under but one ~~reflected~~ **reflection reflectionem**

20 of the several iridal gradations of solar light, that one which it had been unable to ~~absorb~~ **absorbere** while for the seer beholding reality, the thing as in itself it is, all objects showed themselves in their true colours **coloribus**, resplendent with sextuple glory **gloria** of the light actually ~~contained~~ **retained** within them. *In other words* To<sup>30</sup> eyes so unsealed King Leary's fiery locks appeared of the colour of sorrel green, *while of his six-coloured costume*, His Majesty's saffron kilt of the hue of ~~brewed~~ **boiled** spinach,

‡ the royal golden breastorc of the tint of curly cabbage, the verdant mantle of the monarch as of the ~~green~~ **viridity** of laurel ~~boughs~~ **leaves**,

FW 611

30 *Indian* gem of the ruler's *maledictive* ring as ~~a rich~~ **once an olive** lentil, the ~~violet~~ **violaceous** *warwon* contusions of the prince's features tinged uniformly as with ~~an infusion~~ **a brew** of sennacassia.<sup>31</sup> §

MS 47488, 99

\* \* \* \* \*

<sup>27</sup> Joyce first placed "filmly" here.

<sup>28</sup> At this point in the next draft (typescript) we find inserted a revised version of the "Patrick" passage, first written in 1923 on a double-foolscap sheet of paper. The following is taken from the earliest available draft (possibly the second version) of the passage.

<sup>29</sup> These four words were neither located nor crossed out by Joyce.

<sup>30</sup> *Sic.*

<sup>31</sup> The following was added to the first typescript of IV's second section.

Bigseer, reflects the petty padre, *you pore ~~blackinwhite~~ blackinwhite-paddynger*, by thiswise apatstrophied *and paralogically periparolysed*, as he **Me My appropinquisher tappropinquish** to his **Me wipenmeselps'** nosegates a handcaughsheaf of shammyrag as **to himshers seemingsuch** the sound sense sympol *in a weedwayedwold* of the ~~fire~~ **firethere** ~~that~~ the sun in his halo cast. *Onman ‡*

FW 612

**Good Gold Gowl Good** safe firelamp! hailed the heliots. Goldsel-forelump! alled they. Awed. Where thereon the skyfold high trampa-trampatramp. Adie. *Per ye oomdoom doominoom noonstroom. Yea-some ~~priestoms~~ priestomes. Fullyhum toowhoom.*

10

MS 47488, 112 b

*Taawhaar? §*

'Tis gone in farover. So fore now, dayleash. *Pour deday.* And let every crisscouple be so crosscomplimentary little eggons, youlk and ~~meek~~ **meelk** in a farbiger pancosmos. With a hottyhammyum all round. Gudstruce!

MS 47488, 113 a,  
113 b

Yet is no body present *here* which was not there before. Only is the order ~~ether~~ **othered**. Nought is nulled. Fiutfiat!<sup>32</sup> §

\* \* \* \* \*

A spathe of calyptrous glume involucrumines the perinanthean Amenta: fungoalgeuous muscafiliical graminapalmular planteon: of increasing, ~~livavid~~ **livavie livivorous**, feelful thinkamalinks; *luxuriotiat- ing everywhencewhithersoever among skullhullows and charnelcysts of a weedwastewoldware ~~weedwastewoldwevild~~ when Ralph the Retriever ranges to jawrode his knuts knuckles and her theas thighs; one gugulp down of the nauseous forere brarkfarsts oboboomaround and you're right as paint and spick span as a rainbow; amess in amullium; chlorid cup.*

20

Health, chalce, ~~endnessness~~ **endnessesity endnessnessesity!** Arrive, lukkypiggers, in a poke! The folgor of the frightfools is ~~olympically~~ **olympically** optimominous; ~~it~~ **there** is bound to be a lovleg day for mirrages in the open; Murnane and Aveling are undertaken to ~~ber~~ **berry** that ortchert; provided that. You got to make good that breach suit, Seamer. You going to haulm port ~~hulme~~ **huolm**, Toilermaster. You ~~still~~ **yet** must get up to kill (nonparticular). You still stand by and do as hit (private). While for yous, Jasminia Aruna and all your likers, affinitavely

30

MS 47488, 95

FW 613

must it be by you elected if Monogynes § his is or hers Diander, the tubous, ~~limbered~~ **limbersome** and nectarial. Owned or ‡ grazeheifer, ethel or frankling, Mopsus or Gracchus, all your horoditis will incessantlamente be coming back from the ~~great wash~~ **wishwash** *Annone Wishwash-house, Ormepierre Lodge, [Doone of the Drumes, [blanches bounti-*

<sup>32</sup> The following was written shortly after FW 607-610 and included in the first typescript of the passage.

fully]],<sup>33</sup> nights end made up, every article entrusted to ~~our~~ care going through several latherings and every lathering leaving several rinsings so as if each rinse results in with a different role ~~dapperent rolle~~, cuffs for meek and chokers for sheek and a kink in the pacts for namby. Forbear, forbear! For nought that is has bane. In the mournenslaund. Themes have thimes and habit ~~reborns~~ **reburns**. To flame in you. Ardour vigor fordors order. ~~As~~ **Since** ancient was our living is in possible to be. Delivered as. Caffirs and culls and onceagain overalls **all the fittest survivals** that ~~blud\*~~ **blued**, iorn and storridge can make them. Whichus all claims. Clean. ~~Whenasleeps~~ **Whenatsleeps**. Close. And the mannor-millor § clipperclappers. Noxt. Dose.

MS 47488, 96

Fennsense, finnsonse, awarn! Tuck ~~off~~ **upp** those wide shorts. Peeps. If you soil may, puett, guett me prives. For newmanmaun set a marge to the merge of ~~in~~ unnotions. Inniton wons agame. §

MS 47488, 97

\* \* \* \* \*

What has gone? How it ends?

Begin to forget it. It will remember itself from every sides, with all gestures, in each our word.

Forget, remember!

Have we cherished expectations? Are we for liberty of perusiveness?

20 Whyafter what forewheres? A ~~plain~~ **plainplanned** liffeysim assemblements Eblania's conglomerate horde.

Forget!<sup>34</sup> ‡

FW 614

Dear. And we go on to Dirdump. Revered. May we add majesty? ~~We~~ **Well**, we have frankly enjoyed more than anything those secret workings of natures (thanks even for it, we humbly pray) and, *well*, was really so denighted of this lights time. *Muckbirds which bring up about uhrweckers they will come to know good*. Yon clouds will soon disappear looking forwards at a fine day. *The honorable Master Sarmon they should be first born like he was and it was between Williamstown and Ailesbury on the*  
30 *top of the longcar we think of him looking at us yet as if to pass away in a cloud. When he woke up in a sweat besides it was to pardon him, golden one, but he dreamt we had a lonely face. Back we were backed to the paladays last, the man what never put a drop in the swags but milk from a*

<sup>33</sup> The material from "Annone . . . beautifully" was not crossed out but Joyce replaced it by: "from the Annone wishwashwhose, Ormepierre Lodge, Doone of the Drumes, blanches bountifully and" (MS p. 96 b, bottom).

<sup>34</sup> A first draft of the paragraph "Our wholemole . . ." (FW 614-615) is found on MS pp. 195-196. Apparently it was added after the typescript of this section was made. In the version of the "Revered Letter" which follows, Joyce utilizes most of the materials from the earlier letter but rewrites them in night language.

national cows. [~~Sneaks Sneakers~~ in the grass keep off!<sup>35</sup> [If, we were to tick off all that cafflers head, whisperers, for his accomodation the brothers me craw namely and their bacon what priced butter. Stringstly is it forbidden by the honorary tenth commendmant to shall not bare full sweetness against a ~~nighboor~~ **nighboor's wiles**. [What those slimes up the door the lies is coming out on them frecklefully had the shames to suggest can we ever? Never! So may the law forget him their trespasses ‡ against Mr O'Reilly here in my bed getting up. [A nought in nought Irrishmhan called Ervigsen by his first mate. May all similar douters have that fancied widming!]] For a pipe of twist or less we could let out and someone would make a carpus of somebody with the greatest of pleasure by private shootings. [And not enough left for Peeler the Picker. How delicious for the three Sulvans of Dulkey ~~and the~~ **and what a** sellpriceget the two Peris of Monacheens! Peace! He possessing from a child [for our privileges beholdings] ever hairy of chest, hands and eyebaes in pursuance to salesladies affectionate company. Wriggling reptiles take notice! Whereas we exgust all such sprinkling sniggs. They are pestituting the whole time notwithstanding we simply agree upon the committee of amusance! or would [above] bring under [same] notice for it to be able to be seen.

About that erogenal hun. First he was a ~~Scholar~~<sup>36</sup> **Skulksman** at one time and then Cloon's fired him through guff. Be sage about sausages. Stuttutistics show the old firm fatspitters are most eatenly appreciated by metropolonians. While we should like to drag your attentions to this lot of floorwalkers. The magnets of our midst being foisted upon by a plethorace of parachutes. Did speece permit the bad example of setting before the military to the best of our belief in the earliest wish of the one in mind was the mitigation of the king's evil. Once you are balladproof you are unperceable to<sup>37</sup> haily, icy and missilethroes. Order now before we reach Ruggers' Rush. [As we now must close hoping all in the best.] Moral. 30  
 Mrs Stores Humphreys: So you are excepting trouble, Pondups, from the domestic service question. Mr Stores Humphreys: Just as ‡ there is a good in evin, Levia, my cheek is a compleet bleenk.] Plumb. One two ~~three~~ four. Finckers. Up the hind nose of ~~hizzahs~~ **hizzars**.]] Whereupon our best thanks to a hundred and eleven ploose one thousand and one other blessings will now ~~conclude~~<sup>38</sup> **concloose** those epoostles to your great kindest, well, for all at trouble to took. We are all at home for § ourselfsake, that direst of housebonds, whool wheel be true unto loves end so long as we has a pockle full of brass. Impossible to remember persons

<sup>35</sup> The following is a long addition found on MS pp. 121–122.

<sup>36</sup> Not completed: "Sch."

<sup>37</sup> The word "to" was repeated by error.

<sup>38</sup> Not completed: "conclu."

in improbable to forget position places. Who would pellow his head off to conjure up a, *well*, particularly mean stinkerlike *funn make called* Foon MacCrawl? brothers,<sup>39</sup> mystery man of the pork martyrs? [*Force in gidderish.*] *Tomothy and Lorcan, the bucket toolers, both are Timsons now they've changed their characticuls during their blackout.* Conan ~~Boyle~~ **Boyles** will **push pudge** the daylightes out through him, if ~~we~~ **they** are correctly informed. *Fing!* One must simply laugh. Fing him aging! **This Well, this** ought to wake him to makeup. *Gilly in the gap.* The big *bad* old sprowly *all some* uttering foon! *Has now stuffed last podding.*  
 10 His fooneral will sneak pleace by creeps o'clock toosday. *Kingen will commen. Pens picture [at Manshem House Horsegardens shown] in Morning Post as from Boston Transcript Transcripped.* [*Femelles will be preadominant as from twentyeight to twelve. To hear that lovelade parson, of case, a bawl gentlemale and give\* pore forther moracles.*] Don't forget. The grand fooneral will now shortly occur. Remember. The remains must be removed before eight hours shorp. With earnestly conceived hopes. So help us witness to this day, to hand in sleep. *From Of*<sup>40</sup> *Mayasdayesd* most duteoused.<sup>41</sup> §

MS 47488, 118

\* \* \* \* \*

Well, here's lettering you erronymously anent other clerical fands alleged  
 20 herewith. How about it? Our shape **was being** much admired from the first. Referring to the Married Woman's Improperty Act a correspondent paints out that the Swees Auburnv vogue is hanging down straith fitting to her ‡ innocent eyes. O, **felicias felicious coolpote coolpose!**<sup>42</sup>  
 If all the McCrawls would only handle virgils like Armsworks, Limited! Never mind Micklemash! Chat **me us** instead! The cad with the pipe's wife, Lily Kinsella, who became the wife of Mr Snakers **and in the hands of** the kissing solicitor, will now engage in attentions. Pale bellies our mild cure, back and streaky ninepence. The thicks off Bully's Acre was got up by Sully. And she had a certain medicine brought to her in a  
 30 licenced victualler's bottle. Shame! Thrice shame! We are advised the waxy is at the present in the Sweeps hospital and that he may never come out. Only look through your § leatherbox with<sup>43</sup> P.C.Q. about 4.32 full view to *be surprised to see under the grand piano one day on the sofa* Lily and a lady ~~very solicitously on the sofa~~ *pulling a low* [*and then [he'd*

FW 617

MS 47488, 123

<sup>39</sup> The comma was substituted for a question mark.

<sup>40</sup> *Sic.*

<sup>41</sup> What follows was perhaps written for insertion in the next draft (first type-script). Joyce makes no indication concerning its location.

<sup>42</sup> Joyce first underlined this phrase but later crossed out his underlines.

<sup>43</sup> The word "with" was repeated by error.

begin to jump a little bit to]<sup>44</sup> find out what goes on besides the solicitous business by] kissing and looking into a mirror.

That ~~I was~~ **we were** treated not very grand when the police and everybody is all bowing to us *when we go out in all directions*. Item, we never were chained to a chair and, bitem, no widower whithersoever followed us about with a fork on Yankskilling day. Meet a great civilian (~~long~~ **proud** lives to him!) who is as gentle as a mushroom *and a very affoctable* when he always sits forenenst us for his wet while to all whom it may concern M.C.'s **Sully is** from all he drunk though he is a rattling fine bootmaker in his profession. Would we were herewith to lodge our complaint on Sergeant Laraseny who does be with the corner up of Levers **Lane Row** on ~~Kathyeen~~ **Kateen** MacFoullane in consequence of which ~~his~~ in such steps taken ~~his head~~ **health** would be constably broken by a Nollwelshian which has been oxbelled out of crispiamity. 10

FW 618  
MS 47488, 124

Well, our talks are coming to be resumed by *more* polite conversation with a huntered per ~~cent~~ **scent** human over *the* natural bestness ‡ of pleasure after his good few mugs of four ale § and shag. While for whoever likes that urogynal pan of cakes one apiece it is thanks, ~~to~~ beloved, to Adam, our ~~first~~ **earlyfirst** Finnllater, for his beautiful crossmess parzel.

Well, we simply like their dumb ~~cheek~~ **checks** wagging here ~~around~~ **about around** he being ~~that as~~ bothered *that he possibly pausably could* by the fallth of hampty damp. Certified reformed peoples are *profitably* **proptably** saying to quite agreeable deaf. Here gives your answer, pigs and scuts. ~~It~~ **He** is another he what ~~lives~~ **stays** under the himp of holth. The herewaker of ~~the fame name~~ **our hamefame** is his real namesame who will get himself up *and* erect, confident and heroic when but, young as of old, a wee one woos.<sup>45</sup> § 20

MS 47488, 125

\* \* \* \* \*

MS 47488, 118

Alma Livia ~~Poolabella~~ **Pollabella**.<sup>46</sup> §

\* \* \* \* \*

Soft morning, city! I am ~~leafy~~ **leafy** speafing. *Lifp!* Foly and folty ~~they~~ all **the nights** have ~~faled~~ **being falling** on to long my hair. Not a sound, falling. The woods are so fond always. It is for ~~our~~ **my** golden wending. ~~Come~~ **Rise up, Rise up, man of the hooths**, you have slept so long! I am Leafy, your golden, so you called me, exaggerator! Here is your shirt, the day one, come back. The stock, your collar. Also your 30

<sup>44</sup> Omitted: "to."

<sup>45</sup> Here ends the long passage written for insertion in the previously signed letter.

<sup>46</sup> The concluding pages of the *Wake* were composed before Joyce finished revising the early portion of the new "Revered Letter" (above). They were revised in pencil under dictation after having been signed and dated by Joyce.

- double brogues. ‡ I want to see you looking fine for me. *You make me think of a seaman I once. Or an earl was he, at Lucan. Or no it's the Iren duke's I mean. Come let us.* The childer are still fast. There is no school today. *Them boys are is so contrary.* [~~He'll~~ **Heel** trouble and ~~he'll~~ **heel**<sup>47</sup> ~~heal~~ **trable** travel.] *And her, you wait. But let them.* [*We've light enough.*] *Slops and the slut too.* ‡ It's Phoenix, dear. It is the softest morning that I can ever remember me. The trout will be so nice at brook-fest. *With the a cut of roll roly polony after. To bring out the tang of tay. Am I not Are my not* truly? Only you must buy me a new girdle too.
- 10 Come. Give me your great big hand for miny tiny. We will take our walk before they ring the bells. ‡ Not such big steps. It is hardly seven mile. ~~It~~ **It** is very good for health in the morning. It seems so long since. As if § you had been long far away. You will tell me some time if I can believe its all. You know where I am bringing you? You remember? Not a soul but ourselves. ‡ We might call on the Old Lord, what do you say? He is a fine sport. *His door always open.* Remember to ~~lift your~~ **take off your** white hat, eh? *We might can sat sit on us down on the heathery benn, me or you. To scand the arising. Ourselves alone at the sigh site of salvocean. And watch would the letter you're wanting becoming may be. That I pays for with me greams dreams. Scratching it and patching at with the prompt of a primer. based Based on traumscrip<sup>48</sup> from ~~massen~~ **Maston**, Boss. After rounding his ‡ world of ancient days.*
- 20 Carried in a caddy of or screwed and corked, on his mugisstosst surface. Blob. With a ~~Bob~~ **bob**, bob, bottledey bob. [[*You must build our villa there and we'll cohabit respectable. You're not so giddy now any more.*] *Only don't start your games of last night again. For the loves of the sins! Before the naked sky.*]<sup>49</sup> I am so exquisitely pleased about the lovely dress I have. You will always call me Leafy, won't you? Queer grand old Finn, if I knew who you are! ‡ I will tell you all sorts of stories, strange
- 30 one. About every *simple* place we pass by. It is all so often and still the same to me. *If I lose my breath for a minute or two, don't speak, remember.* [*It's thinking of all.*] *I'll begin again in a giffy jiffy.* Look! Your blackbirds! That's for your good luck. How glad you'll be I waked you. My! How well you'll feel. For ever after. First we turn a little here and then it's easy. I only hope the heavens sees ‡ us. *Here weir, reach, island, bridge. There! That's what cockles the hearty!* ‡ A bit beside the bush and then a walk along the ‡ §
- Paris  
1922-1938
- FW 619  
FW 620  
FW 621  
MS 47488, 120  
FW 622  
FW 623  
FW 624  
FW 625  
FW 626  
MS 47488, 126  
FW 628  
J J

<sup>47</sup> Not crossed out.

<sup>48</sup> Illegible word under "traumscrip."

<sup>49</sup> Along the right-hand side of MS p. 119 b Joyce wrote "The End."

## DRAFT CATALOGUE



### Concerning This Draft Catalogue

The following catalogue is designed to supplement my Introduction and to place in proper perspective the draft versions presented above. To this end I have provided what I consider to be the essential data: the date and the extent and locations of the various drafts arranged according to chapters. Limitations of space do not permit me to publish detailed descriptions, but I have thought it advisable to include, where possible, fragments of the text which were lost inadvertently at late stages in the development of the manuscripts, and brief accounts of drafts whose peculiarities have not been described elsewhere.

In many instances the boundaries which I have set for the drafts are different from those established by the staff of the British Museum. This results partially from the fact that I have been able to study the *Finnegans Wake* manuscripts more closely, paying particular attention to the problem of disentangling the early drafts; partially from the fact that I have attempted to establish the original page order even in those cases where Joyce combined his drafts. With the exception of a few pages grouped at the end of MS 47488, all of the material available, including a number of previously unidentified passages, has been accounted for.

Basing my conclusions upon data in the author's *Letters*, data which unfortunately become increasingly rare after 1930, I have been able to establish approximate dates for the drafts which fall between those mentioned by Joyce. Further information has been derived from dated proof sheets and publications and occasionally from dated notes from Joyce or Paul Léon. When such data are not available, I have relied for my chronology upon internal evidence: pagination, notebooks, paper, methods of composition and revision, overlapping drafts, handwriting, notes. This sort of evidence has also helped me to establish the order in which chapters were composed, the limits of the drafts, and the function of certain peculiarities described in the draft catalogue and elsewhere.

Miss Weaver and Messrs. T. J. Brown and George D. Painter of the British Museum staff have greatly simplified the task of compiling this catalogue by arranging the manuscripts and making available their own notes and catalogues. Therefore, my efforts have been directed towards the abstracting of further data designed to complete the picture of the book's evolution. My main contributions have been: the establishment of a detailed chronology; the disentangling of the drafts in the early notebooks; the accounts of Chapters I, v, vi, vii; II, i, ii, iii (especially of the Butt and Taff piece and the "Roderick O'Connor"); III, iii, iv; the location of early drafts

in previously unexplored sections of the manuscripts and the discovery of passages accidentally left out of *Finnegans Wake*.

### Reader's Key to the Draft Catalogue

In the left margin of this Draft Catalogue the reader will find chapter and draft numbers. These are followed in the first line of the entry proper by *Finnegans Wake* page numbers which correspond to the draft materials. Below this are, first, the MS numbers and MS page numbers and, then, the approximate date of each draft supported where possible by documentation from the manuscripts or from the *Letters*. Finally, I have included such descriptive data as I deem absolutely necessary or particularly relevant.

The marginal references to chapters are in each case followed by a draft number in brackets. When portions of a chapter have gone through one or more drafts as separate entities, chapter numbers are followed by letters (e.g., I, ii, a [1]). When two or more such passages have at last been joined together, I have indicated this fact (e.g., I, ii, ab [1]). Finally, when Joyce has interrupted his work on a larger sequence or chapter in order to elaborate a passage destined for his next draft, I have appended letters to the draft numbers (e.g., I, vi [5 a 1]). This rarely occurs.

With few exceptions *Finnegans Wake* page numbers are arranged in the order of their appearance in the *Wake* and MS pages are listed to accord with the arrangement and grouping of the pages to which they correspond. For example, in the following entry material from *Finnegans Wake* pages 75–91/26 is found on MS pp. 8 b, 8, 17–19:

I, iv [1] FW 75–91/26, 96/26–101/25  
MS 47471b, 8 b, 8, 17–19; 28–29

Semicolons set off aspects of the draft, referring, as in the preceding example, to divisions established by the author within his chapters or to other major events. To clarify the nature of such events I have appended parenthetical references to certain page sequences. Thus, in the following example, the parenthesis refers to pp. 224–227 and p. 270:

MS 47475, 132–140; 224–227, 270 (typescript of additions from I, v [9]).

- I, i [1] FW 3-18/16, 21/6-23/15.  
MS 47482 a, 83-103, 102 b, 100 b, 99 b, 94 b, 93 b, 90 b, 87 b.  
October-November 1926 (*Letters* 8/11/26).  
First draft, pencil.
- I, i [2] FW 3-18/16, 18/17-21/5, 21/6-24/15, 28/35-29.  
MS 47471 a, 2-38. MS 47482 a, 84 b, 83 b, 80 b, 81 b, 78 b.  
November 1926 (*Letters* 15/11/26).  
Second draft, pencil.
- I, i [3-5] FW 3-29.  
MS 47472, 4-13, 33-44.  
Dated by Joyce: 20/11/26, 6/12/26, 16/12/26.  
Composite fair copy, ink.
- I, i [6] FW 3-29.  
MS 47472, 45-72.  
Dated by Joyce: 16/12/26; mailed to Miss Weaver 4/3/27.  
The first date is that of the previous draft (*Letters* 1/2/27).  
A carbon of the first typescript.
- I, i [7] FW 3-29.  
MS 47472, 74-95.  
February 1927 (*Letters* 2/3/27).  
Proofs for *Transition* 1 (April 1927).
- I, i [8] FW 3-29.  
MS 47475, 2-13.  
Early 1936; revision of the first of two sets of *Transition* pages for Book I was completed by July 11, 1936 (see note by Joyce on MS 47475, 1).  
*Transition* 1 pages revised for FW.
- I, i [9] FW 3-29.  
MS 47475, 92-102; 180-187, 269 (typescript of additions from I, i [8]).  
Early 1936.  
Duplicate *Transition* 1 pages prepared for the printer of FW.
- I, i [10] FW 3-29 (incomplete).  
MS 47476 a, 1-18.  
Dated by the printer: 12/3/37; received by Miss Weaver 25/2/38 (*Letters* 14/7/37).  
Galley proofs for FW; the first of three duplicate sets of proof for Book I.
- I, i [11] FW 3-29.  
MS 47476 a, 133-153.  
Early 1938; received by Miss Weaver along with Draft 12 on 16/5/38.  
Second set of galley proofs.

- I, i [12] FW 3-29.  
MS 47476 b, 277-296, 302; 297-301 (later proofs incorporating Joyce's changes).  
Early 1938.  
Third set of galley proofs, prepared for the printer. Included also are pages of later proofs numbered 15 a, 16 a, 17 a.
- I, ii, a [1] FW 30-34/29 ("Here Comes Everybody").  
MS 47472, 97, 97 b.  
August-September 1923 (*Letters* 9/10/23 and 15/10/23).  
First draft, ink.
- I, ii, a [2] FW 30-34/29 ("Here Comes Everybody").  
MS 47472, 98, 98 b.  
August-September 1923.  
Fair copy, ink.
- I, ii, a [3] FW 30-34/29 ("Here Comes Everybody").  
MS 47472, 99-100.  
August-September 1923.  
Second fair copy, ink.
- I, ii, a [4] FW 30-34/29 ("Here Comes Everybody").  
MS 47472, 102-105.  
Probably March 1925, but perhaps earlier (*Letters* 21/11/24 and 4/4/25).  
Carbon of the first typescript. Concerning this draft Miss Weaver writes: "For 'Contact, Collection of Contemporary Writers', Paris 1925, published by R. McAlmon . . ."
- I, ii, a [5 and 6] FW 30-34/29 ("Here Comes Everybody").  
MS missing.  
1925-1927 (*Letters* 25/4/25).  
Proofs and pages for *Contact Collection of Contemporary Writers*.
- I, ii, b [1] FW 34/30-44/21.  
MS 47471 b, 1-3.  
Probably October 1923 (*Letters* 23/10/23: "I am gathering my scattered wits for a different essay and have made plans and jigsaw puzzle sketches . . .").  
First draft, pencil.
- I, ii, b [2] FW 34/30-44/21.  
MS 47471 b, 4-8.  
October 1923.  
Fair copy, pencil.
- I, ii, c [1] FW 44/22-47 (the "Rann," incomplete).  
MS 47471 b, 12 b, 13 b.  
October-November 1923.  
First draft, pencil.

- I, ii, c [2] FW 44/22-47 (the "Rann").  
MS 47472, 117 b, 118, 118 b.  
Probably November 1923.  
Second draft in ink, with added stanzas in pencil.
- I, ii, bc [1] FW 34/30-44/21; 44/22-47.  
MS 47472, 108-113, 114-116.  
Probably November 1923; mailed to Miss Weaver December 1923 (*Letters* 17/12/23).  
Fair copy in two parts, ink.
- I, ii, bc [2] FW 34/30-47.  
MS 47472, 139-141, 143-146.  
Probably made in December 1923 though Miss Weaver believes it to postdate the publication of the *Contact* piece (see above I, ii, a [4-6]); revised in 1926.  
First typescript.
- I, ii, bc [3] FW 34/30-45.  
MS 47472, 164-171.  
Probably January 1927.  
Second fair copy, ink. Part of the "Rann" was not transcribed.
- I, ii, bc [4 (or 5?) ] FW 34/30-47.  
MS 47472, 214-215, 142, 217-224; 216 (a second version of 142).  
Probably February 1927.  
Second typescript; some slight differences between this and the preceding draft may indicate a missing version.
- I, ii, abc [1] FW 30-47.  
MS 47472, 316-329.  
April 1927 (*Letters* 2/3/27).  
Proofs for *Transition* 2 (May 1927).
- I, ii, abc [2] FW 30-47.  
MS missing.  
April 1927.  
Duplicate set of proofs for *Transition* 2.
- I, ii, abc [3] FW 30-47.  
MS 47475, 14 b-19 b.  
Early 1936 (see I, i [8]).  
First set of *Transition* 2 pages.
- I, ii, abc [4] FW 30-47.  
MS 47475, 103 b-110, 188-193 (typescript of additions from I, ii, abc [3]).  
Early 1936.  
Duplicate pages from *Transition* 2.
- I, ii, abc [5] FW 30-47.  
MS 47476 a, 18-32; MS 47476 b, 432-434 (additions for the galley sheets).

- Late 1937 (see I, i [10]).  
First set of galley proofs for FW.
- I, ii, abc [6] FW 30–47.  
MS 47476 a, 153–169; MS 47476 b, 436 (extra additions).  
Early 1938 (see I, i [11]).  
Second set of galley proofs.
- I, ii, abc [7] FW 30–47.  
MS 47476 b, 302–318.  
Early 1938 (see I, i [12]).  
Third set of galley proofs.
- I, iii [1] FW 48–50/32, 57/16–61/27, 61/28–73/22.  
MS 47471 b, 2 b, 3, 10 b, 5 b, 4 b, 9, 8 b.  
Probably November 1923.  
First draft, pencil.
- I, iii [2] FW 48–50/32, 50/33–56/19, 57/16–61/27, 61/28–67/27,  
67/28–73/22.  
MS 47471 b, 10, 9 b, 7 b, 6 b, 11–16, 20–22.  
Probably November 1923.  
Second draft, pencil.
- I, iii [3] FW 48–61/27, 61/28–67/27, 67/28–73/22.  
MS 47472, 120–132.  
Probably November 1923 (*Letters* 17/12/23).  
Fair copy, ink.
- I, iii [4] FW 48–74.  
MS 47472, 147–148, 150–156.  
On or about 17/12/23 but revised in 1927.  
First typescript.
- I, iii [5] FW 48–61/27, 61/28–74.  
MS 47472, 173, 175–191; 174 (a redraft of part of 173).  
February–March 1927 (*Letters* 2/3/27).  
Second fair copy, ink.
- I, iii [6] FW 48–74.  
MS 47472, 227–234, 149, 236–242, 245–251; 235 (redraft  
of 149), 243–244 (redraft of 242).  
February–March 1927.  
Second typescript.
- I, iii [7] FW 48–74.  
MS 47472, 330–343.  
Dated by the printer 23/4/27.  
Proofs for *Transition* 3 (June 1927).
- I, iii [8] FW 48–74.  
MS 47472, 349–366.  
Probably revised April 1927.  
Duplicate set of proofs for *Transition* 3.

- I, iii [9] FW 48-74.  
MS 47475, 22 b-32.  
Early 1936 (see I, i [8]).  
First set of *Transition* 3 pages.
- I, iii [10] FW 48-74.  
MS 47475, 111 b-120 b, 195-208 (typescript of additions from I, iii [9]).  
Early 1936.  
Duplicate pages from *Transition* 3.
- I, iii [11] FW 48-74.  
MS 47476 a, 32-46; MS 47476 b, 435-439, 441-442 (additions for the galley sheets).  
Late 1937 (see I, i [10]).  
First set of galley proofs for FW.
- I, iii [12] FW 48-74.  
MS 47476 a, 169-186.  
Early 1938 (see I, i [11]).  
Second set of galley proofs.
- I, iii [13] FW 48-74.  
MS 47476 b, 318-335.  
Early 1938 (see I, i [12]).  
Third set of galley proofs.
- I, iv [1] FW 75-91/33, 96/26-101/25.  
MS 47471 b, 8 b, 8, 17-19; 28-29.  
Probably November 1923.  
First draft, pencil.
- I, iv [2] FW 75-91/33, 96/26-102/18.  
MS 47471 b, 22-27; 34-36.  
Probably November-December 1923.  
Second draft, pencil.
- I, iv [3] FW 75-91/33, 96/26-102/18.  
MS 47472, 132-137 (with I, iii [4]); MS 47473, 3-5 (with I, v [3]).  
Probably December 1923.  
Second fair copy, ink, written in two sections.
- I, iv [4] FW 75-91/33, 96/26-102/20.  
MS 47472, 157-160; 161-162.  
Probably January 1924 but revised in 1926.  
First typescript, given to the typist in two parts, of which the second was linked to I, v [4].
- I, iv [4 a] FW 92/6-96/24.  
MS 47471 a, 6 b, 3 b, 2 b, 1 b, 7 b, 8 b.  
December 1926 or January 1927.  
First draft, pencil.

- I, iv [5] FW 75-96/24, 96/26-102/20.  
MS 47472, 193-212.  
Probably March 1927.  
Third fair copy, ink.
- I, iv [6] FW 75-103.  
MS 47472, 253-255, 260-267, 272 (typescript of the first half of the basic draft); 271, 278-282, 285-289 (carbons of the second half of the basic draft); 256-259, 268-271, 273-277, 283-284, 290-292, 294-314 (retyped versions of the previously revised pages from the basic draft).  
Probably April-May 1927.  
Second typescript, a complex unit prepared for the printer of *Transition* 4 (July 1927).
- I, iv [7] FW 75-103 (incomplete).  
MS 47472, 367-383.  
Dated by the printer 27/5/27 (*Letters* 20/5/27).  
Proofs for *Transition* 4; three pages missing.
- I, iv [8] FW 75-103.  
MS 47475, 32 b-42 b.  
Early 1936 (see I, i [8]).  
First set of *Transition* 4 pages.
- I, iv [9] FW 75-103.  
MS 47475, 121 b-131; 209-223 (typescripts of additions from I, iv [8]).  
Early 1936 (see I, i [9]).  
Duplicate pages from *Transition* 4.
- I, iv [10] FW 75-103.  
MS 47476 a, 46-63; MS 47476 b, 443-446 (additions for the galley sheets).  
Late 1937 (see I, i [10]).  
First set of galley proofs for FW.
- I, iv [11] FW 75-103.  
MS 47476 a, 186-205.  
Early 1938 (see I, i [11]).  
Second set of galley proofs.
- I, iv [12] FW 75-103.  
MS 47476 b, 335-354.  
Early 1938 (see I, i [12]).  
Third set of galley proofs.
- I, v, a  
or IV, e [1] Now FW 615/12-619/19 (the "Revered Letter").  
MS 47471 b, 31-33.  
Probably December 1923 (*Letters* 16/1/24).  
First draft, pencil; the "Letter" is not yet signed, but a rough note gives the name "Dame Lara Prudence Earwicker."

- I, v, a  
or IV, e [2].  
Now FW 615/12–619/19 (the “Revered Letter”).  
MS 47471 b, 36–42.  
Probably December 1923.  
Second draft, pencil, signed “Dame Bessy Plurabelle Earwicker.”
- I, v, a  
or IV, e [3]  
Now FW 615/12–619/19 (the “Revered Letter”).  
MS 47471 b, 36–37, 14 b, 15 b, 16 b, 18 b, 19 b, 20 b, 22 b, 23 b.  
Probably December 1923.  
A partial fair copy, pencil, continuous with the second half of I, iv [2]; signed “Dame Plurabelle ——— Earwicker.”
- I, v, a  
or IV, e [4]  
Now FW 615/12–619/19 (the “Revered Letter”).  
MS 47473, 13–19.  
Probably December 1923.  
Fair copy, ink; ALP’s name is now complete.
- I, v, a  
or IV, e [5]  
Now FW 615/12–619/19 (the “Revered Letter,” incomplete).  
MS 47473, 20; 21 (carbon of 20).  
Probably January 1924 (*Letters* 7/1/24).  
Typescript page, perhaps part of the typescript from which IV, e, was derived in 1938 (see below IV, e [6] included with Book IV).
- I, v [1]  
FW 104–112/2, 113/23–125.  
MS 47471 b, 33 b, 29 b, 30, 29, 28 b, 27, 25 b; 41 b, 42 b, 43 b (with insertions from 40 b and 38 b).  
Probably December–January 1923–1924 (*Letters* 16/1/24).  
First draft, pencil.
- I, v [2]  
FW 104–112/2, 113/23–125.  
MS 47471 b, 43–49; 44 b, 45 b, 46 b, 47 b, 48 b, 49 b, 50 b.  
Probably December–January 1923–1924.  
Fair copy, pencil.
- I, v, b [1]  
Shaun’s Delivery of the “Letter” to HCE (not published but used as the source of Book III).  
MS 47471 b, 35 b, 34 b, 30; 42 (a second version of the paragraph on p. 30).  
Probably December–January 1923–1924.  
First draft, pencil, of the passage which is the germ of Book III.
- I, v [3]  
FW 104–112/2, 113/23–125.  
MS 47473, 5–10; 23–28 (preceded by I, v, a [4]).  
Probably December–January 1923–1924.  
Fair copy, ink.
- I, v [4]  
FW 104–112/27, 113/23–125.  
MS 47472, 162 (the last page of the second part of I, iv [4], from which the first lines of this draft were cut).

MS 47473, 30-33, 11, 35-39; 34 (redraft of page 11).  
(This is the basic draft.)

MS 47482 b, 117 b, 118-121 (recto-verso, drafts of additions).

MS 47473, 42-51 (recto-verso, redrafts of the material from 47482 b plus some new additions); 53-57 and 59-62 (typescript and carbons of the further additions).

MS 47471 b, 59 b, 69 b (a first draft of the paragraph "Lead kindly fowl . . ." from FW 113 which Joyce added to 47473, 11).

Probably early 1924, but revised over a period of time. Miss Weaver writes in her notes to the collection that it was completed "on the day of Joyce's operation, April 15, 1925."

First typescript.

I, v [5]

FW 104-125.

MS 47473, 86, 70-75, 87, 78, 88-90, 83, 91 (basic draft); 64-67 (carbons of 90-91); 69 (revised carbon of page 86); 76-77, 79-82, 84-85 (retyped pages).

Probably May 1925 (prepared for the printers of *Criterion* III, 12, July 1925).

Second typescript.

I, v [6]

FW 104-125.

MS missing.

Probably June 1925.

*Criterion* proofs.

I, v [7]

FW 104-125.

MS 47473, 94-103.

Probably June 1927.

*Criterion* pages prepared for *Transition* 5.

I, v [8]

FW 104-125 (incomplete, lacks proofs for FW 111-116).

MS 47473, 105-113.

Dated by the printer 2/7/27.

Proofs for *Transition* 5, (August 1926).

I, v [9]

FW 104-125.

MS 47475, 43-51.

Early 1936 (see I, i [8]).

First set of *Transition* 5 pages.

I, v [10]

FW 104-125.

MS 47475, 132-140; 224-227, 270 (typescript of additions from I, v [9]).

Early 1936.

Duplicate pages from *Transition* 5.

- I, v [11] FW 104–125.  
MS 47476 a, 63–70; MS 47476 b, 447–450 (additions for the galley sheets); MS 47488, 251–252 (additions for the galley sheets).  
Late 1937 (see I, i [10]).  
First set of galley proofs for FW.
- I, v [12] FW 104–125.  
MS 47476 a, 204–218.  
Early 1938 (see I, i [11]).  
Second set of galley proofs.
- I, v [13] FW 104–125.  
MS 47476 b, 353–367.  
Early 1938 (see I, i [12]).  
Third set of galley proofs.
- I, vi [1] FW 126–149/11.  
MS 47473, 116–144.  
Probably March 1926 (*Letters* 21/5/26).  
First draft, pencil, in a small black-covered notebook.
- I, vi [2] FW 126–149/11 (incomplete, the final page missing).  
MS 47473, 185–186, 156–157, 187–188, 162–164, 189–190.  
Probably April 1926.  
Fair copy, ink (see, also, I, vi [3] below).
- I, vi [2 a] FW 149/11–150/14, 159/25–168.  
MS 47473 on verso pages upside down in relation to what preceded: 144–137, 134, 127–124 (an insertion for 134), 134–133, 131–130, 123–122, 120, 116; 150 (upside down but on a recto page).  
Probably July–August 1927.  
First draft, pencil, in the small black-covered notebook.  
The order of composition is problematical.
- I, vi [2 b] FW 150/15–152/3.  
MS 47473, 129 b (upside down), 128 b (upside down); 145–149 (rightside up).  
Probably August 1927.  
First draft, pencil, in the small black-covered notebook.
- I, vi [3] FW 126–150/14, 150/15–152/3, 159/25–168.  
MS 47473, 153–183.  
Probably August 1927 (*Letters* 14/8/27).  
Composite fair copy incorporating in the order of their composition the passages from I, vi [2 a and 2 b].
- I, vi [4] FW 126–141/7 (incomplete).  
MS 47473, 192–194; 195 (revised duplicate carbon of 194).  
Probably August 1927.  
Carbons of a partial typescript of Draft 3, prepared for *Transition* 6, September 1927.

- I, vi [5] FW 126-150/14, 150/15-152/3, 159/25-168.  
MS 47473, 196-206 (proofs for FW 126-150); 207-208  
(carbon of the typescript of FW 150-152); 209-212 (late  
proofs for FW 159-168).  
Dated by the printer 13/8/27.  
Proofs for *Transition* 6 revised for the printer.
- I, vi, a [1] FW 152/19-153/21, 153/23-158/4, 158/5-159/17 ("The  
Mookse and the Gripes").  
MS 47473, 216, 217 b, 218 b, 219, 220-222, 223 b.  
Probably late July 1927.  
First draft, pencil, composed in two parts, the second part  
being FW 153/23-158/4.
- I, vi, a [2] FW 152/4-159/18.  
MS 47473, 225-232.  
Probably August 1927; sent to Miss Weaver 20/8/27.  
Fair copy, ink.
- I, vi, a [3] FW 152/4-159/18.  
MS 47473, 233-244.  
Probably August 1927.  
Typescript sent to the printer of *Transition* along with the  
revisions described under I, vi [5 a] below.
- I, vi [5 a 1] FW 126-145/35 and 159/24-168.  
MS 47473, 242-255.  
Probably late August 1927.  
A duplicate set of *Transition* proofs lacking the central  
portion of the early text. (FW 145/35-159/24) The  
revisions which these pages contain were with one excep-  
tion not included in FW, though only the starred numbers  
are missing from *Transition* 6. I am therefore listing the  
changes below and indicating their projected positions  
in the book:
1. MS 243: FW 138/15, after "perish"; printed in  
*Transition* 6 after "morn" (FW 138/17); included  
in FW 128/12, after "hers" but before "fumes"  
(FW 128/18).
  2. \*MS 243: FW 138/24, after "with whom": " , the  
toady,"
  3. \*MS 243: FW 138/25, for "liberal": "lubberal"
  4. MS 246: FW 141/14, after "buggelaurs," : "~~innhouse~~  
**inhome** daymon, outhouse diuell," ("diuell" is mis-  
spelled in *Transition* 6)
  5. MS 246: FW 141/32, for "flower": "flowers"
  6. MS 247: FW 141/32, before "if me ask": "of the  
liloleum"
  7. MS 247: FW 141/33, after "speak": "like Big  
Whittington"

8. MS 247: FW 142/23, for "numen daimons": "numen fateful changending constancies"
9. MS 247: FW 142/24, for "feekeepers": "feed-keepers"
10. MS 247: FW 142/24, for "their": "free" ("our free" in *Transition*)
11. MS 247: FW 142/24, after "laws": "(Fors Forsennat Finds Clusium!)"
12. MS 250: FW 159/25, after "by genius": "I'm Armory, so herald me, but he's merely the size of his shirt. The Jonases were juanisers in Lyoness before the first Schmied started to forge. For see my stitchwork! A boche beuglant in a field flam. Motto: Twist im ann insulte! Mookse makes for Muth and his Muth makes for Mastery ~~but~~ **wile** Gripes yidds to Guile and his Guile'll yield the faster he is Faced in Front and Forced to acknowledge that the Roarer Rules the Knaves Leonidas! Mookse, Mookse, Mookse! I could face a phalanx philistine! And Gripes, Gripes, Gripes. I could chor em wiv zis jor of mine. For I feel like Samsen, Hamsen and ~~Jan Jammesen~~ **Yan Yammesen** but but nevertheless also"

In Draft 6 Joyce indicated that this piece was to be in verse form.

13. MS 250: FW 159/27, for "gem": "germ"
14. MS 252: FW 163/23, for "sinequam": "sinequam-nunc"
15. MS 252: FW 163/25, after "swoors": "by his Father Familiaritas and his Mother Contumelia and by the animus in his soul and the mind in his animus and the good in his mind"

There appears to have been a further draft or at least a series of minor additions, made between Drafts 5 and 6. Included in this series are the elements listed by Fred R. Higginson as falling on FW 160/22, after "stars"; FW 162/35, after "for ever"; FW 165/13, after "admirer" (see Higginson, "Notes on the Text of *Finnegans Wake*," *The Journal of English and Germanic Philology*, Vol. LV, No. 5, July 1956, pp. 451-456. See also Clive Hart, "Notes on the Text of 'Finnegans Wake'," *JEGP*, Vol. LIX No. 2, April 1960, pp. 229-239. Mr. Hart elaborates upon Higginson's account of the lost passages and accounts for their omission, using materials from the MS collection. In my own brief account of the drafts I have not attempted as detailed a listing as has Mr. Hart).

I, vi [6]  
(or [5] plus [5 a 2]  
and I, vi, a [4])

FW 126-168 (incomplete, lacks the bulk of the "Mookse and the Gripes").

MS 47475, 52-63.

Probably revised initially in September of 1927, but more fully revised in 1936 (see I, i [8]).

Pages from *Transition* 6 incorporating the additions from I, vi [5 a] and the "Mookse and the Gripes"; numbered by Joyce in sequence with the other *Transition* pages for Book I, but considerably longer than the version used for Draft 7 as the printer has interpolated six pages of new material. These pages are numbered in print: 87-106, 106 a-f. Pages 101-104, or most of the "Mookse" piece, are missing and p. 105 was crossed through by Joyce.

I, vi, a [5]

FW 152/18-159/18.

Now in the Hanley Collection of the University of Texas.

Dated by Joyce "Bon à tirer 19.V.1929."

Proof for *Tales Told of Shem and Shaun*, (see Slocum and Cahoon E, 7 b).

I, vi [7]

(including I, vi, a [6])

FW 126-168.

MS 47475, 141-150 b (*Transition* 6 pages or paged proof); 249-256 b (pages from the *Two Tales Told of Shem and Shaun* [London, 1932], renumbered for inclusion in the *Transition* sequence); 228-242 (MS and typed additions for the *Transition* pages); 271-277 (early versions of materials for 228-248).

Early 1936 (see I, i [9]).

This second set of *Transition* pages (or page proof) revised for the FW printers corresponds to Draft 5 rather than to Draft 6. That is, both the additions from 5 a and "The Mookse and the Gripes" are missing from this version. In the process of adding heavily to Question 1, Joyce recopied some of the early portion of that question from Draft 6. Consequently, Addition 1 from Draft 5 a was included in later versions. The other additions from that draft were omitted because Joyce was heedless of the differences between his texts. (See Higginson and Hart, *op cit.*, under I, vi [5 a]) Most of the omissions cited by Mr. Higginson derive from 5 a; most of the remainder are elements present in the second paged version (Draft 6) but missing from Draft 7. I have not been able to ascertain whether or not Draft 7 was ever published. A later version of the lettered additions is missing from the British Museum collection.

I, vi [8]

FW 126-168.

MS 47476 a, 75-101; MS 47476 b, 451-456, 463-466 (addi-

- tions for the galley sheets); MS 47488, 256 (more additions).
- Late 1937 (see I, i [10]).  
First set of galley proofs for FW.
- I, vi [9] FW 126-168.  
MS 47476 a, 218-244.  
Early 1938 (see I, i [11]).  
Second set of galley proofs.
- I, vi [10] FW 126-168.  
MS 47476 b, 367-394.  
Early 1938 (see I, i [12]).  
Third set of galley proofs. Included with these sheets is a printer's query slip dated 12/8/38.
- I, vii, a [1] FW 169-187 (fragmentary).  
MS 47471 b, 49 b, 50 ab, 51 ab, 52 ab, 53 ab.  
Probably January 1924 (*Letters* 8/2/24).  
First draft, pencil.
- I, vii, a [2] FW 169-187/23.  
MS 47471 b, 54-65.  
Probably January 1924.  
Second draft, pencil.
- I, vii, a [3] FW 169-187/23.  
MS 47474, 3-14.  
Probably February 1924; sent to Miss Weaver 8/2/24.  
Fair copy, ink.
- I, vii, b [1] FW 187/24-195.  
MS 47471 b, 66-68.  
Probably January 1924.  
First draft, pencil; labelled "Improperia" and patterned after a list of "charges" found on MS p. 65 b.
- I, vii, b [2] FW 187/24-195.  
MS 47471 b, 69-73.  
Probably January 1924.  
Fair copy, pencil; seven "charges" numbered in the left margin.
- I, vii, b [3] FW 187/24-195.  
MS 47474, 16-20.  
Probably February 1924.  
Second fair copy, ink; uniform with I, viii [3].
- I, vii, ab [1] FW 169-195.  
MS 47474, 23-36.  
February 1924 (*Letters* 8/2/24).  
First typescript.

- I, vii, ab [2] FW 169-195.  
MS 47474, 60, 39-40, 61, 42-45, 63, 47, 64-65, 50, 66-71.  
Probably June 1925 (*Letters* 13/6/25).  
Second typescript.
- I, vii, ab [3] FW 169-195.  
MS 47474, 38-58.  
Probably August 1925 (*Letters* 29/8/25).  
Third typescript, prepared for *This Quarter* (autumn-winter 1925).
- I, vii, ab [4] FW 169-195.  
MS missing.  
October 1925 (*Letters* 22/10/25).  
Proof of *This Quarter* on which Joyce says he "rubbed some more boot polish."
- I, vii, ab [5] FW 169-195.  
MS 47474, 73-82.  
Probably August-September 1927.  
Pages or page proof of *This Quarter* prepared for the printer of *Transition* 7 (October 1927).
- I, vii, ab [6] FW 169-195.  
MS 47474, 84-104.  
Probably September 1927 (*Letters* 14/9/27).  
Proof sheets for *Transition* 7.
- I, vii, ab [7] FW 169-195.  
MS 47475, 63 b-74 b.  
Early 1936 (see I, i [8]).  
First set of *Transition* 7 pages.
- I, vii, ab [8] FW 169-195.  
MS 47475, 151 b-162 b; 261-269 (typescripts of additions for I, vii, ab [7]); 278 ab, 279 (MS of a lost addition).  
Early 1936 (see I, i [9]).  
Second set of *Transition* pages. Of much interest is the following lost passage which Joyce marked for insertion on MS p. 152 (FW 169/20, after "tristended"). It represents another of his analogical constructs being designed according to the author's note to equate each part of Shem with a "ward of Dublin": "To enjoy to the full best the absent vignette on the opset page (↵ *perhaps the madest thing that ever was here done, one*) has merely to moor in mind that the skull of Shemus, the **bard simp**, suffering is the skull of that the eye of S. the b.s. is the eye of Tiresias Furlong, that the nose of S. the b.s. is the nose of Artlove Coogan, that the arm of S. the b.s. **w** is the arm of Euritharmon MacNeill, that the hair of S. the b. suffering is the hair of Peer Glynn,

that the marrow is --- ---- of Syams Coyne, that the goatee is th Mercutio Wilkins, chin Geronyus Beirme, that the shoulder of Shem, the serf, militant, is the shoulder of George Gordons Natans, that the ear of Shem, the serf, ~~suffering~~ **militant** is the ear of Percy Origliari, that the tongue of Shem, the serf, ~~suffering~~ **militant** is the tongue of Messirs Francis, that the foot of Shem, the serf, ~~suffering~~ **militant** is the foot of Thomas the Staggeright, that the hands of Shem, the serf, ~~suffering~~ **militant** is the stomach of Gustavus Adullfuss, that the heart of Shem, the serf, ~~suffering~~ **militant** is the heart of Boycaught in Bononia, that the liver of Shem, the scribe, triumphant is the liver of ~~of~~ **which** Dr Jesus devides with Mr Hoyt."

- I, vii, ab [9] FW 169–195.  
MS 47476 a, 101–118.  
Late 1937 (see I, i [10]).  
First set of galley proofs for FW.
- I, vii, ab [10] FW 169–195.  
MS 47476 a, 244–261; MS 47476 b, 473 (additions for the galley sheets); MS 47488, 255 (additions for the galley sheets).  
Early 1938 (see I, i [11]).  
Second set of galley proofs.
- I, vii, ab [11] FW 169–195.  
MS 47476 b, 394–411.  
Early 1938 (see I, i [12]).  
Third set of galley proofs.
- I, viii [1] FW 196–208/26.  
MS 47471 b, 68 (the first version of the opening lines, appended to I, vii, b [1]); 74–78.  
February 1924 (*Letters* 20/3/24).  
First draft, pencil.
- I, viii [2] FW 196–208/26, 208/27–216.  
MS 47471 b, 79–90.  
February 1924.  
Second draft, pencil.
- I, viii [3] FW 196–216.  
MS 47474, 107–110, 119–120, 113–115, 121–123 (basic draft); 111–112, 116–118 (recopied pages).  
Sent to Miss Weaver 8/3/24 (*Letters* 7/3/24).  
Fair copy, ink, uniform with I, vii, b [3].
- I, viii [4] FW 196–216.  
MS 47474, 125–138 (a composite draft containing retyped

versions of missing original pages: 125–126, 130–131, and 136–137) ; 139–140 (revised carbons of 126 and 127).  
February 1924.

Composite first typescript.

I, viii [5]

FW 196–216.

MS 47474, 142, 160, 146–147, 161, 149–152, 162–166, 159;  
143 (a late addition for 142).

June 1925 (*Letters* 13/6/25).

Second typescript.

I, viii [6]

FW 196–216.

MS 47474, 142, 144–159.

July 1925 (*Letters* 25/8/25).

Third typescript.

I, viii [7]

FW 196–216.

MS 47474, 168–184.

July 1925.

Carbon of Draft 6, revised separately.

I, viii [8]

FW 196–216.

MS 47474, 186–202.

July 1925 (*Letters* 27/9/25).

Duplicate carbon of Draft 6 incorporating the revisions for the two preceding versions. This typescript was prepared for the printers of *Calender*, who made marks to indicate the editorial “mutilations.” On what is now FW 204 Joyce was asked to omit ll. 5–14. A second set of marks on what is now FW 211/34 indicates where the printer left off setting type.

I, viii [9]

FW 196–211/34 (incomplete, to FW 211/34).

MS 47474, 204–206.

Received by Joyce in September 1925; corrected for the *Navire d'Argent* in October 1925.

Galley proofs for the *Calender*.

I, viii [10]

FW 196–216.

MS 47474, 207 (corrigenda for the missing *Navire d'Argent* pages).

September 1926 (*Letters* 24/9/26).

I, viii [11]

FW 196–216.

MS 47474, 209–225.

Dated by the printer 7/10/27; dated by Joyce 22/10/27 (*Letters* 28/10/27).

Proofs for *Transition* 8 (November 1927).

I, viii [12]

FW 196–216.

MS 47474, 227–246.

October–November 1927.

- Paged proofs for *Transition* 8; numerous additions which were later incorporated in the revisions for Draft 13.
- I, viii [13] FW 196–216.  
MS 47474, 248–257.  
Late 1927.  
*Transition* 8 pages revised for the Crosby-Gaige edition.
- I, viii [14] FW 196–216.  
In the Yale Library (see Slocum and Cahoon: E, 7 c).  
Dated by Joyce 2/2/28.  
*Transition* 8 pages revised for the Crosby-Gaige printers.
- I, viii [15] FW 196–216.  
MS 47474, 258–270.  
Galleys dated 10/2/28–13/2/28; published 20/10/28.  
Galley sheets for the Crosby-Gaige edition of *Anna Livia Plurabelle* (New York, 1928).
- I, viii [16] FW 196–216.  
MS 47475, 75–90.  
Published June 12, 1930; revised 1936.  
Pages from *Anna Livia Plurabelle* (Faber and Faber, third printing).
- I, viii [17] FW 196–216.  
MS 47475, 164–179.  
1936.  
Pages from *Anna Livia Plurabelle* (Faber and Faber, fourth printing).
- I, viii [18] FW 196–216.  
MS 47476 a, 118–132.  
Dated by the printer 12/3/37 (see I, i [10]).  
First set of galley proofs for FW.
- I, viii [19] FW 196–216.  
MS 47476 a, 261–275.  
Early 1938 (see I, i [11]).  
Second set of galley proofs.
- I, viii [20] FW 196–216.  
MS 47476 b, 411–425.  
Early 1938 (see I, i [12]).  
Third set of galley proofs.
- II, i [1] FW 222–236.  
MS missing (plan on MS 47482, 2).  
October–November 1930 (*Letters* 21/5/26, 7/6/26, 15/7/26, 22/11/30).  
First draft plus perhaps a fair copy.
- II, i [2] FW 222–236/32.  
MS 47477, 6–21.

- Probably November 1930.  
Fair copy, ink.
- II, i [3] FW 222/22-236/32.  
MS 47477, 49, 26-31, 67.  
Probably November 1930.  
Carbon of a first typescript; included under the letter A is a lost addition for FW 231 (after the song):  
"Byfall? Amaidst those prinnifores? Here, here there hilarities!  
"Lame, get duck and rake your lives and fake your lie and rake your lice! Tame, get luck and take your likes while madsomer nighs into dawning!  
"And him unwinged one!" (MS 30).
- II, i, 3 a [1] FW 236/33-239/27.  
MS 47477, 33-36.  
Probably December 1930.  
First draft, pencil.
- II, i, 3 a [2] FW 236/33-240/4.  
MS 47477, 38-41.  
Probably December 1930.  
Fair copy, ink.
- II, i [4] FW 222/22-240/4, 240/5-242/25, 244/13-246/2.  
MS 47477, 49-83; 42-43 (pencil draft of 240/5-242/25); 45-46 (ink draft of 244/13-246/2).  
Probably January 1931.  
Complex second typescript containing as many as three typed versions of a single page. The following lost addition was designed to follow "Fled" on FW 225/34: "The hopes they felt so he elpliss, every waiting for her one that all left for Dolorado and now there was none" (MS 54). The draft, complex throughout, became more involved as Joyce added the new passages (FW 240-246). These pages, drafted piecemeal for inclusion here, defy my method of cataloguing the drafts.
- II, i [5-7] FW 222-246/2, 246/3-259 (written piecemeal), 219-222/22 (late).  
MS 47477, 83-147 (notes, partial drafts, typescripts of the chapter's closing pages.); MS missing (typescripts and proofs for *Transition* 22 (February 1933)).  
January 1931-January 1933.  
Joyce added the remaining pages as he revised for *Transition* 22. Almost all of this material is available in first and second draft. However, the order is chaotic and we lack the typescript and proof versions which would provide us with a matrix. That material of which I can be certain

will be found assembled in my draft version and described in the Introduction to this volume. (See, also, Slocum and Cahoon E, 7 c.)

- II, i [8] FW 219–259.  
MS missing.  
Probably revised early 1934.  
Pages from *Transition* 22 which Joyce must have used in preparation for the publication of *The Mime of Mick Nick and the Maggies* (The Hague, 1934).
- II, i [9] FW 219–259.  
MS missing.  
Probably April 1934 (*Letters* 24/5/34).  
Proof for *The Mime*.
- II, i [10] FW 219–259.  
MS 47477, 149–187.  
Probably revised late 1937.  
Pages from *The Mime*, revised for the printers of FW.
- II, i [11] FW 219–259.  
MS 47477, 189–268.  
Late 1937.  
Pages of *The Mime* with additions from Draft 10 typed and revised.
- II, i [12] FW 219–259 (incomplete, last page missing).  
MS 47477, 271–296.  
Dated by the printers 19/1/38 and 29/1/38; sent to Miss Weaver 16/6/38.  
Galley proof for FW. According to a letter from Paul Léon which is included with this draft, II, i, ii, iii, were complete by June 1938. A duplicate set of galley proofs was then ready to be sent to the printer.
- II, i [13] FW 219–259.  
MS missing.  
June 1938.  
Duplicate galley proofs, prepared for the printer.
- II, i [14] FW 219–259.  
MS 47477, 299–319.  
Dated by the printer 20/9/38 and 23/9/38.  
Page proof for FW (see, also, II, ii, cba [4]).
- II, ii, a [1] FW 282/7–287/17, 293/31–304/2.  
MS 47482 a, 65 b, 67 ab, 68.  
July 1926 (*Letters* 15/7/26, 25/7/26, 18/8/26).  
First draft, pencil.
- II, ii, a [2] FW 282/7–304/2.  
MS 47482 a, 69–72, 74, 73, 75–81 (basic draft including

what is mainly a fair copy of FW 287/18-293/30) ; 71, 65, 62 b, 63, 61 b, 59 b, 60 (first draft of the new material).

July 1926.

Second draft, pencil.

II, ii, a [3]

FW 282/7-304/2.

MS 47478, 4-12.

July-August 1926; sent to Miss Weaver from Brussels, 8/9/26.

Fair copy, ink.

II, ii, a [4]

FW 282/7-304/2.

MS missing.

August 1926; revised late 1927.

Typescript used by the printer of *Transition* 11 (February 1928).

II, ii, a [5]

FW 282/7-304/2.

MS 47478, 14-21.

Dated by the printer 10/1/28.

Proofs for *Transition* 11.

II, ii, a [6-8]

FW 282/7-304/2.

MS 47478, 23-24 (incomplete) ; 26-28 (with letter to Eliot Paul, then editor of *Transition*) ; 29-35 (with instructions for the printer).

Dated by the printer 18/1/28, 21/1/28.

Two and a half sets of proof, each differently revised.

II, ii, a [9]

FW 282/7-304/2.

MS 47478, 36-41 b.

Mid-1929 (*Letters* 27/5/29).

*Transition* 11 pages revised for *Tales Told of Shem and Shaun*.

II, ii, a [10]

FW 282/7-304/2.

MS 47478, 43-65.

Probably May 1929 (see below, II, ii, a [11]).

Proof of *Tales Told*.

II, ii, a [11]

FW 282/7-304/2.

Now in the Hanley Collection of the University of Texas.

Dated by Joyce "Bon à tirer 19.V.1929."

Proof of *Tales Told* (see Slocum and Cahoon E, 7 b).

II, ii, a [12]

FW 282/7-304/2.

MS 47478, 67-80; 81-82 (drafts of additions).

Probably revised several times between 1934 and 1937.

The added pages are similar in format to those found among the *Storiella* pages (see below, II, ii, c [1]). Marginalia and footnotes were added to these *Tales Told* pages.

- II, ii, a [13] FW 282/7-304/2.  
MS 47478, 84-115.  
Early 1937.  
Typescript.
- II, ii, b [1] FW 275-281 (through Draft 8 the pages given for this section are approximations).  
MS 47478, 238-241.  
1932 (all dates for this section are approximations).  
First draft of the abortive passage, pencil.
- II, ii, b [2] FW 275-281.  
MS 47478, 242-248.  
1932.  
Fair copy of the abortive passage, ink.
- II, ii, b [3] FW 275-281.  
MS 47478, 252-254; 248-251 (added late).  
1932.  
Typescript of the abortive passage with new material in pencil.
- II, ii, b [4] FW 275-281.  
MS 47478, 266, 258-262, 267, 264-265; 255-257, 263 (redrafts).  
1932.  
Second fair copy.
- II, ii, b [5] FW 275-281.  
MS 47478, 269-274.  
1933.  
Second typescript.
- II, ii, b [6] FW 275-281.  
MS 47478, 276-286.  
1934.  
Carbon of the third typescript to which Joyce appended the first paragraph to be written for the passage published as *Storiella as She Is Syung* (London, 1937). The wide margins of this typescript may indicate his intention to add the footnotes and marginalia at this point. Indeed some of the textbook format was added, though late, to Draft 7 below.
- II, ii, b [7] FW 275-281.  
MS 47478, 288-298; 314 (late MS draft of 297-298).  
1934.  
Third typescript partially revised but remarkable mainly for the orange-pencil cancellations which Joyce made as he rewrote the passage rearranging its parts. (See my transcriptions and the descriptive material included in my Introduction.)

- II, ii, b [8] FW 275/27-278/24, 279 (footnote), 281/14-282/6.  
MS 47478, 288, 319-322, 298 (a draft of the reorganized FW 275-278 including the material found on the first and last pages of II, ii, b [7], and incorporating footnotes and marginalia; compiled after Joyce had drafted both the early version of *Storiella* and the passages described below); 299-306 (notes for the letter footnote on FW 279 numbered for assemblage); 307-308 (typescript of the letter footnote); 309-311 (second typescript of the letter footnote typed with wide margins similar to those used for both II, ii, b [6-7] and II, ii, c [3]; 312-313 (draft of the letter-writing piece from FW 280/9-281/3); 280 (draft of 280/4-8 originally joined to FW 271/10-271/14); 316-317 (typescript for FW 280-281); 218 b, 324-327 (drafts of footnotes and marginalia).  
1934.  
For more details see my transcriptions and the descriptive material included in my Introduction.
- II, ii, b [9-10] FW 275-282.  
MS missing.  
1934-1937.  
Several drafts must have been necessary to prepare the above for publication.
- II, ii, c [1] FW 260-261/22, 266/20-267/3, 267/24-267/28, 268/7-270/29, 271-275; 304/5-306/6.  
MS 47478, 116, 286, 118, 119-123; 124; 117 (second version of 286 or FW 266/20-267/11).  
1934.  
First draft composed piecemeal under a variety of headings (see above II, ii, b [7]).
- II, ii, c [2] FW 260-261/22, 264/14-266/8; 266/20-275; 304/5-306/6.  
MS 47478, 126, 128, 130-131, 133-134; 136 (headed "after - The Muddest Thing"); 132 (new typescript of 130-131).  
1934.  
Typescript made in small units, probably as Joyce sorted out and organized his early pages.
- II, ii, c [3] FW 260-261/22, 262/3-263, 264-266/13, 266/20-275/2; 304/5-308.  
MS 47478, 138-139, 140-142, 143-153 (typescript segments); 154 ab, 155 ab, 156 ab (notes for marginalia).  
1934.  
Complex typescript rich in new material (see my transcriptions).

- II, ii, c [4] FW 260–263, 306–308 (incomplete).  
MS 47478, 157–159, 237.  
1934.  
Partial fair copy, ink, incorporating the marginalia.
- II, ii, c [5] FW 260–275, 304–308.  
MS 47478, 161–178.  
Late 1934; sent to Miss Weaver from Zurich (Hotel Elite)  
5/1/35.  
Fair copy in ink elaborately conceived, containing complete  
marginalia with footnotes added late.
- II, ii, c [6] FW 260–275, 304–308.  
MS 47478, 182–207; 209–229 (fair copies of additions to  
the typescript); 231–236 (drafts of FW 274/13–275/2.  
Miss Weaver writes in her notes, “these two pages [with  
rough draft and first fair copy] were sent to me later  
and do not appear in the typescript made for *Transition*.  
But they follow straight on after the 13th page of this  
fair copy and must have been inserted before *Transition*  
[1935] was printed.”)  
Late 1934; sent to Miss Weaver from Paris 29/3/35.  
Third typescript.
- II, ii, c [7–8] FW 260–275, 304–308.  
MS missing.  
Proofs revised, probably, in May–June 1935 for *Transition*  
23, which appeared in July (*Letters* 1/5/35); pages  
revised in 1937 for *Storiella*.  
Proofs and pages of *Transition* 23.
- II, ii, c [9–10] FW 260–275, 304–308.  
MS missing.  
Published October 1937.  
Proofs and pages for *Storiella*.
- II, ii, cba [1] FW 260–308.  
MS missing.  
Late 1937.  
Typescript for the printer of FW, which may have been  
replaced by the printed pages mentioned above plus a  
typescript or fair copy of the central pages.
- II, ii, cba [2] FW 260–308.  
MS 47478, 329–355.  
Dated by the printer (?) February 1938.  
Galley proofs for FW with the marginalia boxed in the text.
- II, ii, cba [3] FW 260–308.  
MS 47478, 357–390.  
Dated by the printer 29/3/38 (see II, i, 12).

Galley proofs with notes and marginalia as published.

Joyce paid particular attention to the placement of the marginalia.

- II, ii, cba [4] FW 260-308.  
MS 47477, 320 b-325 b.  
September 1938 (see II, i [14]).  
Page proof for FW with marginalia reversed on the even pages only: roman on the right and italic on the left.
- II, ii, cba [5] FW 260-308.  
MS missing.  
September 1938.  
Duplicate set of page proof with errors corrected.
- II, iii, a [1] FW 309-331.  
MS missing.  
1935.  
First draft.
- II, iii, a [2] FW 309-331.  
MS 47479, 3-23.  
Probably early 1935 (most of the early dates for II, iii are approximations).  
Fair copy, ink, though much of the material after MS p. 10 may be first draft.
- II, iii, a [3] FW 309-331.  
MS 47479, 46-47, 25, 50-51, 26-33, 41-45; 34, 35-40 (retyped pages: one original and 6 carbons).  
1935.  
First typescript.
- II, iii, a [4] FW 309-331.  
MS 47479, 46-62, 65-71; 63, 72-73 (retyped pages); 64 (carbon of 63).  
Late 1936; given to Miss Weaver 5/12/36.  
Carbons of the second typescript (see Slocum and Cahoon E, 7 c. The three typescripts in question are probably the original pages of II, iii, a [4, 5, and 6].).
- II, iii, a [5] FW 309-331 (incomplete).  
MS 47479, 72-73, 190 (pages from the typescript); 75-78 (first-draft version in ink of FW 309/11-310/21, which was probably added to this draft).  
Probably before 5/12/36.  
Third typescript (carbons?).
- II, iii, a [6] FW 309-331.  
MS 47479, 114, 83-94, 115, 96-103, 116-117, 105-106, 118, 108-113; 75-78 (draft in ink of FW 309/11-310/21, which was included in retyped pages 80-82); 95, 104,

107 (retyped pages); 119 (extra page with late additions in ink).

Probably December 1936.

Carbons of the third typescript, prepared for the printer of *Transition 26*.

- II, iii, a [7] FW 309–331.  
MS missing.  
Probably January 1937.  
Proofs of *Transition 26* (February 1937).
- II, iii, a [8] FW 309–331.  
MS 47479, 121–129 b.  
Probably late 1937.  
*Transition 26* pages.
- II, iii, a [9] FW 309–331.  
MS 47479, 130–155.  
Probably late 1937.  
*Transition 26* pages prepared for the printer of FW.
- II, iii, a [10] FW 309–319/24, 319/25–331.  
MS 47479, 167–173, 157–165.  
Dated by the printer 19/1/38 (first half) and 28/1/38 (second half).  
Galley proofs for FW delivered in two lots along with the proofs for II, i [14]. Proofs for this chapter were set up as Joyce prepared his MS. On the bottom of the last sheet of II, iii, a [11] Joyce indicates the location for II, iii, b [6].
- II, iii, a [11] FW 319/25–331.  
MS 47479, 174–182.  
Dated by the printer 28/1/38.  
Duplicate galley proofs of the second half of this section.
- II, iii, a [12–13] FW 309–331.  
MS missing.  
Probably February–June 1938.  
Galley proofs prepared for the printer of FW and page proofs.
- II, iii, b [1] FW 332/10–334/12.  
MS 47479, 184–185.  
Probably 1936.  
First draft, ink.
- II, iii, b [2] FW 332/10–334/16.  
MS 47479, 186–187.  
Probably 1936.  
Carbons of the first typescript.

- II, iii, b [3] FW 332/10-334/16, 334/17-337/31.  
MS 47479, 189-192, 194; 193, 195 (drafts of further additions); 196-197 (a draft and a typescript of FW 337/15-337/31).  
Probably December 1936.  
Second typescript containing: on p. 189, material for II, iii, a [6]; on p. 194 b, lettered insertions for II, iii, c [1]; on p. 197 b, a reference, perhaps dictated by Joyce, to Lucia Joyce's lettering: ". . . a genuinely original work. ~~Her letters have a curiously insectlike vitality, the result perhaps~~ of great elegance and delicacy applied to designs which have the inexplicable and disconcerting ingenuity of organic forms . . . Her colour has the same mixture of extreme refinement and queer invention . . . ." (The ellipses are Joyce's.)
- II, iii, b [4] FW 332/10-337/32.  
MS 47479, 199-208.  
1937.  
Fair copy, ink.
- II, iii, b [5] FW 332/10-338/3.  
MS 47479, 210-221.  
1937.  
Third typescript, uniform with II, iii, c [4].
- II, iii, b [6] FW 332/10-338/3.  
MS 47479, 223-235.  
After May 1938.  
Fourth typescript, of which the final page contains the note "to be followed immediately by the text of *Transition*" (see II, iii, c [9]); while on the first page we read "to follow immediately Galley 292" (see II, iii, a [10]).
- II, iii, b [7 or 8] FW 332/10-338/3 (incomplete).  
MS 47479, 237-238.  
Dated by the printer 22/7/38.  
One page of galley proof for FW accompanied by a typed addition (FW 332/1-332/9). The galley page is numbered 292 a (see II, iii, a [11], where Joyce wrote: "Take in 292 a-292 q"). This is probably part of a second or third set of proofs.
- II, iii, c [1] FW 338/5-353/5.  
MS 47480, 2-3; MS 47479, 194 b (revisions for MS 47480, 2).  
Probably December 1936.  
First draft, ink, tacked on to the end of II, iii, b [3] and continued by II, iii, d [1]. Additions for the latter are found on p. 3 b intermingled with those for p. 3; they

are crossed out in purple to differentiate them from II, iii c material, which is cancelled in blue.

- II, iii, c [2] FW 338/5-354/6.  
MS 47480, 5-7, 152.  
Early 1937.  
Second draft, ink.
- II, iii, c [3] FW 338/5-354/6.  
MS 47480, 9-16; 17 (unlettered insertions); 18-20 (rough drafts of the stage directions).  
1937.  
Fair copy, ink, incorporating stage directions.
- II, iii, c [4] FW 338/5-354/6 (incomplete, lacks the final page).  
MS 47480, 22-35; 36 (additions); 37 (late changes);  
MS 47479, 221 b (revisions for MS 47480, 22).  
1937.  
First typescript, consecutive with II, iii, b [5].
- II, iii, c [5] FW 338/5-354/6.  
MS 47480, 38-58; 60-64 (MS drafts of the scenic interludes, occurring on FW pages 341-342, 345-346, 349-350, and 353-354); 151, 162 (two drafts of a series of dialogue elements which were later broken up for insertion in the typescript).  
1937.  
Second typescript.
- II, iii, c [6] FW 338/5-353/6, 354/6-355/7.  
MS 47480, 71-102; 65-68, 193 b, 105 (drafts and redrafts of the last dialogue and the final scenic interlude: FW 354/6-355/9); 103 (typescript of the preceding; see II, iii, d [4]); 106 (late additions for the typescript).  
January-February 1938 (see II, iii, d [4]).  
Third typescript.
- II, iii, c [7] FW 338/5-355/7 (incomplete).  
MS 47480, 108-110; 107 (unlettered additions); 111-112 (additions lettered for insertion).  
February-March 1938.  
Partial proofs (three pages only) of *Transition* 27 (April-May 1938).
- II, iii, c [8] FW 338/5-355/7.  
MS 47480, 114-123.  
Probably June 1938.  
*Transition* 27 pages.
- II, iii, c [9] FW 338/5-355/7.  
MS 47480, 125-150.  
Probably June 1938.

*Transition* pages prepared for the printer of FW. On the first page we read: "to follow immediately after the typescript" of II, iii, b [6].

- II, iii, c [10-12] FW 338/5-355/7.  
MS missing.  
Probably summer 1938.  
Galley proof and page proof for FW.
- II, iii, d [1] FW 355/8-360/32.  
MS 47480, 3.  
Early 1937.  
First draft, pencil, consecutive with II, iii, c [1].
- II, iii, d [2] FW 355/8-367/7.  
MS 47480, 153-160.  
Drafted early 1937 but probably revised during the following winter.  
Second draft, ink, made in conjunction with II, iii, c [2] but revised along with II, iii, c [5] (see MS p. 153, which contains revisions for both drafts).
- II, iii, d [3] FW 355/8-358/16, 358/17-360/16, 360/17-363/19, 363/20-367/7.  
MS 47480, 164-165, 165 (bottom)-168 (top), 168-170, 171-174.  
1937.  
Fair copy, written in four stages, each in a different hand.
- II, iii, d [4] FW 355/8-367/18.  
MS 47480, 180-192; 193 (rough version of an addition).  
Early 1938.  
First typescript, numbered consecutively with, but revised separately from II, iii, c [5] (see II, iii, c [6]).
- II, iii, d [5] FW 355/8-368/1, 368/2-270/14.  
MS 47480, 195-205; 206-213 (piecemeal development of FW 368-370).  
1938.  
Second typescript with added material which Joyce organized by means of numbers (see II, ii, b [8]).
- II, iii, d [6] FW 355/8-370/29 (incomplete, lacks some of the early pages).  
MS 47480, 215-241; 242-250 (retyped pages).  
1938.  
Third typescript, a complex unit comprising pages typed and retyped one at a time.
- II, iii, d [7] FW 355/8-370/29 (partial).  
MS 47480, 251-252.  
Late 1938.

- Fourth typescript comprising here only Joyce's pp. 14 and 16, prepared for the printer of FW.
- II, iii, e [1] FW 371/9-380/6.  
MS 47480, 254-264.  
1938.  
First draft, ink, written while Joyce was working on FW 368-370 and appended to II, iii, d [6].
- II, iii, f [2] FW 380/7-382/9 ("Roderick O'Connor").  
MS 47480, 267.  
11/3/23 (*Letters* 11/3/23).  
Second draft, ink, lettered A.
- II, iii, f [3] FW 380/7-382/9 ("Roderick O'Conor").  
MS 47480, 269.  
Probably March 1923.  
Fair copy, ink.
- II, iii, f [4] FW 380/7-382/9.  
MS 47480, 270.  
June-July 1923 (*Letters* 19/7/23).  
Fair copy, ink, sent to Miss Weaver with Draft 3.
- II, iii, f [5] FW 380/7-382.  
MS 47480, 272-273.  
Typed by Miss Weaver in July or August 1923 but not revised before 1938 (*Letters* 19/7/23).  
First typescript.
- II, iii, e [2]  
(plus) II, III, f [6] FW 370/30-372/27, 372/28-380/6.  
FW 380/7-382.  
MS 47480, 275-278 (draft of FW 370-372); 290-292, 294-298, 279-283 (three successive drafts of FW 372-380); 384-388 (draft of FW 380-382).  
Probably September 1938.  
Typescript.
- II, iii, def [1] FW 355/8-382.  
MS 47480, 300-317; 318-319 (extra pages containing additions).  
Dated by the printer 23/11/38.  
Galley proofs for FW.
- II, iii, def [2-3] FW 355/8-382.  
MS missing.  
Late 1938.  
Second set of galley proofs prepared for the printer, page proof.
- II, iv, a [2] ("Tristan and Isolde").  
MS 47481, 94 ab; MS 47480, 267 b (see II, iii, f [2]).  
Between March and June 1923 (*Letters* 19/7/23).

Fair copy, ink, continued in pencil on 94 b and on the verso of II, iii, f [2] (the "Roderick O'Conor").

II, iv, a [3]

("Tristan and Isolde").

MS 47481, 95 ab.

March–June 1923.

Second fair copy, ink.

II, iv, a [4]

("Tristan and Isolde").

MS 47481, 97 ab, 98 ab.

March–June 1923.

Third fair copy, ink, including for the first time the "Sea Swan's Song" from FW 383, which functions here as a conclusion to the passage.

II, iv, a [5]

("Tristan and Isolde").

MS 47481, 101–105 (original pages); 110–111, 107–109 (carbons).

Probably made by Miss Weaver in August 1923; revised or at least revisited in August 1938 (see also IV, b, [4]).

Typescript in duplicate, the original pages being crossed out line by line or in sections as Joyce incorporated this material into II, iv, ab [1].

II, iv, b [1]

FW 383/19–398/28, 398/29–399/28 ("Mamalujo").

MS 47481, 2 ab, 3 ab, 4, 6–9; 5 (second version of 4).

September 1923; sent to Miss Weaver 5/10/23 (*Letters* 9/10/23).

First draft, pencil. The song for FW 398–399 was written late.

II, iv, b [2]

FW 383/19–398/28, 398/29–399/28 ("Mamalujo").

MS 47481, 13–17, 10 ab, 24–25; 18–21 (redraft of 10 ab), 22–23 (redraft of 24–25), 26–27 (redraft of 22–23).

October 1923 (*Letters* 17/10/23 and 23/10/23).

Fair copy, ink, including three identical drafts of the poem from FW 398–399.

II, iv, b [3]

FW 383/19–398/28, 398/29–399/28 ("Mamalujo").

MS 47481, 29–38.

January or February 1924.

Typescript prepared for the printer of *transatlantic review*.

The poem has been typed and numbered separately.

II, iv, b [4]

FW 383/19–399/28 ("Mamalujo").

MS 47481, 40–49.

Probably February 1924 (*Letters* 29/2/24).

An unrevised and inaccurate typescript, perhaps made by the printer of *transatlantic review*.

II, iv, b [5]

FW 383/19–399/28 ("Mamalujo").

MS 47481, 51–59.

February 1924 (*Letters* 29/2/24, 24/3/24).

Proofs for *transatlantic review* which was published in April.

II, iv, b [6]

FW 383/19–399/28 (“Mamalujo”).

MS 47481, 62–67.

July 1938 (see Paul Léon’s letter quoted below).

*transatlantic review* pages containing a handful of Blakean revisions which were never recopied:

MS 63 b insert for FW 386/12, after “Johnny”: “From the urizen of the speeches.”

MS 64 insert for FW 388/10 after “Marcus”: “Tharmuz syphon Mark.”

MS 65 insert for FW 390/34 after “Lucas”: “For the luvah the lands Lucas.”

MS 65 b insert for FW 391/35 after “truth”: “, cross-hatching or no,”

MS 65 b insert for FW 392/14 after “Matt Emeritus”: “the grand old Urthonian?”

A letter dated 19 July 1938 and sent by Paul Léon to Miss Weaver throws further light on the book’s chronology: “I am encl. a first correction of the text which appeared in *Transatlantic Review* and on which Mr. Joyce is now working; it is the last episode of Part II. He is working simultaneously on Part IV” (MS p. 61).

II, iv, b [7]

FW 383/19–399/28.

MS 47481, 69–74.

July 1938.

Second set of *transatlantic review* pages, probably revised at the same time as Draft 6.

II, iv, b [8]

FW 383/19–399/28.

MS 47481, 76–92.

Probably August 1938.

Typescript.

II, iv, ab [1]

FW 383/19–399.

MS 47481, 113–134.

Probably August 1938.

Second typescript into which Joyce inserted material drawn from II, iv, a [5].

II, iv, ab [2]

FW 383–399 (incomplete).

MS 47481, 136–156.

Probably September 1938.

Third typescript, the work of two typists; pages are missing from the first half.

II, iv, ab [3]

FW 383–399.

MS missing.

- Probably September 1938.  
Fourth typescript prepared for the printer of FW.
- II, iv, ab [4] FW 383–399.  
MS 47481, 158–169.  
Dated by the printer 20/11/38.  
Galley proof for FW; numbered 19–30 continuous with the second half of II, iii, but printed as a separate unit with the inscription on the opening page: “Episode IV of Part II. To be printed in galleys after the preceding episode.”
- II, iv, ab [5] FW 383–399.  
MS missing.  
December 1938.  
Galley proof or page proof containing changes not available in the preceding draft.
- III, i–ii [1] FW 403–414/13, 419/11–462/14, 468/20–473.  
MS 47482 b, 3–8.  
March 1924 (*Letters* 24/3/24).  
First draft, pencil, in notebook inscribed “Prière [sic] de rendre James Joyce 12 rue de l’Odeon, Paris.”
- III, i–ii [2] FW 403–414/13, 419/17–462/14, 468/20–473.  
MS 47482 b, 9–16.  
Probably April 1924.  
Second draft, pencil.
- III, i–ii [3] FW 403–414/13, 419/17–462/14, 468/20–473.  
MS 47482 b, 19–34.  
May 1924 (*Letters* 24/5/24).  
Fair copy, pencil.
- III, i–ii [4] FW 403–414/13, 419/17–462/14, 468/20–473.  
MS 47482 b, 35–61.  
Probably June 1924 (*Letters* 27/6/24).  
Second fair copy, ink, Shaun of III, ii, is called “Jaun” here for the first time.
- III, i–ii [5] FW 403–414/13, 419/17–462/14, 468/20–473.  
MS 47483, 3–31.  
Late 1924.  
Third fair copy, ink. Joyce indicates here for the first time the division between the chapters.
- III, i–ii [6] FW 403–414/13, 419/17–462/14, 468/20–473.  
MS 47483, 33–40, 51–52, 130, 112–121, 160–161.  
Late 1924 (*Letters* 1/1/25).  
First typescript, with chapters numbered consecutively but treated as separate units. Joyce’s p. 19 is missing, other pages were included in Draft 7.

- III, i-ii [6 a 1] FW 462/15-467/18 (“Dave the Dancekerl”).  
MS 47482 a, 60 b-61.  
Late 1925 (*Letters* 5/11/25, 11/11/25).  
First draft, pencil, found in the notebook immediately after  
III, iv [1-2].
- III, i-ii [6 a 2] FW 462/15-467/18 (“Dave the Dancekerl”).  
MS 47482 a, 62.  
Late 1925.  
Second draft, pencil, written before Joyce finished revising  
the first draft.
- III, i-ii [6 a 3] FW 462/15-468/18 (“Dave the Dancekerl”).  
MS 47483, 122-123 b (recto-verso).  
Late 1925.  
Fair copy, ink, labelled A for insertion in III, i-ii [6].
- III, i-ii [6 a 4] FW 462/15-468/19 (“Dave the Dancekerl”).  
MS 47483, 125-128.  
Early 1926.  
Fair copy, ink, similar to Draft 7, below.
- III, i-ii [7] FW 403-414/13, 419/17-473 (incomplete).  
MS 47483, 42-52, 130-161.  
Early 1926 (see III, iii [4] below).  
Fourth fair copy, ink, including typescript pages from  
Draft 6.
- III, i-ii [8] FW 403-414/13, 419/17-473 (incomplete).  
MS 47483, 54-63, 163-183.  
Probably compiled May 1926, revised late 1927 (*Letters*  
21/5/26).  
Second typescript, lacking six pages, uniform with III,  
iii [5].
- III, i-ii [9] FW 403-414/13, 419/17-473 (incomplete, includes only  
425-428, 429-431).  
MS 47483, 65-68.  
Probably February 1928.  
Partial proof for *Transition* 12 and 13 consisting of one  
sheet of four pages (in duplicate). The chapters were  
separated by a star in ink and Joyce revised only the  
material from III, i. Possibly these pages were never part  
of a complete set.
- III, i [10] FW 403-414/13, 419/17-428.  
MS 47483, 103-110.  
Dated by the printer 2/3/28.  
Second set of proofs for *Transition* 12 marked for the  
insertion of III, i, a [3].
- III, i, a [1] FW 414/22-419/8, 403/6-403/17, 420/17-421/14 (“The  
Ondt and the Gracehoper” plus two additions for III, i).

- MS 47483, 81–89 (“The Ondt and the Gracehoper”); 75–76 (FW 403); 74, 77–80 (notes for and a draft of FW 420–421).  
Probably February 1928; sent to Miss Weaver 20/3/28.  
First draft, pencil, in a small pink notebook with a picture of “Isabeale” on its cover.
- III, i, a [2] FW 414/13–416/26 (“The Ondt and the Gracehoper,” not completed).  
MS 47483, 91.  
Probably February 1928.  
Partial fair copy of the fable written on music paper lettered C for insertion in III, i [10] (see also Draft 3 below).
- III, i, a [3] FW 414/13–419/10, 403/6–403/17, 420/17–421/14 (“The Ondt and the Gracehoper” plus two additions for III, i).  
MS 47483, 93–97 (“The Ondt and the Gracehoper”); 98 (FW 403); 99–100 (FW 420–421); 101 (late revisions).  
Probably February 1928.  
Fair copy, lettered for insertion in III, i [10].
- III, i [11] FW 403–428.  
MS missing.  
Probably March 1928.  
Final proofs for *Transition* 12 (March 1928).
- III, i, a [4] FW 414/13–419/16.  
Now in the Hanley Collection of the University of Texas.  
Dated by Joyce “Bon à tirer 19.V.1929.”  
Proof for *Tales Told of Shem and Shaun* (see I, vi, a [5]).
- III, ii [9] FW 429–473.  
MS 47483, 184–193.  
Dated by the printer 21/4/28.  
*Transition* 13 proofs.
- III, ii [10] FW 429–473.  
MS 47483, 194–202; 203 (separately revised copy of 202).  
Dated by the printer 16/5/28.  
Second set of *Transition* 13 proofs. Changes found on p. 203 were incorporated into III, ii [14].
- III, ii [11] FW 429–473 (incomplete).  
MS 47483, 212–219.  
Dated by the printer 5/6/28.  
Third set of *Transition* 13 proofs numbered 1–20 by Joyce but lacking pp. 13–16.
- III, ii [12] FW 429–473 (incomplete).  
MS 47483, 204–211.  
Dated by the printer 5/6/28.  
Third set (duplicate) of proofs lacking pages 17–20.

- III, ii [13] FW 429-473.  
MS 47483, 220-229.  
Dated by the printer 13/6/28 and 15/6/28.  
Fourth set of proofs incorporating changes from Draft 11.  
Revisions from Draft 12 were written in, as were new alterations. This and the next draft were probably sent simultaneously to the printer.
- III, ii [14] FW 429-473.  
MS 47483, 230-251.  
Probably printed at the same time as the preceding draft (*Letters* 8/7/28).  
Fourth set (duplicate) of proofs, revised separately and containing notes to the printer, among which the following pertaining to FW 470-471 is of interest: "The inserted names at this point (Frida! etc) are words meaning peace from 29 languages and should be printed very carefully."
- III, iii [1] FW 474-554.  
MS 47482 b, 62-117.  
Probably November-December 1924.  
First draft plus. I am treating this complex series of drafts as one unit to simplify presentation. The following is a breakdown of the contents of the notebook pages. I have lettered the draft elements to avoid confusion:
- a. FW 474/1-15 on MS 62.
  - b. FW 474-477/16 on MS 62, 61 b, 63-64.
  - c. FW 474/16-499 on MS 64-71.
  - d. FW 474-533/13 on MS 72-90.
  - e. FW 485/19-554 on MS 91-107.
  - f. FW 532/5-554 on MS 108-109.
  - g. FW 501/8-554 on MS 110/117.
- III, iii [2] FW 474-554.  
MS 47484 a, 3-27, 35-36, 30, 37, 33-34 (original pages);  
28-29, 31-32 (redrafts).  
Probably December 1924; sent to Miss Weaver at Penrith,  
13/1/25 (*Letters* 13/1/25).  
Fair copy, ink.
- III, iii [3] FW 474-554.  
MS 47484 a, 88-91, 39-56, 111-116, 119-121; 58-86  
(carbons of the entire draft).  
Probably January 1925.  
First typescript parts of which were used for Draft 4 (see  
III, i-ii [6]).
- III, iii [4] FW 474-554.  
MS 47484 a, 88-121.

- Probably mid-1926.  
Fair copy, ink, incorporating typescript material from  
Draft 3 (see III, i-ii [7]).
- III, iii [5] FW 474-554 (incomplete).  
MS 47484 a, 123-151.  
Probably May 1926 (*Letters* 21/5/26, 15/7/26, 25/7/26).  
Second typescript, uniform with III, i-ii [8]. The opening  
pages are missing.
- III, iii [6] FW 474-554 (partial).  
MS 47484 a, 152-154.  
Probably mid-1926.  
Fragments of pages (incorporating revisions for Draft 5)  
which may belong to a third typescript.
- III, iii [7] FW 474-554 (incomplete, see II, i).  
MS 47484 a, 156-247; 248-294 (partial carbon).  
November-December 1928 (*Letters* 2/12/28).  
Fourth typescript in "legal size" made by two typists on two  
different machines. Included is a partial set of carbons.  
Other pages are found with II, i [2], II, i [3], II, i [3 a 1  
and 2].
- III, iii [8-9] FW 474-554.  
MS 47484 b, 296-337; 338-345 (duplicate proofs of the  
last six pages only).  
Dated by the printer 23/1/29, 25/1/29.  
Proofs for *Transition* 15 (February 1929) including part of  
what may have been a duplicate set.
- III, iii [9 a 1-2] FW 532/6-554 (*Haveth Childers Everywhere*).  
MS 47484 b, 347-350 b; 351-354 b (duplicate set of pages).  
Probably revised July 1929.  
Two separately revised sets of *Transition* 15 pages.
- III, iii [9 a 3] FW 532/6-554 (*Haveth Childers Everywhere*).  
MS 47484 b, 356-358, 387, 362, 388, 364-366, 389-390,  
391, 394-396, 383-386; 360, 372, 376-377 (extra pages  
with holograph additions); 359-361, 363, 367-371, 380-  
382, 420 (retyped pages).  
Probably August 1929.  
Typescript revised according to Miss Weaver in the hands of  
Padraic Colum, Paul Léon, Stuart Gilbert and Helen Joyce.  
This draft is mentioned in Padraic and Mary Colum's  
*Our Friend James Joyce* (New York, Doubleday, 1958),  
pp. 157-159.
- III, iii [9 a 4] FW 532/6-554 (*Haveth Childers Everywhere*) (incomplete).  
MS 47484 b, 397-407, 409-424; 408 (retyped version of  
407).

Probably September–December 1929 (*Letters* 22/9/29, 19/10/29).

Second typescript partially carbons; delivered to the typist or typists page by page; two pages missing.

III, iii [9 a 5]

FW 532/6–554 (*Haveth Childers Everywhere*).

MS 47484 b, 426–458; 459–460 (corrigenda).

Probably January–March 1930 (*Letters* 18/3/30).

Third typescript, mostly carbons, delivered to the typist in two lots.

III, iii [9 a 6–7]

FW 532/6–554 (*Haveth Childers Everywhere*) (incomplete).

MS 47484 b, 461–497 (first set, complete); 498–500 (second set, incomplete); 501 (corrections for the second set).

Probably May 1930 (published June 1930).

Proofs for Babou and Kahane's edition, two sets separately revised.

III, iv [1–2]

FW 555–590.

MS 47482 a, 2 b–60 b (recto-verso).

October–November 1925 (*Letters* 29/8/25, 10/10/25, 22/10/25, 5/11/25, 11/11/25).

First and second drafts, pencil. This is a cumbersome unit composed in a complex manner. I am listing below in chronological order the components of the draft. The letters (A, B, C, etc.) used here are the same as those used in my transcription; the numbers (1 and 2) refer to the drafts:

A [1] FW 555/1–555/2, 565/18–566/6, 571/27–572/6, 576/10–578/2: found on MS pp. 4–8 (*Letters* 10/10/25).

A [2] FW 555/1–555/2 (space left here for projected insertion), 565/18–566/6 (space left here), 571/35–572/6, 576/10–576/17 (space left here), 576/18–578/2: found on MS pp. 10 ab, 11 ab, 12–14.

B [1] FW 578/3–585/19: found on MS pp. 15–27.

C [1] FW 587/3–589/11: found on MS pp. 8 b, 9, 9 b.

D [1] This is a lost passage not in later drafts: found on MS pp. 7 b, 5 b, 4 b.

E [1] FW 589/12–590/6: found on MS pp. 7 b, 6 b.

E [2] FW 589/12–590: found on MS pp. 5 b, 4 b.

C [2] FW 587/3–588/34: found on MS pp. 25 b, 26 b, 27 b.

F [1] FW 586/19–587/2: found on MS p. 16 b.

G [1] FW 585/22–586/18: found on MS pp. 22 b, 21 b, 20 b.

H [1] FW 555/5–556/23: found on MS pp. 10–11.

B [2], G [2], F [2], C [3], C [4], C [5], E [3] FW

- 578/3-590: found on MS pp. 28-59; 52 b, 49 b, 50 b (redrafts of C).
- H [2], I [1] FW 555-556/23, 558/31-571/26: found on MS pp. 28 b-40 b (versos only).
- J [1] FW 556/24-556/30, 557/13-558/20: found on MS pp. 27 b, 41 b, 42 b.
- K [1] FW 572/21-576/9: found on MS pp. 43 b, 44 b, 45 b, 46 b, 47 b, 48 b, 53 b, 54 b, 55 b.
- L [1] FW 556/31-557/13: found on MS p. 57 b.
- M [1] FW 558/21-558/25: found on MS p. 60 b.
- III, iv [3] FW 555-590.  
MS 47485, 29, 5, 7, 30-34, 36, 13-14, 37-38, 17-18, 39, 20-23, 40, 25-27, 41; 2-3, 6, 8-12, 15-16, 18, 24-28 (redrafts).  
Probably March-April 1926.  
Fair copy, ink, subjected to so much redrafting that it approximates two rather than one fair copy. Irregularities in this draft indicate that Joyce took his time recopying the material from the notebook.
- III, iv [4] FW 555-590.  
MS missing.  
Probably May 1926 (*Letters* 21/5/26, 7/6/26, 25/7/26).  
Typescript mentioned in Joyce's letters as having been uniform with III, i-ii [8] and III, iii [5].
- III, iv [5] FW 555-590 (incomplete).  
MS 47485, 48-52.  
Probably early 1929 (*Letters* 2/12/28).  
Typescript in oversized type. There are a few scattered pages only of this draft, which was probably prepared for the printer of *Transition* 18 (November 1929).
- III, iv [6] FW 555-590 (incomplete).  
MS 47485, 42-47.  
Probably early 1929.  
Typescript in oversized (upper-case) type, redrafts of the pages from Draft 5. Perhaps this never was a complete draft.
- III, iv [7] FW 555-590.  
MS missing.  
Probably August 1929.  
Proofs for *Transition* 18 (November 1929).
- III, i-iv [1] FW 403-590.  
MS 47486 a, 3-68 (notes for additions); 71-129 (*Transition* pages); 132-182 (additions typed and lettered).  
"Completed" 1/17/36.

Notes used for the revision of *Transition* pages; *Transition* pages; typed additions for the pages. Joyce devised a complex system for the reworking of the Book III *Transition* pages. First, he collected a great number of rough notes. Then, he indicated in colored pencil the chapter to which the note or group of notes belong (  $\wedge$  a, b, c, or d). Turning to the *Transition* pages, he rewrote his additions in the margins and indicated placement. The insertions were then typed in duplicate and lettered to agree with the letters on the duplicate set of *Transition* pages (Draft 3, below).

- III, i-iv [2] FW 403-590.  
MS 47486 a, 183-225.  
Probably 1936.  
Second set of revision sheets, with notes in ink, located first by chapter and then in many cases by *Transition* pages; typed in duplicate.
- III, i-iv [3] FW 403-509 (incomplete).  
MS 47486 b, 364-489.  
Probably 1936.  
Duplicate set of *Transition* pages including pages from the Faber and Faber *Two Tales Told of Shem and Shaun* (1932), but lacking pages of the *Haveth Childers Everywhere*.
- III, i-iv, [4] FW 403-590.  
MS 47486 b, 491-499.  
Probably late 1937.  
Typescript of further additions. On the backs of these pages Joyce calculated the number of changes per chapter.
- III, i-iv [5] FW 403-590.  
MS 47486 b, 500-509; 510-519 (carbons).  
Probably late 1937.  
Typescript and carbon of late additions located in the text of *Transition* by page and line. Joyce calculated on the bottoms of pages the number of changes per chapter.
- III, i-iv [6] FW 403-590.  
MS 47487, 2-129; 130-137, 278 (unlettered rough additions).  
Dated by the printer 22/4/37 (*Letters* 14/7/37).  
First set of galley proofs for FW numbered to follow those of Book I; revised as a unit according to a method similar to the one followed for Book I proofs.
- III, i-iv [7] FW 403-590 (incomplete).  
MS 47487, 139-277.

Dated by the printer 22/4/37; received by Miss Weaver 26/1/39.

Second set of galley proofs (duplicate), lacks first page.

III, i-iv [8]

FW 403-590.

MS missing.

Probably dated as Draft 7.

Third set of galley proofs, prepared for the printer.

IV, a [1]

FW 593/2-598/27.

MS 47488, 3-6.

Probably late 1937.

First draft, ink.

IV, a [2]

FW 593-598/27, 598/28-601/28.

MS 47488, 8-13.

Probably late 1937.

Typescript.

IV, a [3]

FW 593-601/28, 601/31-604/22.

MS 47488, 15-22.

Probably early 1938.

Typescript. At the end of p. 22 Joyce wrote, "Here typescript [of Kevin piece]."

IV, b [1]

FW 605/3-606/12 (St. Kevin).

MS 47488, 24 ab.

July 1923 (*Letters* 9/10/23).

First draft, pencil. The verso contains an unpublished extension, crossed out in red like the discarded portions of II, iv, a [2].

IV, b [2]

FW 605/3-606/12.

MS 47488, 25.

July 1923.

Fair copy, ink.

IV, b [3]

FW 605/3-606/12.

MS 47488, 25-26.

July 1923.

Fair copy, ink.

IV, b [4]

FW 605/3-606/12.

MS 47488, 27 ab.

Dated by Joyce 20/7/23.

Third fair copy, unrevised, sent to Miss Weaver with the following note on the bottom of 27 b: "May I trouble you to make copies of this at your leisure? Please keep one yourself for in moving today I have lost one of your typed sheets and I should like to have a complete set of the scattered passages when needed. I am now on the third floor, over me, thank goodness, is the roof. With kindest regards and many thanks."

- IV, b [5] FW 604–606.  
MS missing.  
August or September 1923.  
Typescript made by Miss Weaver.
- IV, ab [1] FW 593–606/12, 606/13–607/22.  
MS 47488, 29–38 (typescript); 39–41 (MS addition).  
Probably early 1938.  
Typescript.
- IV, ab [2] FW 593–607/22.  
MS 47488, 43, 62, 46, 63, 48–51, 64–66, 58, 67–68; 44–45,  
47, 52–57, 59–61 (retyped pages).  
Probably mid-1938.  
Typescript.
- IV, ab [3] FW 593–607/22.  
MS 47488, 70–84.  
Probably mid-1938.  
Typescript.
- IV, c [1] FW 607/23–611/3, 612/17–614/18.  
MS 47488, 87–97.  
Probably mid-1938.  
First draft, ink, written shortly before Joyce made IV, ab [3]  
(see IV, cd [1]). Space left for the insertion of IV, d [5].
- IV, d [1] FW 611/4–612/15 (St. Patrick and the Druid).  
MS 47488, 99.  
August 1923 (*Letters* 9/10/23).  
First draft (or perhaps a fair copy), ink.
- IV, d [2] FW 611/4–612/15 (St. Patrick and the Druid).  
MS 47488, 100.  
August 1923.  
Fair copy, ink.
- IV, d [3] FW 611/4–612/15 (St. Patrick and the Druid).  
MS 47488, 101 ab.  
Dated by Joyce 2/8/23.  
Fair copy followed by a note to Miss Weaver: “I send you  
as promised a piece describing the conversion of S. Patrick  
by Ireland. You may keep the other rough drafts.  
Bognor 2/VIII/1923.”
- IV, d [4] FW 611/4–612/15 (St. Patrick and the Druid).  
MS 47488, 102–103.  
Probably August 1923 (see the letter included in Draft 3).  
Typescript made by Miss Weaver, unrevised.
- IV, d [5] FW 611/4–612/15 (St. Patrick and the Druid).  
MS missing.  
Probably made in 1923 but revised in 1938.  
Typescript.

- IV, c d [1] FW 607/23–614/18 (incomplete, last three pages of original typescript missing).  
MS 47488, 105–106, 112–113; 107–111 (retyped pages).  
Probably mid-1938.  
Typescript, uniform with IV, ab [3].
- IV, e [6] FW 614/19–619/16 (the “Revered Letter” of ALP).  
MS 47488, 116–118, 120 b, 121–125.  
Rewritten version, ink, of ALP’s letter which I have treated under I, v, a. Joyce reworked this passage only after he had written the concluding monologue (IV, f).
- IV, f [1] FW 619/20–628.  
MS 47488, 119–120, 127–126.  
1938.  
First draft, ink, signed and dated, “Paris 1922–1938.”
- IV, e [7]  
and IV, f [2] FW 614/19–628.  
MS 47488, 129–137.  
1938.  
Typescript.
- IV, e [8] FW 614–619.  
MS missing (typescript); MS 47488, 194–196 (MS draft of the paragraph “Our wholemale . . .” from FW 614–615).  
1938.  
Typescript prepared for the printer of FW.
- IV, f [3–4] FW 619/20–628.  
MS 47488, 139–143, 145–150 (carbon).  
1938.  
Second typescript (original and carbon) revised separately.
- IV, f [5] FW 619/20–628.  
MS 47488, 152–160.  
1938.  
Third typescript.
- IV, f [6] FW 619/20–628.  
MS 47488, 162–178; 179–181 (rough additions).  
1938.  
Fourth typescript.
- IV, f [7] FW 619/20–628 (incomplete, second page missing).  
MS 47488, 183–192.  
1938.  
Fifth typescript, mixed carbons and originals.
- IV, a–f [1] FW 593–628.  
MS 47488, 200–223; 224–225 (rough additions).  
Dated by the printer 29/10/38.  
Galley proofs for FW, which Joyce redated “Paris 1922–1939.”

IV, a-f [2]

FW 593-628.

MS 47488, 226-228.

Late 1938 or early 1939.

Typescript (carbon) of late additions for the proofs, located by page and line.

IV, a-f [3]

FW 593-628.

MS missing.

Probably early 1939.

Galley proofs prepared for the printer.

I-IV

FW 3-628 (incomplete, lacks material for I, II, and most of III).

MS 47488, 230-240; MS missing (page proof).

Probably early 1939.

Typescript (carbon) of new alterations for the page proof.

Joyce probably furnished the printer with many more late changes (see Books I, II, and most of Book III).

These changes are minor, words and spacing mostly, but some short phrases and sentences were added. Joyce's numbering would indicate that the proof had to be reset before the book went to press. It is also probable that further changes were made in the next version.

(Continued from front flap)

Published here for the first time are materials which other scholars have either failed to locate or found illegible, seminal materials, tools by which the steps in the *Wake's* development may at last be understood. By exposing the process of composition and revision with accuracy and care, Mr. Hayman has opened the way to a fuller understanding of the rich and varied texture of the novel and has given scholars, critics, and general readers a new key to the formal unity which underlies the complexity of *Finnegans Wake*.

Mr. Hayman's Introduction contains the first detailed and scholarly account of the manuscripts, their history and peculiarities, together with a detailed description of the early drafts and notes. His Draft Catalogue establishes the limits and dates of each draft fragment, and accounts for nearly every aspect of the British Museum's enormous and comprehensive collection of *Finnegans Wake* papers and every step in the book's development. In his footnotes he provides a running commentary upon the transcribed materials. Included in the Draft Catalogue, the footnotes, and the text are a number of illuminating and hitherto unpublished passages which were lost or discarded during the process of revision but which will surely contribute much to the reader's understanding of Joyce's last book.

David Hayman, an Associate Professor of English at the University of Texas, is the author of *Joyce et Mallarmé* (Paris, 1956). For his work on *A First-Draft Version* he received a Guggenheim Fellowship in 1958. He is now at work on a series of studies based on manuscript evidence and designed to clarify aspects of Joyce's creative method as it relates to his achievement in *Finnegans Wake*.

*Jacket photos by Harry Möhring*

