

*JAMES JOYCE'S  
MANUSCRIPTS & LETTERS  
at the University of Buffalo*

# JAMES JOYCE'S

*MANUSCRIPTS & LETTERS at  
the UNIVERSITY of BUFFALO*

## A CATALOGUE

*Compiled and with an Introduction by*

PETER SPIELBERG

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*(an interpolation: these munchables occur only in the Bootherbrowth family of MSS., Bb—Cod IV, Pap II, Brek XI, Lun III, Dinn XVII, Sup XXX, Fullup M D C X C: the scholiast has hungrily misheard a deadman's toller as a muffinbell)*

**Finnegans Wake, 121.32-36**



# INTRODUCTION

## I

To praise the scope of the collection of James Joyce manuscripts now part of the Lockwood Memorial Library of the University of Buffalo would certainly be redundant, since the reader need only turn to the catalogue that follows to be immediately convinced of the immeasurable importance of this collection. Even a brief look at the table of contents will show how much there is. But although one is quickly impressed by the size of the collection, its qualitative importance cannot be comprehended so readily. The import of the Buffalo manuscripts has still to be measured and digested to be fully appreciated—a task which Joyce scholars have been working on and will continue to concern themselves with for many years.

The manuscripts which comprise the Joyce Collection of the University of Buffalo were acquired from three different sources. The initial acquisition, which arrived in Buffalo in the autumn of 1950, was purchased at the exposition of Joyce materials of the Librairie La Hune in Paris through the gift of Margaretta F. Wickser, to whose husband, the late Philip J. Wickser, the collection was dedicated as a memorial. The La Hune materials,<sup>1</sup> consisting of manuscripts, letters, paintings, personal effects, and the personal library of James Joyce, were originally left by Joyce in Paris on his flight from that city in the winter of 1939 and cared for during the German occupation by Joyce's friend Paul Léon and his brother-in-law Alexander Ponizowski, both of whom died at the hands of the Nazis.

The second major portion of the Buffalo Joyce Collection, consisting of manuscripts, letters, and books, was acquired through the generosity of an anonymous benefactor and friend of the University in the winter of 1959 from Miss Sylvia Beach, the publisher of the first edition of *Ulysses*.

A third portion of the Buffalo Joyce Collection, consisting of letters, proofs, and errata, was donated in May of 1951 and December of 1959 by B. W. Huebsch, the well-known publisher now connected with the Viking Press.

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<sup>1</sup>Unfortunately, three items were lost in transit from Paris to Buffalo: La Hune items 254, 305, 307, a manuscript of "The Scylla & Charybdis" episode of *Ulysses*, and proofs for "From a Banned Writer to a Banned Singer" and "De Honni-soit a mal-y-chance."

## II

I have grouped the manuscripts of the Buffalo Joyce Collection (workbooks, notebooks, sketches, schemas, notes, early and late drafts, fair copies, typescripts, galley proofs, page proofs, errata, translations, and letters) into ten major categories: "Epiphanies," "A Portrait of the Artist as a Young Man," "Exiles," "Verses," "Ulysses," "Finnegans Wake," "Criticism," "Notebooks," "Miscellaneous Manuscripts," and "Letters from Joyce." In general, the items in the collection fit naturally into one of the ten categories, but a few items could be placed in more than one category, e.g., MS. VIII. A. 5., one of the "Zurich Notebooks," in which many entries occur which were eventually used in the composition of *Ulysses*. Although this manuscript could have been catalogued under the "Ulysses" category, I came to the conclusion that it was a closer relative to the "Zurich Notebooks" family. Such borderline cases were surprisingly few, when we consider how interwoven and interdependent all of Joyce's works are. In general, I have let common sense be my guide, and have refrained from lengthy justifications which, I feel, would only have added needless notes, footnotes, and complications to an already bulky study.

I have described each manuscript by 1) giving its physical description; 2) briefly describing and identifying its contents; 3) noting its date of composition, or if no date is given (a problem in most manuscripts) basing my dating on internal evidence (addresses, marks of stationers, handwriting, or comparisons of entries with published texts in periodicals and books); 4) indicating its publication (when appropriate); 5) noting other markings of importance (such as Joyce's extensive use of colored crayons). Whenever possible I have used a standard format in the description of a manuscript, presenting the pertinent facts under the following categories: *title, collation, pagination, contents, other markings, dating, publication, and notes*. The absence of a category from the description of a MS. item means that it is either inapplicable or that the answer is negative. Also I have not hesitated to depart from this format when a manuscript could be better or more compactly described in another way.

## III

Describing the manuscripts and letters, which is the task of a cataloguer, has, of course, imposed certain limits on my work. Therefore I have made no attempt to edit the Buffalo Joyce materials or to show their full significance, but have restricted myself to presenting only that information about a manuscript which points to its dating, its identity, or its obvious use by Joyce.

Because Joyce dated very few of his manuscripts, I have exercised considerable effort in attempting to date the items catalogued, a fascinating task but an extremely difficult one, since concise dating would entail editing the manuscripts rather than cataloguing them. Thus, I have had to be satisfied with showing the rough boundary lines of dating, rather than going on to pinpoint the exact date of each manuscript. The most difficult of all the manuscripts to date were the "Finnegans Wake Workbooks."<sup>2</sup> Most of my speculation in dating these notebooks is based on internal evidence, on finding the first appearance of a phrase or word taken from a workbook in the published portions of "Work in Progress." In my dating of the *Ulysses* manuscripts, I have relied chiefly on references in Joyce's letters to the composition of the episodes of this novel. All "proposed dates" are indicated by "ca."

In giving the publication of manuscripts, I have listed only complete publication of an item. I have not indicated partial publication or excerpts from the Buffalo manuscripts quoted by those critics who have already made use of the Buffalo materials (e.g., although David Hayman in *Joyce et Mallarmé* quotes two pages from MS. VIII. B., "Quaderno di James Joyce," I have considered the manuscripts as being "unpublished").

The "Notes" sections contain that information which could not conveniently be included in another place. These notes have been kept to a minimum. Usually, the first "Note" of a category is the most detailed and should be consulted when examining other items in that category (e.g., when working with one of the "Finnegans Wake Holograph Workbooks," MSS. VI. B. 1.-50., the reader is advised to consult the "Notes" of MS. VI. B. 1.).

The standard format adopted for the description of the manuscripts is greatly modified in the listing of Joyce's letters, MSS. X. A.-K., which are catalogued in the following manner: The letters to each recipient are grouped separately and arranged in chronological order. The salutation and opening of each letter are given for the purpose of identification; but the opening phrase is in no way intended to summarize the letter or to indicate its subject matter. When a letter or postcard is dated, the date is given in standard form: day, month, year. A date in square brackets is based upon definite internal evidence. A well-educated guess is indicated by "ca." and square brackets. When a dating is based on a hunch, it is followed by a question mark and enclosed in square brackets. A few undated letters are labeled "not dated" and are filed after the dated letters. The sender's (Joyce's) address is cited in the same manner as the date whenever possible. Published letters are identified as such.

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<sup>2</sup>See "Notes" of MS. VI. B. 1. for a fuller discussion of their dating.

Although the title of this work indicates that what follows is a catalogue of James Joyce's manuscripts and letters only, it may be useful to clarify this point a little further by briefly listing the Joyce material which is *not* included. The James Joyce Collection of the University of Buffalo consists of much more than Joyce's manuscripts and letters; parts of the collection, not catalogued here, are letters to Joyce, letters about Joyce, paintings, photographs, press clippings,<sup>3</sup> Joyce's personal Paris library,<sup>4</sup> other books and periodicals in which Joyce's works appeared, notebooks and drawings of his daughter Lucia Joyce, and personal items and memorabilia.

#### IV

It is the purpose of this catalogue and the hope of this compiler that the present study will, by ordering and describing the manuscripts at Buffalo, underline the scope of the collection, make the materials more readily available, and facilitate the work of Joyce scholars. The Joyce Collection not only offers critics much unpublished and unsifted material for the explication and examination of Joyce's individual works, but also offers the raw material necessary for a detailed exploration of Joyce's creative process. The need for such an exploration, especially in regard to *Finnegans Wake*, is indicated since much spade work still needs to be done before that work can be fully understood and criticised. The whole Buffalo Joyce Collection, dealing with Joyce's life and works from 1900 through 1940, lends itself toward this end; not only the manuscripts that deal directly with *Finnegans Wake* but also those pertaining to other works, since to understand the last work of Joyce one must first understand Joyce's earlier methods and works.

For example, it becomes apparent that the method of creation of *Finnegans Wake* does not differ greatly from that of *Ulysses*. Basically, in both *Ulysses* and *Finnegans Wake*, Joyce's process of composition is one of constant addition and expansion.<sup>5</sup> Joyce's method is neither new nor unique. Aristotle speaks of such a method in his *Poetics* when he says that a writer "should first simplify and reduce

<sup>3</sup>See the unpublished M.A. thesis, Gilbert, "A Card Index to the Press Clippings in the Joyce Collection of the Lockwood Memorial Library." The index is available on microfilm.

<sup>4</sup>See Connolly, *The Personal Library of James Joyce: A Descriptive Bibliography*.

<sup>5</sup>"The early drafts of *Finnegans Wake* are written in approximately standard English. They are amazingly dull, discontinuous, and read as distressingly as any dozen pages of *A Skeleton Key*. Instead of being what Lamb calls 'beautiful bare narratives,' these early drafts are meagre and embryonic. They are little more than framework, rough and spare (Joyce hardly ever blotted a framework), and, strangely enough, they are more obscure than the

[his story] to universal form, before proceeding to lengthen it out by the insertion of episodes." This is Joyce's method. Yet he lengthens, expands, and adds to the levels of meaning of his work not only by the insertion of episodes but also, and perhaps chiefly, by the insertion of additional ideas, details, phrases, and words, words, words. What is unique about Joyce's method of composition is the amount of expansion which takes place between the early core and the final draft, and more specifically, the number of phrases and words which are woven into, over, around, on top of, and in between the framework. As unique and even more startling is Joyce's source for these additions. The "Finnegans Wake Workbooks" (MSS. VI. A., B., C., D.) are probably the strangest manuscripts in existence—even for so strange a book as *Finnegans Wake*. A first examination reveals no apparent organization to them; no method, only madness. Yet it was from these seemingly unorganized source books, consisting almost exclusively of words and short phrases, which in most instances seem to have no logical connection with each other or with any specific section of "Work in Progress," that Joyce drew his myriad additions, without hesitation and with what would appear to be no discrimination. Quite obviously the appearance of disorganization and blind selection cannot be a true picture. Competent critics have shown us that *Finnegans Wake* is not a chaotic work but rather a tightly organized and most laboriously and carefully constructed, convoluted whole. Therefore, the apparent disorder and lack of organization of these workbooks is a false impression. Where the reader of the workbooks stumbles and bobbles through what seems to be utter blackness, Joyce danced and skipped with ease. What to us seems chaos was neatness and method to Joyce. To us, Joyce's filing cabinet seems unreliable and unusable, but in these notebooks Joyce could locate an idea, a phrase, or even a word with speed and accuracy.<sup>6</sup> We can get a glimmer of the method in his use of colored crayons, by which he indicated those phrases and words he had pulled out of the workbooks and used in the drafts of *Finnegans Wake*. We can see another part of his method in the eighteen VI. C. notebooks in which Joyce had his amanuensis copy

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published version of *Finnegans Wake*. Apparently, there were two stages in the composition of *Finnegans Wake*. First Joyce made his strong, unbeautiful framework; then gradually he gave it beauty, color, and significance by turning it into his peculiar language. . . ." Glasheen, *A Census of Finnegans Wake*, p. xiii.

<sup>6</sup>See *Letters of James Joyce*, p. 276, letter to Harriet Shaw Weaver, 2 December 1928, ". . . Nevertheless I had them retyped in legal size, twice or three times this, with triple spacing, section three of Shaun, and this, when it has been read to me by three or four people, I shall try to memorise as to pages, etc. (there are nearly a hundred) and so hope to be able to find the places where I can insert from the twenty notebooks which I have filled up since I wrote this section."

those portions of his workbooks which were not crossed through with colored crayon and therefore not used. Yet we are still amazed, and perhaps still not entirely convinced of the order and logic of Joyce's method. This, I believe, is in part caused by our amazement and puzzlement with *Finnegans Wake* itself. Had these workbooks been intended for use in *Ulysses*, a work which we can more easily understand, we would more readily accept and even comprehend Joyce's filing cabinet. And it is in this connection that we can appreciate the relationship of the various portions of the Buffalo Joyce Collection. For although the "Finnegans Wake Workbooks" are undeniably for use in *Finnegans Wake*, they can be compared to a number of the *Ulysses* notebooks which are part of the Buffalo Collection.

The resemblance between three of the "Ulysses Notebooks" (MSS. V. A. 2., V. A. 4., VIII. A. 5.) and the "Finnegans Wake Workbooks" is startling. Here too Joyce has jotted down not only ideas and early drafts of portions of *Ulysses*, but also phrases and words. Here too Joyce has used colored crayons to indicate when he has pulled a phrase or a word out of the filing cabinet and inserted it into a draft of the novel. It now becomes apparent that not only is Joyce's overall method of composition that of expansion and addition, the same in *Ulysses* and *Finnegans Wake*, but we can also see that his use of workbooks was not an innovation created to fit the vastness and complexity of *Finnegans Wake*. On the contrary, the same use of workbooks seems to have been part of the *Entstehungsgeschichte* of *Ulysses*.

Let the above brief example serve merely as a hint of the value of the manuscripts in the Buffalo Collection. A full and true appreciation of the collection will come to light only through its continued use by Joyce scholars. With this aim in mind, I have undertaken the task of briefly charting and laying out for inspection a portion of the Joycean labyrinth, since it is hoped that these manuscripts, when examined in detail, will offer a key to the better understanding of the "hides and hints and misses in prints" (FW 20.11) in the writings of the most controversial figure of twentieth-century literature.

## V

I gratefully acknowledge the guidance of Professor Oscar A. Silverman, Director of Libraries and Chairman of the Department of English of the University of Buffalo, at whose suggestion I undertook the cataloguing of the Joyce materials and without whose valuable and generous assistance this book could never have been completed. I also wish to thank the late Charles D. Abbott, Curator of Special Collections and Director Emeritus of Libraries, and the staff of the

Lockwood Memorial Library's Manuscript Collection, particularly Miss Anna A. Russell, Assistant Curator, for their kind cooperation. I am deeply indebted to Professor Thomas E. Connolly, also of the University of Buffalo, who gave unstintingly of his encouragement, experience, and time. I owe much to my beautiful wife for her aid with the Greek notebooks, her proofreading, and her suprawifely patience. For permission to quote from James Joyce's unpublished manuscripts and letters, I am indebted to Miss Harriet Weaver, Mr. Lionel Munro, and Miss Anne Munro-Kerr of the Society of Authors who have also allowed me to print in full a number of hitherto unpublished items.

Because of the size of the Buffalo Joyce manuscript collection (approximately 450 items, 20,000 written pages), the varying degrees of illegibility of Joyce's handwriting, the limited amount of time I was able to devote to this work (roughly four years), and the natural limitations of eyes and memory, I have without doubt made errors, both of omission and commission, in this catalogue. I hope that I have been able to keep errors to a minimum and that those which remain are not of a grave nature. In any case, mistakes, both of judgment and eyesight, are solely my responsibility, and the assistance acknowledged above should in no way be taken as an attempt to shift or share the guilt. I shall, of course, welcome hearing from those sharp-eyed readers who have spotted any errors, so that I may incorporate these corrections into a second edition of this catalogue should such a reprinting be called for.

P.S.

Brooklyn College  
*March, 1962*

## KEY TO ABBREVIATIONS

- MSS. *not* marked with asterisks are part of the Wickser Collection.
- MSS. marked with \* are part of the Sylvia Beach Collection.
- MSS. marked with \*\* are part of the B. W. Huebsch acquisition.
- RH denotes the Modern Library (Random House) edition of *Ulysses*.
- FW denotes the Viking Press (New York, 1939) or Faber & Faber (London, 1939) edition of *Finnegans Wake*.
- PP denotes *Pomes Penyeach* (Paris: Shakespeare and Company, 1927).
- 406.19-25 means page 406, lines 19 through 25.
- A color in parenthesis, e.g., (orange), indicates that the preceding entry in a Joyce MS. was crossed through with a crayon of that color.
- A word crossed through, e.g., ~~word~~, indicates that the word was crossed through with pencil if written in pencil, or with ink if written in ink in a Joyce MS.
- La Hune is used as a short title for Bernard Gheerbrant, *James Joyce; sa vie, son œuvre, son rayonnement* (Paris: La Hune, 1949).
- Slocum & Cahoon is used as a short title for John J. Slocum and Herbert Cahoon, *A Bibliography of James Joyce*, (New Haven: Yale University Press, 1953).
- Sylvia Beach Catalogue is used as a short title for Sylvia Beach, *Catalogue of a Collection Containing Manuscripts & Rare Editions of James Joyce, a Few Manuscripts of Walt Whitman, and Two Drawings by William Blake Belonging to Miss Sylvia Beach and for Sale at Her Shop* (Paris: Shakespeare and Company, n.d. [1935]).
- Robert Scholes is used as a short title for Robert E. Scholes, *The Cornell Joyce Collection: A Catalogue* (Ithaca: Cornell University Press, 1961).



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*I*

*EPIPHANIES*

**I. A. EPIPHANIES: HOLOGRAPH MS.**

**Loose Sheets,**<sup>1</sup> Joyce's hand in ink (one addition in pencil); no corrections.

**Title:** No title.

**Collation:** 22 sheets of ruled paper, written on one side only. Perforations in left margins of all sheets, where sheets were once fastened together,  $24 \times 18.3$  cm., except for the twelfth sheet which measures  $20.2 \times 18.4$  cm. (This sheet appears to have been torn from a notebook. Ruled lines are spaced .8 cm. apart; ruled lines of all other sheets are spaced .9 cm. apart.)

**Pagination:** Sheets numbered in pencil on versos.

**Contents:** 22 epiphanies, one on each sheet. Fair copies.

**Other Markings:** Epiphanies I, II, III, IV, VI, VIII, IX, XIV, XVII, XIX, XX, XXI are marked with an  $x$  in pencil in the upper left corners of rectos.

**Dating:** *ca.* 1900-1904.

**Publication:** *Epiphanies*, introduction and notes by Oscar A. Silverman, ed. (Buffalo: University of Buffalo, 1956).

**Notes:** The La Hune catalogue and O. A. Silverman have numbered the epiphanies I-XXII. On the bottom of the versos of the MS. sheets, the following numbers are written in pencil in this order: 14, 19, 21, 45, 57, 1, 26, 70, 5, 59, 28, 71, 13, 44, 56, 52, 42, 30, 12, 22, 16, 65.

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<sup>1</sup>Slocum & Cahoon, item E. 11. a. x.; La Hune, item 159.



*II*

*A PORTRAIT  
OF THE ARTIST  
AS A YOUNG MAN*

**\*II. A. A PORTRAIT OF THE ARTIST AS A YOUNG MAN:  
ESSAY AND SKETCH**

Notebook,<sup>1</sup> Joyce's hand in ink (one pencil entry on p. [19]).

Title: "A Portrait of the Artist" top of p. [1].

Collation: School exercise copybook, pink paper covers. Inside of back cover written on. 11 leaves of paper ruled with red and blue lines (3rd, 5th, 8th leaves detached from binding; at least four leaves have been torn from notebook) stapled: 21 pages written on, 1 page blank (p. [17]). 21 × 17 cm.

Contents:<sup>2</sup> Pp. [1-15], draft of an essay on *A Portrait*. Does not seem to be first draft, rather a clean copy of a first draft. Neatly written; many lines crossed through in ink. Pp. [16, 18-22], sketch of plot and characters for *A Portrait*.

Other Markings: "Mabel Joyce" in ink, in childish hand on front cover. A note in ink on a small white paper pasted on inside of back cover by Miss Beach, "gift from James Joyce to Sylvia Beach 20-1-1928." A few blue crayon markings (seem accidental) on pp. [9, 15, 16, 17]. Signature "Jas. A. Joyce" on p. [15].

Dating: "7/1/1904" Joyce's hand, p. [15].

Publication: "A Portrait of the Artist," Richard M. Kain and Robert Scholes, eds., *The Yale Review*, XLIX (Spring 1960), 360-69.<sup>3</sup>

**\*\*II. B. 1. A PORTRAIT OF THE ARTIST AS A YOUNG MAN:  
PAGE PROOFS**

Loose Sheets, page proofs.

Collation: 3 leaves; versos blank. 27 × 19.8 cm.

Contents: Front matter for *A Portrait*:

1st leaf, list of books by the same writer

2nd leaf, title page

3rd leaf, copyright notice and printing statement

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<sup>1</sup>Slocum & Cahoon, item E. 3. a.; Sylvia Beach Catalogue, item 10.

<sup>2</sup>A letter from Joyce to Sylvia Beach on the occasion of the gift of this MS. was inserted in this MS. See MS. X. B. 111.

<sup>3</sup>The Cornell Joyce Collection has a typescript of this MS. made by Stanislaus Joyce. See Robert Scholes, item 34.

Probably these leaves are from the third American printing of January 1918, sent to B. W. Huebsch with a list of requested changes enclosed (see MS. II. B. 2.) by Miss Weaver of the Egoist Press, London, printing instructions for the Egoist Press edition of the spring of 1921 which used American sheets imported from B. W. Huebsch.<sup>4</sup>

**Other Markings:** Pencil note on first sheet, in hand of Miss Weaver: "Send these proofs to B. W. Huebsch. Rush."

**\*\*II. B. 2. A PORTRAIT OF THE ARTIST AS A YOUNG MAN:  
PAGE PROOFS**

**Loose Sheets,** typewritten, originals typed with purple ribbon.

**Collation:** 3 sheets of typing paper; versos blank. 25.3 × 20 cm.

**Contents:** Changes requested in the front matter for the Egoist Press edition of the spring of 1921 (compare with MS. II. B. 1.) sent to B. W. Huebsch by Miss Weaver. Instructions in ink, hand of Miss Weaver.

1st sheet, list of books by the same writer

2nd sheet, title page

3rd sheet, copyright notice and printing statement

**Other Markings:** Pencil corrections on third sheet—mark of printer.

**\*\*II. C. 1. A PORTRAIT OF THE ARTIST AS A YOUNG MAN:  
ERRATA**

**Loose Sheet,** in ink, hand of Miss Harriet Shaw Weaver.

**Title:** "A Portrait of the Artist as a Young Man: Corrections."

**Collation:** 1 sheet of ruled paper; both sides written on. 32.9 × 20.2 cm.

**Contents:** Errata for *A Portrait*, based on the first edition (New York: B. W. Huebsch, 1916),<sup>5</sup> made by Joyce, copied by Miss Weaver and sent to B. W. Huebsch. 70 corrections; 54 of these corrections also listed in MS. II. C. 2., but 16 corrections do not appear in that MS.

<sup>4</sup>See Slocum & Cahoon, p. 20.

<sup>5</sup>The first English edition (London: The Egoist Ltd., 1917) used the sheets of the first American edition.

**Other Markings:** Note on top of recto in pencil, in hand of B. W. Huebsch, "sent by Miss Weaver May 2/17."

**Dating:** 1917.

**Notes:** Many of the corrections listed in this MS. have not been made in the subsequent American editions of *A Portrait*, but they were made in English and Continental editions.<sup>6</sup>

**\*\*II. C. 2. A PORTRAIT OF THE ARTIST AS A YOUNG MAN:  
ERRATA**

**Loose Sheets,** typewritten, double-spaced, typed with black ribbon.

**Title:** "CORRECTIONS. A portrait of the Artist as a Young Man. / (B. W. Huebsch [*sic*]: New York: 1916.) / (The Egoist Ltd: London: 1916.)"

**Collation:** 16 sheets of typing paper, versos blank, held together by gold-colored paper fastener on top left corner. 26 × 20.1 cm.

**Pagination:** Page numbers typed, 2-16; first sheet not numbered.

**Contents:** Errata for *A Portrait*, based on the first edition (New York: B. W. Huebsch, 1916),<sup>7</sup> made by Joyce, sent to J. B. Pinker to be typed and forwarded to B. W. Huebsch. It would seem that Pinker sent the Joyce MS. of errata to John Quinn,<sup>8</sup> and the typescript copy of the errata to Huebsch. The manuscript described here is the typescript copy. 364 corrections; 54 of these corrections also listed in MS. II. C. 1.

**Other Markings:** Typed subscript: "JAMES JOYCE Seefeldstrasse 73<sup>III</sup> Zurich VIII."

**Dating:** "May 7-1917" stamped in purple on verso of p. 16, probably by B. W. Huebsch.

**Notes:** Most of the corrections listed in this MS. have not been made in the subsequent American editions of *A Portrait*, but were made in the English and Continental editions.<sup>9</sup>

<sup>6</sup>For a listing of Joyce's corrections (taken from MSS. II. C. 1. and 2.) which have not been made in the American editions of *A Portrait* see my article, "James Joyce's Errata for American Editions of *A Portrait of the Artist*," in *Joyce's Portrait: Criticisms and Critiques*, ed. Connolly, pp. 318-28.

<sup>7</sup>See n. 5.

<sup>8</sup>See Slocum & Cahoon, item E. 3. d. The holograph MS. of these corrections can be found in the Yale University Library. A comparison of the two MSS. shows that the typist made three errors in the typescript copy.

<sup>9</sup>See n. 6.

*III*  
*EXILES*

### III. A. EXILES: NOTES

**Notebook,**<sup>1</sup> Joyce's hand in pencil; no revisions, no corrections.

**Title:** "Exiles / James Joyce" in Joyce's hand, red crayon, on front cover. "Exiles / (a play in three acts) / by / James Joyce" in Joyce's hand, pencil, on p. [1].

**Collation:** Blue board covers; black cloth spine. Insides of covers and end papers grey. 138 leaves of unruled paper, stitched: 60 pages written on, 216 pages blank (two leaves torn from notebook, half of one leaf torn off). 28 × 20 cm.

**Contents:** "Notes, fragments of dialogue, thumbnail sketches, etc. for *Exiles*."<sup>2</sup> Fair copy.

**Dating:** ca. 1913-15.

**Publication:** *Exiles: A Play in Three Acts, Including Hitherto Unpublished Notes by the Author, Discovered After his Death*, ed. and with an Introduction by Padraic Colum (New York: The Viking Press, 1951), pp. 113-27.

**Notes:** Two words, "moorsta = mičista[?]", appear at the end of the text on p. [61]; they have not been included in the publication of the MS.

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<sup>1</sup>La Hune, item 240.

<sup>2</sup>Slocum & Cahoon, item E. 4. a.

*IV*  
*VERSES*

IV. A. 1. VERSES: POMES PENYEACH, "VERSES"

**Notebook,**<sup>1</sup> Joyce's hand in ink; no revisions, no corrections.

**Title:** "Verses" in Joyce's hand, red crayon, on front cover.

**Collation:** Blue paper covers. 24 leaves of unruled paper, stapled: 12 pages written on, 36 pages blank. 22 × 17.7 cm.

**Pagination:** Rectos numbered 1-12 in ink, Joyce's hand, in upper right corners. Eleven of twelve numbered again in blue crayon, Joyce's hand. (11th leaf not numbered in blue crayon, but entire page crossed through once with blue crayon.)

**Contents:** Fair copies of 11 of the 13 poems of *Pomes Penyeach*. ("A Memory of the Players in a Mirror at Midnight" and "A Prayer" are *not* included in MS.) The twelfth poem, on p. 11, is Joyce's translation of a poem by Felix Beran. The poems appear in the following order: "Ruminants,"<sup>2</sup> "Watching the Needleboats at San Sabba," "A Flower Given to my Daughter," "She Weeps over Rahoon," "Tutto è Sciolto," "Flood," "Nightpiece," "Simples," "On the Beach at Fontana," "Alone," "Lament for the Yeomen (from the German of Felix Beran)," "Bahnhofstrasse." The MS. differs in order, dating, and text from the published version.

**Other Markings:** "71-20" in pencil appears on verso of last leaf, bottom left corner, upside down—probably mark of stationer.

**Dating:** Joyce's Zurich period, June 1915—October 1919.<sup>3</sup>

**Publication:** *Pomes Penyeach* (Paris: Shakespeare and Company, 1927).<sup>4</sup>

**Notes:** Numerous variants exist between published text and all the poems in this MS., except third poem, "A Flower Given to my Daughter," which does not differ from the text in PP.

On p. 11 of notebook Joyce has copied his translation of "Des Weibes Klage," a poem by Felix Beran, an Austrian poet and one

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<sup>1</sup>Slocum & Cahoon, item E. 6. a.

<sup>2</sup>Title changed to "Tilly" in *Pomes Penyeach*. See Padraic Colum, "James Joyce as Poet," in Hughes (ed.), *The Joyce Book*, p. 14, for a possible explanation of title. Also see Anderson, "James Joyce's 'Tilly,'" *PMLA*, LXXIII (June 1958), 287.

<sup>3</sup>La Hune, item 176.

<sup>4</sup>In connection with the PP manuscripts, two letters which contain corrections for PP, MSS. X. B. 91. and 108., may be of interest.



of Joyce's Zurich friends.<sup>5</sup> Dating and place of translation are given as "Zurich 1916." It seems strange that Joyce should have included this translation in the manuscript, placing it, as if of equal importance, between the tenth and twelfth poems, making it the eleventh.

**IV. A. 2. VERSES: POMES PENYEACH, "A MEMORY OF THE PLAYERS IN A MIRROR AT MIDNIGHT"**

**Loose Sheet,** Joyce's hand in ink and pencil.

**Title:** No title.

**Collation:** 1 sheet of yellow unruled onionskin paper; written on one side only. 26.8 × 21.3 cm.

**Contents:** 4 lines from the poem "A Memory of the Players in a Mirror at Midnight," eleventh poem of PP, in ink, fair copy. Lines 8-11 of poem. The last line differs slightly from the text in PP.

Notes in pencil scribbled beneath the lines of poetry (probably for possible use in *Ulysses*.) Brief notes in pencil begin, "high C . . ." and end, ". . . milksop was: church."

**Dating:** ca. 1917.<sup>6</sup>

**IV. A. 3. VERSES: POMES PENYEACH, "A PRAYER"**

Draft of "A Prayer," the thirteenth poem of PP, can be found on pp. [11, 13, 15] of MS. VI. B. 5. Many corrections, numerous variants between MS. and published version, probably the first draft of poem.

**\*IV. A. 4. VERSES: POMES PENYEACH, "A PRAYER"**

**Loose Sheet,** typescript (purple ribbon), double-spaced.

**Title:** "A PRAYER"

<sup>5</sup>See Budgen, *James Joyce and the Making of Ulysses*, pp. 12-13, for the German text of Beran's poem. See Elmann, *James Joyce*, pp. 444-45, where Joyce's translation is printed "from the copy in possession of Frau Lisa Beran." There are only minor variants of punctuation between MS. and published version.

<sup>6</sup>Dating and place of composition given in the first edition of PP is "Zurich: 1917."

**Collation:** 1 sheet of unruled paper, written on one side only. 27.1 × 21.1 cm.

**Contents:** “Typescript of ‘A Prayer’ given to SB by JJ”.<sup>7</sup> Appears to be typescript based on the draft of “A Prayer” in MS. VI. B. 5., pp. [11, 13, 15]. There are a number of variants between MS. and published version.

**Other Markings:** Subscript: “James Joyce Paris 18 May 1924.”

**Dating:** May 1924.

**\*IV. B. 1. VERSES: OCCASIONAL VERSES, “WHO IS SYLVIA?”**

**Loose Sheet,**<sup>8</sup> Joyce’s hand in ink.

**Title:** No title.

**Collation:** 1 sheet of tan unruled paper, written on one side only. Approx. 18 × 12.9 cm. MS. attached to front end papers of first edition of *Ulysses*, No. 2 of 100 copies of limited edition on Dutch handmade paper, with presentation, Joyce’s hand in ink: “To Sylvia Beach in token of gratitude James Joyce Paris 13 February 1922.” (Also attached, grey envelope addressed in Joyce’s hand in ink, “Miss Sylvia Beach / Shksp.”)

**Contents:** Parody of William Shakespeare’s “Who is Sylvia? What is she . . .,” honoring Sylvia Beach, the publisher of *Ulysses*. Fair copy. Line 4 of MS. varies slightly from published version.

**Dating:** February 1922.

**Publication:** Sylvia Beach, *Shakespeare and Company*, p. 85.

**\*IV. B. 2. VERSES: OCCASIONAL VERSES,  
“POST ULIXEM SCRIPTUM”**

**Loose Sheet,**<sup>9</sup> Joyce’s hand in soft pencil; fair copy (only one minor correction).

<sup>7</sup>Note by Sylvia Beach in ink on top left corner of MS.

<sup>8</sup>Slocum & Cahoon, item E. 17. b. iii.; Sylvia Beach Catalogue, item 1a.

<sup>9</sup>Slocum & Cahoon, item E. 11. c. i.

**Title:** "Post Ulixem Scriptum (Air: Molly Brannigan)"

**Collation:** 1 sheet of unruled paper, both sides written on. 31.7 × 21.4 cm.

**Contents:** Parody of "Molly Brannigan," telling of the charms of Joyce's Molly Bloom. There are a number of variants between MS. and published version.

**Other Markings:** Subscript: "J.J. 12-III-925 Paris"

**Dating:** March 1925.

**Publication:** Herbert Gorman, *James Joyce*, pp. 282-83.

\*IV. B. 3. VERSES: OCCASIONAL VERSES, "P.J.T."

**Loose Sheet,** Joyce's hand in ink, some corrections in pencil.

**Title:** "P.J.T."

**Collation:** 1 sheet of grey unruled stationery; verso written on, recto blank. 26.6 × 20.6 cm. (Mauve envelope addressed in Joyce's hand in pencil, "Miss Sylvia Beach / Shksp," stapled to back, bottom right corner of MS.)

**Contents:** Limerick about Patrick J. Tuohy, Irish artist who painted oil portraits of James Joyce and of John Stanislaus Joyce, and also made pencil drawings of Mary Jane Murray Joyce and Lucia Joyce.<sup>10</sup> The limerick refers to Tuohy's "portrait of JJ and many sittings he demanded."<sup>11</sup>

There's a funny facepainter dubbed Tuohy  
 Whose bleaklook is ~~rosy~~ and rosybud bluey  
~~And~~ For when he feels strong  
 He feels your daub's all wrong  
 But when he feels weak he feels wooley.

<sup>10</sup>These paintings and drawings are part of the Wickser Joyce Collection.

<sup>11</sup>Note attached to MS. by Sylvia Beach.

**Other Markings:** "2, Square Robiac 192, rue de Grenelle," Joyce's Paris address from June 1925 to April 1931, printed in blue on upper right corner of recto.

**Dating:** ca. 1924-31, probably 1925.<sup>12</sup>

**\*IV. B. 4. VERSES: OCCASIONAL VERSES,  
"TROPPIA GRAZIA, SANT' ANTONIO!"**

**Loose Sheet,** typescript (black ribbon), double-spaced.

**Title:** "Troppa grazia, Sant' Antonio!"

**Collation:** 1 sheet of unruled onionskin paper, written on one side only. 27.5 × 21.4 cm.

**Contents:** 4-line epigram "about the £1 note JJ returned to Ezra Pound and EP refused."<sup>13</sup> Published version differs somewhat from MS.

**Other Markings:** Subscript: "Giacomo Giocondo Parigi, 19-11-1926"

**Dating:** November 1926.

**Publication:** Richard Ellmann, *James Joyce* p. 597 (quoted from a letter of Joyce to Ezra Pound of November 1927).<sup>14</sup>

**\*IV. B. 5. § VERSES: OCCASIONAL VERSES,  
"SCHEVENINGEN, 1927"**

**Card,** Joyce's hand in ink.<sup>15</sup>

**Title:** "Scheveningen, 1927"

<sup>12</sup>*Letters of James Joyce*, pp. 214-15, to Harriet Shaw Weaver, May 24, 1924: "Mr. Tuohy came to Paris to make a drawing of me . . . I have given him 15 sittings, very tiresome. It will be finished in a week."

<sup>13</sup>Note attached to MS. by Sylvia Beach.

<sup>14</sup>Slocum & Cahoon, item E. 17. b. viii.

<sup>15</sup>Although a part of the Buffalo Joyce Collection, MSS. IV. B. 5., 6. (marked with the symbol § following the item number) were still in the possession of Sylvia Beach at the time this catalogue was prepared; my description is therefore based on a microfilm examination.

**Collation:** Written on one side of picture postcard (picture of Joyce [?] on beach).

**Contents:** 4-line verse with stress marks indicated:

Sáy, ain't this succéss fool aúthor  
 Jést a dándy páradóx,  
 Wíth that sílvier béach behind him,  
 Hówling: Hélp! I'm ón the rócks!

**Other Markings:** Subscript: "J.J. Paris [?] 16/7 [?]/927."

**Dating:** July 1927.

\*IV. B. 6. § VERSES: OCCASIONAL VERSES,  
 "CROSSING TO THE COAST"

**Card,** Joyce's hand in ink.<sup>16</sup>

**Title:** "Crossing to the Coast / (Air: Killaloo)"

**Collation:** Written on one side of picture postcard to Sylvia Beach.

**Contents:** Verse referring to Joyce's trip south to Toulon in the spring of 1928:

Don't talk of Camp Stanley  
 Or Livingstone the manly  
 Or the boys walked [?] marching, parching  
 from Atlanta to the sea.

When I lift me left lad lazy,  
 Befor, I take it aisy.  
 Dijon - Lyon - par Avignon -  
 It's long toulong for me!

J'y. J'y  
 (sing le reste)

**Other Markings:** "P.S. Mr [illegible] or Power will tell you the air."

**Dating:** "Avignon. 21 April 1928."

<sup>16</sup>See n. 15.

## \*IV. B. 7. VERSES: OCCASIONAL VERSES, "HUE'S HUE?"

**Card**, Joyce's hand in ink.

**Title**: "HUE'S HUE? / OR DALTON'S DILEMMA"

**Collation**: Written on back of white Shakespeare and Company business card. 13.2 × 9 cm.

**Contents**: 4-line jingle about Joyce's publishing troubles, with reference to, and play on the names of Samuel Roth, editor of *Two Worlds* and unauthorized publisher of *Ulysses* and parts of FW in the United States (1925-27), and Crosby Gaige, who published the authorized edition of *Anna Livia Plurabelle* in New York, October 20, 1928:

What colour's Jew Joyce when he's rude and grim both,  
Varied virid from groening and rufous with rage  
And if this allrotter's allred as a roth  
Can he still blush unirish yet green as a gage?

**Other Markings**: Initialed "J. J."

**Dating**: ca. 1928.

## \*IV. B. 8. VERSES: OCCASIONAL VERSES, "FATHER O'FORD"

**Loose Sheets**, typescript (original typed with black ribbon and black carbon copy), double-spaced.

**Title**: "FATHER O'FORD (Air: Father O'Flynn)"

**Collation**: 2 sheets of unlined paper, each sheet written on one side only; top edges serrated. 24.7 × 20.8 cm.

**Contents**: 8 lines to the air of "Father O'Flynn," making fun of Ford Madox Ford's many conquests. There are a number of variants, mainly of punctuation, between MS. and published version.

**Other Markings**: Typed signature, "James Joyce." Original sheet has penciled date "1930" *not* in Joyce's hand (perhaps hand of Sylvia Beach).

**Dating**: 1930-31.

**Publication:** Ellmann, *James Joyce*, p. 649. (Quoted from a letter of Joyce to Harriet Shaw Weaver<sup>17</sup> of February 16, 1931).

**\*IV. B. 9. VERSES: OCCASIONAL VERSES, "TO MRS H. G. . . ."**

Loose Sheet, typescript (black ribbon), double-spaced.

**Title:** "To Mrs H. G. who complained that her visitors kept late hours."

**Collation:** 1 sheet of unruled paper, written on one side only. (Sheet mended with scotch tape.) 26.9 × 20.9 cm.

**Contents:** 8 lines (2 stanzas, 4 lines each) about Mrs. Herbert (Jean) Gorman's complaint that Peggy Guggenheim and her husband John Holms extended their visits to a very late hour: "play [on Peggy Guggenheim's and] on her husband's (Holmes) [*sic*] name."<sup>18</sup> Published versions differ somewhat from MS.; besides variants in text and punctuation, the arrangement of lines differs.

**Other Markings:** "March 10, 1931" typed, upper left corner.

**Dating:** March 1931.

**Publication:** Peggy Guggenheim, *Out of This Century*, p. 130; Ellmann, *James Joyce*, p. 645.

**\*IV. B. 10. VERSES: OCCASIONAL VERSES,  
"HUMPTYDUMP DUBLIN"**

**Copy,** Joyce's hand in ink.

**Title:** No title.

**Collation:** Copied on front end papers of first English edition of *Haveth Childers Everywhere* (London: Faber & Faber, 1931) with presentation, in Joyce's hand in ink, "To S. B. J. J. Copy of inscription in T. S. E.'s [T. S. Elliot's] copy of H.C. E. now copied by J. J. for S. B. . . . Paris 10.10.931."

<sup>17</sup>Slocum & Cahoon, item E. 17. b. ix.

<sup>18</sup>Note attached to MS. by Sylvia Beach.

**Contents:** Second stanza of verse about the publication of a number of sections of *Work in Progress* by Faber & Faber; parody of "Humpty Dumpty."<sup>19</sup> There are some minor variants between MS. and published versions.

**Dating:** October 1931.

**Publication:** "James Joyce, Ad-Writer," *transition*, 21 (March 1932), 258; Gorman, *James Joyce*, pp. 343-44.

**\*IV. B. 11. VERSES: OCCASIONAL VERSES, "A PORTRAIT OF THE ARTIST AS AN ANCIENT MARINER"**

Loose Sheet, typescript (black ribbon), single-spaced; corrections, subscript Joyce's hand in ink.

**Title:** "A PORTRAIT OF THE ARTIST AS AN ANCIENT MARINER"

**Collation:** 1 sheet of yellow paper, written on one side only. 26.6 × 20.9 cm.

**Contents:** Ballad referring to Joyce's publishing problems, the pirated editions in the United States and Japan, and to the replacement of Sylvia Beach as Joyce's European publisher by the Odyssey Press and its "Albatross Press edition of Ulysses."<sup>20</sup> There are a number of variants between MS. and published version.

**Other Markings:** Subscript: "J.J. Oct. '32"

**Dating:** October 1932.

**Publication:** Ellmann, *James Joyce*, pp. 667-68.

**\*IV. B. 12. VERSES: OCCASIONAL VERSES, "PENNIPOMES TWOGUINEASEACH"**

Loose Sheet, typescript (purple ribbon), double-spaced.

**Title:** "PENNIPOMES TWOGUINEASEACH"

**Collation:** 1 sheet of unruled paper, bottom edge ragged, written on one side only. 15.4 × 20.9 cm.

**Contents:** Parody of a nursery rhyme, "Sing a Song of Sixpence," 8 lines (2 stanzas, 4 lines each) "referring to The Joyce Book [Lon-

<sup>19</sup>Slocum & Cahoon list another manuscript copy of this parody, item E. 17. b. x.

<sup>20</sup>Note attached to MS. by Sylvia Beach.



don, March 1932] edited by Herbert Hughes, Pomes Penyeach set to music—Tribute to J.J.’’<sup>21</sup>

Sing a song of shillings  
A guinea cannot buy,  
Thirteen tiny pomikins  
Bobbing in a pie.

The printer's pie was published  
And the pomes began to sing  
And wasn't Herbert Hughesius  
As happy as a king!

**Other Markings:** Subscript: “JJ”

**Dating:** 1932.

**\*IV. B. 13. VERSES: OCCASIONAL VERSES,  
“POUR LA RIME SEULEMENT”**

**Loose Sheets,** Sylvia Beach's hand in pencil.

**Title:** “Pour la rime seulement”

**Collation:** 3 sheets of graph paper, each sheet written on one side only; top edges serrated; stapled together. Approx. 19.5 × 13.5 cm.

**Contents:** 24 lines; “JJ dictated this over the telephone to SB doesn't seem very successful about Larbaud & de Lanux with their toy soldiers.’’<sup>22</sup> Many puns; play on the names of Valery Larbaud and Pierre de Lanux.<sup>23</sup>

à Pierre de Lanux dit Valery Larbaud  
prête moi un dux qui  
peut conduire l'assault  
mes pioux prion[s] sont fondus  
et meurent de malaise  
sois ton petit tondu  
pour la gloire d'Ares  
Lanux de la Pierre  
à beaulard fit réplique  
foute-moi la guerre  
avec tes soldiques  
car pour l'Italie

<sup>21</sup>Note by Sylvia Beach, in ink, written on bottom right corner of MS.

<sup>22</sup>Note attached to MS. by Sylvia Beach.

<sup>23</sup>Pierre de Lanux (1887—), French essayist, translator, liberal.

presto fais les malles  
tire ta bonne partie  
avec quelques balles  
à ces mots Leryval  
file en obobus  
et comme le vieux Hannibal  
perce le blocus.  
à peine atterre sa mine  
qu'on crie à la foire [ ? ]  
un sous la Mursoline  
pour l'arrats de gloire<sup>24</sup>

Dating: 1921 or after.<sup>25</sup>

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<sup>24</sup>It is apparent that errors were made by Miss Beach in her transcription. I have corrected the obvious ones (e.g., changed "le rime" to "la rime"), but have not tampered with the subtle or obscure, nor have I indicated where quotation marks could be added.

<sup>25</sup>Joyce met Larbaud on Christmas Eve 1920. See Beach, *Shakespeare and Company*, p. 57.

V

*ULYSSES*

**\*V. A. 1. a. ULYSSES HOLOGRAPH MSS.: SCHEMA**

Loose Sheets, Joyce's hand in ink (one pencil addition).

Title: No title.

Collation: 2 large sheets of graph paper: 1st sheet written on one side only; 2nd sheet both sides written on, but writing on reverse side crossed through with pencil since Joyce made a mistake (mixing up Episode 7 with Episode 8), therefore started schema over again on other side of sheet. 38.6 × 29.7 cm.

Contents: Schema in Italian of the 18 episodes of *Ulysses*. (See end papers of this catalogue.)

Other Markings: Some underlinings in orange crayon, and circlings in blue crayon. (Note in pencil on verso of 2nd sheet by Sylvia Beach, "Manuscript of plan of Ulysses given by Joyce to SB.")

Dating: ca. 1920.<sup>1</sup>

Notes: The schemas printed in Stuart Gilbert's *James Joyce's Ulysses* (New York: Vintage Books, 1955), p. 30, and in Marvin Magalaner (ed.), *A James Joyce Miscellany: Second Series*, between pp. 48-49, differ somewhat from this MS. For example, not only do some of the individual entries within the categories differ, but the MS. also has an additional category, "Senso (significato)," which is not part of either the Stuart Gilbert or the Croessmann schema. The MS. does not have the "scene" category.

**\*V. A. 1. b. ULYSSES HOLOGRAPH MSS.: SCHEMA**

Scroll, typescript (typed with purple ribbon).

Title: "U L Y S S E S"

Collation: 4 sheets of unruled paper (each 26.8 cm. in width) pasted together to form a scroll; written on one side only. MS. measures 20.7 cm. ( $8\frac{3}{16}$  inches) vertically × approx. 102 cm. (40 inches)

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<sup>1</sup>MS. possibly is the schema which Joyce lent to Carlo Linati: "I think . . . it would be better to send you a sort of summary-key-skeleton-scheme (for personal use only) . . . Heavens, what disgusting sheets of paper I have chosen for the schema—really worthy of the horrible book itself! Please send them back to me for the honour of the family!" *Letters of James Joyce*, pp. 146-47, letter to Carlo Linati, September 21, 1920.

horizontally. MS. attached to back end papers of first edition of *Ulysses*, No. 2 of 100 copies of limited edition on Dutch handmade paper, with presentation, Joyce's hand in ink: "To Sylvia Beach in token of gratitude James Joyce Paris 13 February 1922."

**Contents:** Schema of the 18 episodes of *Ulysses*.

**Other Markings:** Presentation, right corner of scroll, Joyce's hand in ink: "Given to Sylvia Beach 2 February 1922 Paris James Joyce."

**Dating:** 1922.

**Publication:**<sup>2</sup> Magalaner (ed.), *A James Joyce Miscellany: Second Series*, between pp. 48-49.

**Notes:** This schema is more complete than the one printed in Stuart Gilbert's *James Joyce's Ulysses*. The MS. contains an additional section which gives the "Correspondences" between the characters in Joyce's *Ulysses* and Homer's *Odyssey*.

## V. A. 2. ULYSSES HOLOGRAPH MSS.: NOTES FOR THE EPISODES

**Notebook,**<sup>3</sup> Joyce's hand in ink and pencil. Insertions and additions in ink in margins, Joyce's hand.

**Title:** No title.

**Collation:** No covers (first and last leaves of MS. are in very bad condition). 20 leaves of ruled paper, stitched: 29 pages written on, 11 pages blank. 22.5 × 16.9 cm.

**Contents:** Notes for the following episodes of *Ulysses*: Hades, Aeolus, Lestrygonians, Scylla and Charybdis, Wandering Rocks, Sirens, Cyclops, Nausikaa, Oxen of the Sun, Circe, Eumeus, Ithaca, Penelope. Margins used for insertions and additions.

<sup>2</sup>The schema in the Croessmann Collection of Southern Illinois University (reproduced in *A James Joyce Miscellany: Second Series*) is almost identical with MS. V. A. 1. b. Dr. Croessmann's schema "measures approximately 40 inches horizontally by  $7\frac{1}{8}$  to  $7\frac{1}{4}$  inches vertically, and consists of five typed sheets, from left to right  $8\frac{1}{2}$ ,  $8\frac{1}{2}$ ,  $8\frac{1}{2}$ , 8, and  $8\frac{1}{2}$  inches wide respectively, pasted together." (H. K. Croessmann, "Joyce, Gorman, and the Schema of *Ulysses*," in Magalaner [ed.], *A James Joyce Miscellany: Second Series*, p. 10.) In the "Beach" schema (Sylvia Beach Catalogue, item 1b.) a number of typing errors occur which do not appear in the "Croessmann" schema, e.g., "Buck Malligan," "Nenelaus"; in the "Croessmann" schema "Coclepicker" instead of "Cocklepicker" appears.

<sup>3</sup>Slocum & Cahoon, item E. 5. b. i.; La Hune, item 252.

**Other Markings:** Most of the entries in MS. crossed through with orange, red, blue, or green crayon. Because of the unusually heavy use of colored crayons, the contents of this notebook are extremely difficult to decipher.

**Dating:** *ca.* 1914-21 (probably 1914-19).

**Notes:** A most interesting manuscript, not an early draft but rather a collection of ideas, themes, phrases, and words for possible use in *Ulysses*. See MSS. V. A. 4. and VIII. A. 5. which are also workbooks rather than drafts. All three MSS. may be profitably compared with the "Finnegans Wake Workbooks."

The following is a brief sampling of the many phrases (crossed through with colored crayon) which Joyce extracted from this notebook and used in *Ulysses*:

"adulteress all his own fault serve him right" (green)	RH 765.33	p. [3]
"opal & pearl unlucky" (red)	RH 747.22	p. [5]
"in toto" (blue)	RH 618.31	p. [8]
"Duel with cavalry sabres" (red)	RH 583.14	p. [10]
"nuptial mass & papal blessing" (green)	RH 321.39, 42	p. [15]
"unfurnished apartments" (green)	RH 222.32, 230.39	p. [19]
"Pullman car hearse" (red)	RH 97.6-8	p. [21]
"in a trice" (red)	RH 396.21	p. [23]
"converse domain of relations" (green)	RH 651.36-37	p. [29]
"Solomon understood language of animals" (red)	RH 281.14	p. [33]
"fork chained to table" (red)	RH 155.22	p. [35]
"tilbury" (red)	RH 399.9	p. [40]
"bellhanger" (red)	RH 472.19	p. [40]

P. [24] contains a paragraph of text, rather than notes. This text is crossed through with green crayon; it appears, with very few changes, in *Ulysses* (RH 301.22-302.24). This paragraph is part of "Cyclops" MS. V. A. 9., but is not included in the "Cyclops" MSS. V. A. 6, 7, 8.

### V. A. 3. ULYSSES HOLOGRAPH MSS.: PROTEUS

**Notebook,**<sup>4</sup> Joyce's hand in ink. Some corrections, numerous insertions and additions in margins, in ink and pencil, Joyce's hand.

<sup>4</sup>Slocum & Cahoon, item E. 5. b. ii.

**Title:** "III" in orange crayon on white paper label pasted on front cover. "III" in ink, top of p. 1.

**Collation:** Orange paper covers. 14 leaves of graph paper (detached from covers) stitched: 19 pages written on, 9 pages blank. 22.3 × 17.5 cm.

**Pagination:** Pages numbered 1-18 in margins in pencil, Joyce's hand; pp. [19-28] not numbered.

**Contents:** Draft of "Proteus" (Episode III, RH 38-51). Wide margin of each page used for insertions and additions. "Early, complete version."<sup>5</sup>

**Other Markings:** Name of stationer printed on front cover label, "D. Pellanda, Locarno." Colored crayon markings appear on two pages: p. 13, several words in margin crossed through with blue crayon; p. 7, word in margin crossed through with red crayon.

**Dating:** October 1917–January 1918, during Joyce's brief stay in Locarno.

**Publication:** This MS. and the other "Ulysses Holograph MSS." are unpublished. Final drafts published as part of *Ulysses* (Paris: Shakespeare and Company, 1922). (For publications of sections of *Ulysses*, prior to the first edition of 1922, in *The Little Review* and *The Egoist*, see Slocum & Cahoon, pp. 97-98).

**Notes:** The published version follows this draft closely; correspondence in texts can be seen paragraph by paragraph. Therefore, MS. seems to be a late rather than an early draft.

MS. begins, "Ineluctable modality of the visible: it must be that at least if no more . . ." Note in top margin, "seasedge Crithaven strand, was I there?"

MS. ends on p. 18, "~~. . . passing to silently, on towards Dublin, silently.~~ upstream, silently moving a silent ship."

P. [19] bears the number "8" in margin; the seven lines on that page are an insert for p. 15 of MS. (RH 49.8-12).

#### \*V. A. 4. ULYSSES HOLOGRAPH MSS.: SCYLLA AND CHARYBDIS

**Notebook,** Joyce's hand in ink.

**Title:** "Shakespeare Dates" in ink on white paper label, scalloped edges, pasted on front cover.

<sup>5</sup>La Hune, item 253.

**Collation:** Blue paper covers. Inside of front cover written on. 12 leaves of ruled paper, stapled: all pages written on. 21.9 × 17.4 cm.

**Contents:** Notes on Shakespeare for use in the "Scylla and Charybdis" (Episode IX, RH 182-215). Each of the 24 pages has been headed chronologically with a year in Shakespeare's life—1593 through 1616—underlined with orange crayon. Notes pertaining to each year follow below these dates; no notes for 1612.

**Other Markings:** None. (*No* entries crossed through with colored crayon.)

**Dating:** *ca.* 1916-18.

**Notes:** Compare this MS. with MSS. V. A. 2. and VIII. A. 5. The following is a brief sampling of the use Joyce made of the entries in this notebook in *Ulysses*:

" <u>1594</u> . . . February: . . . Roderigo Lopez, Queen's jew doctor, tried: Anti-semitism . . . June: Execution of Lopez"	RH 202.22-23	p. [2]
" <u>1598</u> . . . Famine Riots at Stratford: dearth: WS has 10 qutrs of corn stored"	RH 202.15-16	p. [6]
" <u>1606</u> . . . Henry Garnett, jesuit equivocator, executed April, Macbeth staged"	RH 202.28-29	p. [14]
" <u>1610</u> . . . September: s.s. "Sea Venture" returns from Bermuda Isles"	RH 202.29-30	p. [18]
" <u>1615</u> . . . 10 March: WS buys house in Ireland Yard (London) £140"	RH 201.18-19	p. [23]

#### V. A. 5. ULYSSES HOLOGRAPH MSS.: SIRENS

**Notebook,**<sup>6</sup> Joyce's hand in ink. Some corrections; numerous insertions and additions in ink and pencil on versos and in margins of rectos (except verso of eleventh leaf, numbered p. 33, on which text is concluded). Joyce's hand.

**Title:** "James Joyce" written in ink, in hand *not* author's, on white paper label, scalloped edges, pasted on front cover.

<sup>6</sup>Slocum & Cahoon, item E. 5. b. iv.; La Hune, item 255.



**Collation:** Blue paper covers. 12 leaves of unruled paper, stapled: 19 pages written on, 5 pages blank. 21.9 × 17.7 cm.

**Pagination:** Rectos numbered 21-32 in margins in pencil, Joyce's hand; verso of eleventh leaf numbered p. 33.

**Contents:** Draft of approximately last half of "Sirens" (Episode XI, RH 272.31-286). Versos and wide margins of rectos used for insertions and additions.

**Other Markings:** Colored crayon markings: verso of twelfth leaf crossed through with blue crayon; a few words in margins of pp. 21, 22, 23, 26, 27, 28, crossed through with blue crayon.

**Dating:** January 1919-June 1919.

**Notes:** The published versions follow this draft closely; correspondence in texts can be seen paragraph by paragraph. Additions, insertions, and corrections in published texts consist mostly of words and phrases, although a few passages were also added, e.g., the "Tap. Tap. Tap." of the "unseeing stripling," piano tuner. Since the MS. consists of only the last half of the "Sirens" episode (pages numbered 21-33), it can be assumed that another MS. of the first half of the episode existed (pages numbered 1-20).

MS. begins, "Sang 'Twas Rank and Fame. Mr Bloom listened while Richie Goulding told him, Mr Bloom, ~~about~~ of the night . . ."

MS. ends on p. 33, ". . . Let my epitaph be written. Kraaaa. I have. Prrrpfrrppffff. Done."

Verso of twelfth leaf has insert of eight lines.

#### V. A. 6. ULYSSES HOLOGRAPH MSS.: CYCLOPS

**Loose Sheets,**<sup>7</sup> Joyce's hand in ink. Some corrections; some additions and insertions in ink and pencil in margins, Joyce's hand.

**Title:** No title.

**Collation:** 2 very large, light yellow sheets of unruled foolscap, 44.8 × 36 cm., folded to 8 pages (each sheet folded once to 4 pages); pages measure 36 × 22.4 cm. All sides written on.

**Contents:** Early draft of "Cyclops" (Episode XII, RH 287-339). Margin of each page used for insertions and additions.

**Other Markings:** Colored crayon markings appear on both foolscaps. Foolscap [a]: all pages crossed through with red crayon; words in

<sup>7</sup>Slocum & Cahoon, item E. 5. b. v.; La Hune, item 256.

margin of pp. [1, 2] crossed through with blue crayon. Foolscap [b]: pp. [1, 2, 4] crossed through with red crayon; words in margin of pp. [2, 3] crossed through with blue crayon.

**Dating:** 1919.

**Notes:** The published texts vary greatly from this early draft. MS. contains some passages not found in the published texts, while the published texts contain passages not in MS. MS. differs also in the order of incidents. It is not a complete version of the episode; probably other foolscaps belonging to this draft existed.

Some notable differences between draft and published version pointing to an early dating of this MS. are that the "hero" of the episode, the citizen, is called Cusack,<sup>8</sup> and that professor Hugh MacHugh and young Dedalus are present.

a. The text on foolscap [a] begins, "the nephew, came to stop with he and my brave Bloom put in for giving him lessons in German . . ."

The text ends, ". . . I don't see the advantage if his venom kills them, says Joe. —Scratch ~~your~~ her arse quicker, says Ned."

b. The text on foolscap [b] begins, "Cusack read on: —A distinguished gathering assembled in Manchester yesterday to do honour to a ruler of Africa . . ."

The text ends, ". . . —Ay, says Lenehan, That explains the milk in the cocoanut and the absence of hair on the animal's chest. Terry brought the boose —Anyway, says Ned. The young chap"

#### V. A. 7. ULYSSES HOLOGRAPH MSS.: CYCLOPS

**Loose Sheet,** Joyce's hand in ink and pencil.

**Title:** No title.

**Collation:** 1 sheet of heavy unruled paper (torn from a notebook). Verso written on, recto blank. 22.4 × 18 cm.

**Contents:** Schema for "Cyclops" (Episode XII), and insert for a draft of the "Cyclops" episode.

**Other Markings:** Words crossed through with red crayon, "whopping Arrival Lenehan & John Nolan."

**Dating:** 1919.

<sup>8</sup>The Cornell Joyce Collection contains a letter to Joyce from the *Anglo-French Review*, dated "23 juin 1919," the back of which Joyce has used to make notes for the "Cyclops" episode (Robert Scholes, item 55). Among the names listed in these notes are those of Citizen (Michael) Cusack and Stephen Dedalus.

**Notes:** A summary of the contents:

1) Schema of episode, "Religion—Saints ([illegible word] of) whopping Arrival Lenehan & John Nolan Alaki Exit of Bloom Virag Discussion Arrival Martin Saints Return Bloom Discussion Jews Finale"—in pencil.

2) Insert in ink for a draft of "Cyclops" episode, probably for a later draft than MS. V. A. 6. (The paragraph of which this insert is a part does not appear in MS. V. A. 6.—probably insert for MS. V. A. 8., p. [44].)

Insert begins, "suffered under rump . . ."

Insert ends, ". . . he shall come to drudge" (RH 323.34-38).

**\*V. A. 8. ULYSSES HOLOGRAPH MSS.: CYCLOPS**

**Notebook,**<sup>9</sup> Joyce's hand in ink and pencil. Many corrections; numerous insertions and additions in ink and pencil on versos and in margins of rectos, Joyce's hand.

**Title:** No title.

**Collation:** Blue paper covers. Inside of front cover written on. 24 leaves of graph paper, stapled: 38 pages written on, 10 pages blank. 21.6 × 17.5 cm.

**Pagination:** Rectos numbered in margins in pencil, Joyce's hand, 1-15, 17-25 (first two rectos also numbered in blue crayon). A mistake in numbering occurs on the recto of the 16th leaf, which is incorrectly numbered "17," skipping the number 16; hence, leaves 16-24 are numbered incorrectly.

**Contents:** Draft of "Cyclops" (Episode XII, RH 287-339). Versos, wide margins of first 19 rectos, and rectos of leaves 20-24 used for insertions and additions. (Inserts on versos of leaves 18-22 and pp. 21-25 are numbered in blue crayon.)

**Other Markings:** "J.J." enclosed in an oval stamped in black on white paper label, scalloped edges, pasted on front cover. Most entries crossed through with orange or blue crayon.

**Dating:** 1919.

**Notes:** The published texts vary from this early draft. It is a later draft than MS. V. A. 6. This MS. contains some passages not found in the published texts, whereas the published texts contain passages not in MS. The MS. also differs in the order of incidents.

<sup>9</sup>Slocum & Cahoon, item E. 5. c.; Sylvia Beach Catalogue, item 3.

MS. begins (RH 288.36), “In ~~green Erin of the west~~ Inisfail the fair there lies a land, the land of holy Michan . . .”

MS. ends on p. 20, “. . . at an angle of forty-five degrees over ~~Hogan’s Donohoe’s~~ in Little Green Street like a shot off a shovel.”

On inside of front cover appears a chronological list of significant dates in Leopold Bloom’s life, “LB born 1866 left school 1880 . . .”<sup>10</sup>

On verso of 1st leaf appears a copy of Paul Verlaine’s poem “La lune blanche . . .”, poem VI from the collection of poems entitled *La bonne chanson*, Joyce’s hand in pencil.

#### \*V. A. 9. ULYSSES HOLOGRAPH MSS.: CYCLOPS

**Loose Sheets**, Joyce’s hand in ink. Some corrections; insertions in ink in margin of p. 1, Joyce’s hand. (Pencil line points to where one insert should be placed.)

**Title**: No title.

**Collation**: 2 large sheets of unruled paper (perhaps torn from a notebook; paper, handwriting, arrangement of text similar to that of MSS. V. A. 20., 22.). Sheets written on one side only. 30.4 × approx. 19.7 cm.

**Pagination**: Numbered “1”, “2” in margins in pencil.

**Contents**: Draft of a small portion of “Cyclops” (Episode XII, RH 301.22–303.24). Wide margin of p. 1 used for insertions.

**Other Markings**: “A” in red crayon on top left corner of p. 1. (No entries crossed through with colored crayon.)

**Dating**: End of 1919.<sup>11</sup>

**Notes**: This is part of a late draft (later than MSS. V. A. 6. or 8.) Correspondence in texts can be clearly seen, but many new additions in text have been inserted between this draft and the final published text of *Ulysses*.

MS. begins, “A posse of Dublin Metropolitan police superintended by the Chief Commissioner in person . . .”

MS. ends, “. . . since the revolution of Rienzi, being removed by his medical adviser in attendance, Dr. Pippi.”

<sup>10</sup>See MS. VI. C. 7., pp. [227–28], (which is a copy of MS. VI. D. 4.) for another but fuller list of significant dates in Bloom’s life.

<sup>11</sup>Text of this MS. *not* included in *The Little Review*, VI (November 1919), 50. Probably these pages were prepared as an insert for a later draft.

## V. A. 10. ULYSSES HOLOGRAPH MS.: NAUSIKAA

**Notebook,**<sup>12</sup> Joyce's hand in ink. Many corrections; numerous insertions and additions in ink and pencil on versos and in margins of rectos, Joyce's hand.

**Title:** No title; blank orange-and-white paper label pasted on front cover.

**Collation:** Red paper covers, insides of covers light brown. 20 leaves of unruled paper (10th and 11th leaves detached from binding), stapled: 37 pages written on, 3 pages blank. 20.6 × 16.6 cm.

**Pagination:** Rectos numbered 1-20 in margins in pencil, Joyce's hand.

**Contents:** Draft of approximately first half of "Nausikaa" (Episode XIII, RH 340-356.42). Versos and wide margins of rectos used for insertions and additions.

**Other Markings:** None. (*No* entries crossed through with colored crayon.)

**Dating:** November 1919-February 1920, during Joyce's post-World War I stay in Trieste.

**Notes:** The published versions follow this draft closely; correspondence in texts can be seen paragraph by paragraph. Additions, insertions, and corrections in published texts consist mostly of words and phrases. MS. is a late draft.

MS. begins, "The ~~mild~~ ~~mysterious~~ summer evening had begun to ~~wrap~~ fold all nature in its ~~soft~~ deep mysterious ~~glow~~ warmth . . ."

MS. ends, ". . . and baby looked just too Ducky laughing up out of his ~~laughing~~ gleeful eyes and the Cissy poked him like that"

MS. ends in middle of sentence and paragraph, indicating that another MS. existed in which the second part of "Nausikaa" was continued.<sup>13</sup>

<sup>12</sup>Slocum & Cahoon, item E. 5. b. vi.; La Hune, item 257.

<sup>13</sup>The Cornell Joyce Collection contains two notebooks in which this draft of "Nausikaa" is continued (Robert Scholes, item 56). The first MS. (rectos numbered 21-28) continues the last sentence of MS. V. A. 10., "out of fun in his ~~little~~ wee fat tummy . . ." The second MS. continues with the episode (rectos numbered 29-35) and ends, ". . . on the rock looking was Cuckoo. Cuckoo. Cuckoo."

## V. A. 11. ULYSSES HOLOGRAPH MSS.: OXEN OF THE SUN

**Notebook,**<sup>14</sup> Joyce's hand in ink. Many corrections; numerous insertions and additions in ink and pencil on versos and in margins of rectos, Joyce's hand.

**Title:** "Oxen / of / the / Sun / I" written in ink, Joyce's hand, on white paper label pasted on front cover.

**Collation:** Lavender paper covers detached from notebook. 10 leaves of unruled paper, stapled: 19 pages written on, 1 page blank. 23.8 × 19.6 cm.

**Pagination:** Rectos numbered 1-10 in margins in pencil, Joyce's hand.

**Contents:** Draft of approximately first quarter of "Oxen of the Sun" (Episode XIV, RH 377-386.39). Versos and wide margins of rectos used for insertions and additions.

**Other Markings:** Name of stationer is printed on label on front cover, "L. Smolars & Nipote-Trieste." Colored crayon markings: orange crayon markings appear on all pages (except verso of p. 10, which is blank); on p. 2 some words in margin are crossed through with blue crayon.

**Dating:** October 1919-June 1920, during Joyce's post-World War I stay in Trieste.

**Notes:** This is an early draft. The MS. is at the same stage of development as MS. V. A. 12.<sup>15</sup>

MS. begins, "By no pomp of pride or mark of mightiness is the wellbeing of a people more surely proven than by ~~its~~ tribute of solicitude . . ."

MS. ends, ". . . and well met they were, said Dixon, but by my troth, better were they named Beau Mount and Lecher for of"

## V. A. 12. ULYSSES HOLOGRAPH MSS.: OXEN OF THE SUN

**Notebook,**<sup>16</sup> Joyce's hand in ink and pencil. Many corrections; numerous insertions and additions in ink and pencil on versos, margins of rectos, and on inside of front cover, Joyce's hand.

<sup>14</sup>Slocum & Cahoon, item E 5. b. vii.; La Hune, item 258 A.

<sup>15</sup>The eight "Oxen of the Sun" MSS. in this collection represent two different stages in the development of the episode. MSS. V. A. 11. and V. A. 12. are early drafts. Probably Joyce divided the episode into four parts at this point, since each of the MSS. represents about 11 pages of the 45-page episode. MSS. V. A. 13., 14., 15., 16., 17., 18. are late drafts. Probably Joyce divided the episode into ten parts at this point, since each of the MSS. represents about 4½ pages of the 45-page episode.

<sup>16</sup>Slocum & Cahoon, item E. 5. b. viii.; La Hune, item 258 B.

**Title:** No title.

**Collation:** Tan paper covers. 16 leaves of ruled paper, stapled: 28 pages written on, 4 pages blank. Inside of front cover written on. 22.7 × 16.2 cm.

**Pagination:** Rectos of leaves 1-13 numbered 11-23 in margins in pencil, Joyce's hand.

**Contents:** Draft of approximately second quarter of "Oxen of the Sun" (Episode XIV, RH 386.39-399.29). Versos, wide margins of rectos, and inside of front cover used for insertions and additions.

**Other Markings:** Text of all pages crossed through with orange crayon, except for text on verso of leaf 16; on verso of p. 16 some words crossed through with blue crayon.

**Dating:** October 1919-June 1920.

**Notes:** Early draft of the same time and stage of development as MS. V. A. 11. This is a continuation of MS. V. A. 11.

MS. begins, "such a mingling much might come. ~~And~~ Master Stephen said indeed to his best remembrance they had but the one wench . . ."

MS. ends, ". . . My Kitty can tell you, said Mr Lynch, that, has been wardmaid there any time these seven months."

Text in pencil on verso of leaf 16 is an earlier draft of a paragraph on p. 8 of MS. V. A. 11 (RH 384.16-31).

**\*V. A. 13. ULYSSES HOLOGRAPH MSS.: OXEN OF THE SUN**

**Notebook,** Joyce's hand in ink. A few corrections, insertions, and additions in ink and pencil on verso of 6th leaf and in margins of rectos, Joyce's hand.

**Title:** "I" written in orange crayon on printed label on front cover ("Quaderno di . . .").

**Collation:** Lavender paper covers. 10 leaves of ruled paper, stapled: 4 pages written on, 16 pages blank. 20.3 × 14.8 cm.

**Pagination:** Rectos of leaves 6-8 numbered 1-3 in margins in pencil, Joyce's hand.

**Contents:** Draft of a small section of "Oxen of the Sun" (Episode XIV, RH 378.41-380.15). Verso of 6th leaf, wide margins of rectos used for insertions and additions.

**Other Markings:** Text crossed through with orange crayon. (On back cover a weekly class schedule and a multiplication table are printed.)

**Dating:** October 1919—June 1920.

**Notes:** The text of this MS. is a later draft of the insert which appears on the versos of pp. 1-4 of MS. V. A. 11. MS. V. A. 13. is of the same time and stage of development as MSS. V. A. 14., 15., 16., 17., 18. The six notebooks (MSS. V. A. 13.-18.) are portions of the same draft (numbered I, II, IV, VI, VII, VIII by Joyce; the missing portions of this draft, III, V, IX, etc. are not part of this collection and are either lost or destroyed); this is a later draft than MSS. V. A. 11. and 12. (probably the next draft). It is a late draft; the published versions follow this draft closely; correspondence in texts can be seen paragraph by paragraph.

MS. begins, "Some man that wayfaring was stood by housedoor at night's oncoming. Of Israel's folk was that man . . ."

MS. ends, ". . . but yet was she left after long years a handmaid. Nine twelve bloodflows chiding her childless."

**\*V. A. 14. ULYSSES HOLOGRAPH MSS.: OXEN OF THE SUN**

**Notebook,** Joyce's hand in ink. Some corrections; insertions and additions in ink and pencil on versos and in margins of rectos, Joyce's hand.

**Title:** "II" written in orange crayon on printed label on front cover ("Quaderno di . . ."). "(2)" in orange crayon appears on top of p. 1.

**Collation:** Grey paper covers. 10 leaves of ruled paper, stapled: 12 pages written on, 8 pages blank. 20.3 × 14.8 cm.

**Pagination:** Rectos of leaves 2-8 numbered 1-7 in margins in pencil, Joyce's hand.

**Contents:** Draft of a small section of "Oxen of the Sun" (Episode XIV, RH 380.16—384.31). Versos and wide margins of rectos used for insertions and additions.

**Other Markings:** Text crossed through with orange crayon. (On back cover a weekly class schedule and a multiplication table are printed.)

**Dating:** October 1919—June 1920.

**Notes:** The text of this MS. is a later draft of pp. 4-8 of MS. V. A. 11. MS. V. A. 14. is of the same time and stage of development as MSS. V. A. 13., 15., 16., 17., 18. It is a late draft; the published



versions follow this draft closely; correspondence in texts can be seen paragraph by paragraph.

MS. begins, "And while they ~~spoke~~ spake the door of the chamber upon their left was opened and there nighed near a mickle noise as ~~him thought~~ of many . . ."

MS. ends, ". . . for that he lived riotously with those wastrels and murdered his goods with whores."

**\*V. A. 15. ULYSSES HOLOGRAPH MSS.: OXEN OF THE SUN**

**Notebook:** Joyce's hand in ink. A few corrections and insertions in ink and pencil in margin of p. 2, Joyce's hand.

**Title:** "IV" written in orange crayon on printed label on front cover ("Quaderno di . . ."). "(4)" in orange crayon appears in upper left corner of p. 1.

**Collation:** Grey paper covers. 10 leaves of ruled paper, stapled: 4 pages written on (2 pages of text; on pp. 3-4 the page numbers only appear), 16 pages blank. 20.3 × 14.8 cm.

**Pagination:** Rectos of leaves 2-5 numbered 1-4 in margins in pencil, Joyce's hand.

**Contents:** Draft of a small portion of "Oxen of the Sun" (Episode XIV, RH 388.40-390.7). Wide margin of p. 2 used for insertions.

**Other Markings:** Text crossed through with orange crayon. (On back cover a weekly class schedule and a multiplication table are printed.)

**Dating:** October 1919-June 1920.

**Notes:** The text of this MS. is a later draft of pp. 12-14 of MS. V. A. 12. MS. V. A. 15. is of the same time and stage of development as MSS. V. A. 13., 14., 16., 17., 18. It is a late draft; the published version follows this draft closely; correspondence in texts can be seen paragraph by paragraph.

MS. begins; "But was young boasthard's fear vanquished by calmer's words? No, for he knew his . . ."

MS. ends, ". . . their spillings done by them contrariwise to his word which forth to bring brenningly biddeth."

## V. A. 16. ULYSSES HOLOGRAPH MSS.: OXEN OF THE SUN

**Notebook,**<sup>17</sup> Joyce's hand in ink. Some corrections; some insertions and additions in ink and pencil on versos and in margins of rectos in Joyce's hand.

**Title:** "VI" written in orange crayon on printed label on front cover ("Quaderno di . . ."). "(6)" in orange crayon appears in upper left corner of p. 1.

**Collation:** Tan paper covers. 10 leaves of ruled paper, stapled: 7 pages written on, 13 pages blank. 20.3 × 14.8 cm.

**Pagination:** Rectos of leaves 2-6 numbered 1-5 in margins in pencil, Joyce's hand.

**Contents:** Draft of a small section of "Oxen of the Sun" (Episode XIV, RH 391.31-395.6). Versos and margins of rectos used for insertions and additions.

**Other Markings:** Text of all rectos crossed through with orange crayon. (On back cover a weekly class schedule and a multiplication table are printed.)

**Dating:** October 1919-June 1920.

**Notes:** The text of this MS. is a later draft of pp. 15-19 of MS. V. A. 12. MS. V. A. 16. is of the same time and stage of development as MSS. V. A. 13., 14., 15., 17., 18. It is a late draft; the published version follows this draft closely; correspondence in texts can be seen paragraph by paragraph.

MS. begins, "With this came up Lenehan to the ~~hither and~~ feet of the table to say how the letter . . ."

MS. ends, ". . . which was the occasion of the composing by a boatswain of the famous seachanty:

Pope Peter's but a pissabed.  
A man's a man for a' that."

## \*V. A. 17. ULYSSES HOLOGRAPH MSS.: OXEN OF THE SUN

**Notebook,** Joyce's hand in ink. Some corrections; insertions and additions in ink and pencil on versos and in margins of rectos, Joyce's hand.

<sup>17</sup>Slocum & Cahoon, item E. 5. b. ix.; La Hune, item 258 C.

**Title:** "VII" written in orange crayon on printed label on front of cover ("Quaderno di . . ."). "(7)" in orange crayon appears in upper left corner of p. 1.

**Collation:** Lavender paper covers. 10 leaves of ruled paper, stapled: 13 pages written on, 7 pages blank. 20.3 × 14.8 cm.

**Pagination:** Rectos of leaves 2-9 numbered 1-8 in margins in pencil, Joyce's hand.

**Contents:** Draft of a small portion of "Oxen of the Sun" (Episode XIV, RH 395.7-400.24). Versos and wide margins of rectos used for insertions and additions.

**Other Markings:** Text crossed through with orange crayon. (On back cover a weekly class schedule and a multiplication table are printed.)

**Dating:** October 1919-June 1920.

**Notes:** The text of this MS. is a later draft of p. 19 to end of MS. V. A. 12. MS. V. A. 17. is of the same time and stage of development as MSS. V. A. 13., 14., 15., 16., 18. It is a late draft; the published version follows this draft closely; correspondence in texts can be seen paragraph by paragraph.

MS. begins, "Our worthy acquaintance Mr Mal Mulligan now appeared in the doorway as the student was concluding his apologue . . ."

MS. ends, ". . . to a rolypoly hasty pudding you ever see what ~~taught me~~ I always looks back on with a loving heart."

#### V. A. 18. ULYSSES HOLOGRAPH MSS.: OXEN OF THE SUN

**Notebook,**<sup>18</sup> Joyce's hand in ink. Some corrections; numerous insertions and additions in ink and pencil on versos and margins of rectos, Joyce's hand.

**Title:** "VIII" written in orange crayon on printed label of front cover ("Quaderno di . . ."). "8" in orange crayon appears in the upper left corner of p. 1.

**Collation:** Grey paper covers. 10 leaves of ruled paper (5th and 6th leaves detached from binding) stapled: 16 pages written on, 4 pages blank. 20.3 × 14.8 cm.

<sup>18</sup>Slocum & Cahoon, item E. 5. b. x.; La Hune, item 258 D.

**Pagination:** Rectos of leaves 2-10 numbered 1-9 in margins in pencil, Joyce's hand.

**Contents:** Draft of a small section of "Oxen of the Sun" (Episode XIV, RH 400.25-407.40). Versos and wide margins of rectos used for insertions and additions.

**Other Markings:** Text of all pages crossed through with orange crayon, except for verso of p. 9. (On back cover, a weekly class schedule and a multiplication table are printed.)

**Dating:** October 1919-June 1920.

**Notes:** The text of this MS. is part of a later draft than MSS. V. A. 11., 12. It is of the same time and stage of development as MSS. V. A. 13., 14., 15., 16., 17. The published version follows this draft closely; correspondence in texts can be seen paragraph by paragraph.

MS. begins, "To revert to Mr Bloom, who, after his first entry had been conscious of some impudent mocks . . ."

MS. ends, ". . . blazes for the Alpha, a ruby and a triangled and blooded sign, upon the forehead of Taurus."

#### V. A. 19. ULYSSES HOLOGRAPH MSS.: CIRCE

**Notebook,**<sup>19</sup> Joyce's hand in ink. Some corrections; numerous insertions and additions in ink and pencil on versos and in margins of rectos, Joyce's hand.

**Title:** "CIRCE" printed carefully in capital letters with pencil and orange crayon on front cover. On verso of front cover, "Circe" written in ink, Joyce's hand.

**Collation:** Tan paper covers. 40 leaves of unruled paper, stapled: 53 pages written on, 27 pages blank. 20.5 × 16.1 cm.

**Pagination:** First 13 rectos are numbered 1-13 in margins in pencil, Joyce's hand.

**Contents:** Early draft of "Circe" (Episode XV, RH 422-593). The earliest writing in MS. is done on rectos; space left in wide margins and versos for later insertions and additions. 8 pages left blank in middle of MS., dividing the text into two halves (possibly intended for an addition at this point of the text).

<sup>19</sup>Slocum & Cahoon, item E. 5. b. xi.; La Hune, item 259.

**Other Markings:** Name of stationer printed on front cover, "Cartoleria Giorgio Fabro, Trieste." "L. 1.30" in pencil on inside of back cover. On back cover, trade mark of stationer. All pages crossed through with colored crayon: the first 14 leaves, rectos and versos, with red crayon, the balance of MS. with blue crayon. (A few pages crossed through with orange and blue crayon, pp. [28, 29, 47, 52, 53].)

**Dating:** October 1919—July 1920, during Joyce's post-World War I stay in Trieste.

**Notes:** This draft is an early version of the entire "Circe" episode, much expanded in the published form. The order of incidents often varies from published form; the action differs at times; new characters appear in the published form: e.g., in MS. Bella does not change to male Bello nor does Bloom change to female as happens in a scene of the published text (RH 518 ff.).

MS. begins, "~~Faithful Place~~. Nighttown. Rows of flimsy houses with gaping doors. Rare smoky lamps. . . ."

MS. ends, ". . . Stephen (excitedly) I saw her in Serpentine Avenue, a fubsy widow. Beelzebub showed her to me but waddling [?] in a puddle."

After the last words of the text, the following appears:<sup>20</sup>

Schema

Money talk [orange]  
 Fortune telling [orange]  
 S D. flies  
 Dance of hours [blue]  
 S D's mother [blue]  
 Transformation scene [?]

\*V. A. 20. ULYSSES HOLOGRAPH MSS.: CIRCE

**Loose Sheets,** Joyce's hand in ink. Some corrections; insertions in ink in margins, Joyce's hand (pencil lines point to where inserts should be placed).

<sup>20</sup>This seems to be an outline for the next draft of the episode. The "money talk" scene (RH 542-45) was added later, not in this MS.; "fortune telling" scene is found on pp. [42, 43, 45] of MS. (RH 547 ff.); "S D. flies" scene is found on p. [65] of MS. (RH 557) and is very brief and undeveloped in both texts; "dance of hours" scene is found on pp. [40, 41] of MS. (RH 561-62); "S D's mother" scene is found on pp. [63, 64] of MS. (RH 564-67); "transformation scene" was added later, not in this MS., although introduction to it is found on p. [29] (RH 518 ff.).

**Title:** No title.

**Collation:** 7 large sheets of unruled paper (perhaps torn from notebook; paper, handwriting, arrangement of text similar to that of MSS. V. A. 9., 22.). Sheets written on one side only. 30.4 × approx. 19.7 cm.

**Pagination:** Numbered 1-7 in margins in pencil.

**Contents:** Draft of a portion of "Circe" (Episode XV, RH 470.23-488.30). Wide margins used for insertions.

**Other Markings:** None. (No entries crossed through with colored crayon.)

**Dating:** 1920.

**Notes:** This is a late draft<sup>21</sup> (much later than MS. V. A. 19.). Correspondence in texts can be seen clearly, but many new additions in text have been inserted between this draft and the final published text of *Ulysses*.

MS. begins, "(Prolonged applause. Venetian masts, maypoles and festal arches spring up . . .)"

MS. ends, ". . . (A choir of six hundred voices, conducted by Mr Vincent O'Brien, sings the Alleluia chorus)"

\*V. A. 21. ULYSSES HOLOGRAPH MSS.: EUMEUS

**Notebook,** Joyce's hand in ink. Some corrections; many insertions and additions in ink and pencil on versos and in margins of rectos, Joyce's hand.

**Title:** No title.

**Collation:** Lavender paper covers, black cloth spine. 24 leaves of graph paper, stitched: 37 pages written on, 11 pages blank. 19.3 × 14.5 cm.

**Pagination:** Rectos of leaves 2-12 numbered 1-11 in margins in pencil, Joyce's hand.

**Contents:** Draft of a large portion of the "Eumeus" (Episode XVI, RH 610.24-649). Text written first on rectos, then continued on versos of leaves 24, 23, 22, 21, and ending on verso of 20th leaf.

<sup>21</sup>In MS. V. B. 13. h., a typewritten copy of this MS. is incorporated as an insert in the final typescript of the "Circe" episode from which the first type for that section of *Ulysses* was set up by the printers. See also MS. V. B. 13. i. for a complete typescript of MS. V. A. 20.

Other versos and wide margins of rectos used for insertions and additions.

**Other Markings:** "4" in pencil on upper left corner of front cover—mark of stationer. Text crossed through with blue or orange crayon.

**Dating:** December 1920—February 1921.

**Notes:** This is a late draft; correspondence in texts between published version and MS. can be seen paragraph by paragraph.

MS. begins, "message evidently, as he took particular notice. Though not an implicit believer in the lurid story narrated having detected . . ."

MS. ends on verso of 20th leaf, "... continuing their tête à tête speaking of sirens, the sea enemies of the soul of man and other things."

**\*V. A. 22. ULYSSES HOLOGRAPH MSS.: PENELOPE**

**Loose Sheets,** Joyce's hand in ink. Some corrections; insertions in ink in margins, Joyce's hand.

**Title:** No title.

**Collation:** 5 large sheets of unruled paper (perhaps torn from notebook; paper, handwriting, arrangement of text similar to that of MSS. V. A. 9., 20.). Sheets written on one side only. 30.4 × approx. 19.7 cm.

**Pagination:** Numbered 1-4 in margins in pencil; 5th sheet not numbered.

**Contents:** Draft of a portion of "Penelope" (Episode XVIII, RH 761.24—768). Wide margins used for insertions.

**Other Markings:** None. (*No* entries crossed through with colored crayon.)

**Dating:** August-October 1921.

**Notes:** This is a late draft. Correspondence in texts can be seen clearly, but many new additions in text have been inserted between this draft and the final published text of *Ulysses*.

MS. begins, "No that's no way for him has he no manners or no refinement in his nature slapping us behind like that . . ."

MS. ends, "... and first I put my arms around him and drew him down to me so he could feel my breasts all perfume and I said I will yes. — Trieste-Zurich-Paris 1914-1921"

**\*V. B. 1. ULYSSES TYPESCRIPTS: NESTOR**

**Loose Sheet,** typewritten, single-spaced, purple carbon copy.

**Title:** No title.

**Collation:** 1 sheet of typing paper; verso blank. 27.4 × 21.2 cm.

**Pagination:** Page number "9" typed top center; also numbered "26" in pencil at top of page and in ink on bottom right corner.

**Contents:** Typescript of a small portion of the "Nestor" episode, RH 34.14–35.25. Addition in ink, Joyce's hand. No corrections.

**Other Markings:** A few pencil notations, possibly in hand of printer.

**Dating:** *ca.* 1918-21.

**Notes:** The "Ulysses Typescripts," MSS. V. B. 1.-16.,<sup>22</sup> were made in preparation for the first edition of the novel. They seem to be the final typescripts from which the printer, Imprimerie Darantiere, Dijon, set up the first proofs after Joyce made additional corrections and additions. It appears that Joyce's typist made one original and three carbon copies of each episode. Joyce corrected the typing errors on all four copies, and then made additional corrections and additions before sending the typescript to the printer. Usually, these additions were made on one of the four copies only (but not necessarily the original). The extra copies were used to facilitate the preparation of the text for the printer (e.g., if a mistake was made or if an addition was canceled or changed, the page in question would not have to be retyped, but one of the other copies could be used), yet Joyce may have also requested the extra copies since he often sent copies of his drafts to Harriet Shaw Weaver, Ezra Pound, T. S. Eliot, or Frank Budgen.

**\*V. B. 2. ULYSSES TYPESCRIPTS: PROTEUS**

**Loose Sheet,** typewritten, single-spaced, purple carbon copy.

**Title:** No title.

**Collation:** 1 sheet of thin typing paper; verso blank. Approx. 28 × 22.5 cm.

**Pagination:** Page number "10" typed top center; also numbered "38" in ink on bottom right corner.

<sup>22</sup>Slocum & Cahoon, item E. 5. g.; Sylvia Beach Catalogue, item 6.



**Contents:** Typescript of a small portion of the "Proteus" episode, RH 49.5–50.19. Corrections and additions in ink, Joyce's hand.

**Dating:** *ca.* 1918-21.

**\*V. B. 3. a. ULYSSES TYPESCRIPTS: CALYPSO**

**Loose Sheets,** typewritten, single-spaced. Sheets 3-7 are typed with green ribbon; sheets 1, 2, 8 are purple carbon copies.

**Title:** "Episode IV Ulysses IV" in pencil, top of first sheet.

**Collation:** 8 sheets of thin typing paper, except sheets 1, 2, 7 which are heavier paper; held together by gold-colored paper fastener on top left corner (first sheet detached from fastener); versos blank. Thin sheets 27 × 21.5 cm.; heavier sheets 27.4 × 21.1 cm.

**Pagination:** Pages numbered 1-8 (1, 3-7 in pencil, 2, 8 typed), top center.

**Contents:** Typescript of a portion of the "Calypso" episode, RH 54 (beginning of episode)—64.11. Some corrections in ink on all pages, Joyce's hand. No additions.

**Other Markings:** A few typing corrections in pencil.

**Dating:** *ca.* 1919-21.

**\*V. B. 3. b. ULYSSES TYPESCRIPTS: CALYPSO**

**Loose Sheets,** typewritten, single-spaced, purple carbon copies.

**Title:** No title.

**Collation:** 2 sheets of typing paper; versos blank. 27.4 × 21.1 cm.

**Pagination:** Page numbers 1-2 typed top center. Pages also numbered 41-42 in ink, bottom right corners.

**Contents:** Typescript of a small portion of the "Calypso" episode, RH 54 (beginning of episode)—57.3; duplicates of pp. 1-2 of MS. V. B. 3. a. A few corrections and additions in ink on both pages, Joyce's hand. (These additions do not appear in MS. V. B. 3. a., but can be found in published text.)

**Other Markings:** A few typing corrections in pencil on p. 1.

**Dating:** *ca.* 1918-21.

**\*V. B. 4. ULYSSES TYPESCRIPTS: HADES**

**Loose Sheets**, typewritten, single-spaced; black carbon copies, except pp. 63, 70-72, 77, which are originals typed with green ribbon.

**Title:** No title.

**Collation:** 12 sheets of thin typing paper; versos blank. Approx. 28 × 21.5 cm.

**Pagination:** Pages numbered 63-64, 67-72, 74-77 in ink, bottom right corners.

**Contents:** Typescript of a portion of the "Hades" episode, RH 87.27-90.40, 94.23-105.27, 108.2-114 (end of episode). Corrections and additions in ink, Joyce's hand, on all pages.

**Other Markings:** Orange crayon closure line at end of episode, p. 77. Some pencil clarifications, *not* in Joyce's hand (perhaps that of Sylvia Beach). Printer's markings in pencil on all pages. A number of printers' signatures in pencil appear.

**Dating:** *ca.* 1918-21.

**Notes:** This is part of the final typescript from which the printer set up the type for the first proofs.

**\*V. B. 5. ULYSSES TYPESCRIPTS: AEOLUS**

**Loose Sheets**, typewritten, single-spaced, black carbon copies.

**Title:** No title.

**Collation:** 17 sheets of thin typing paper; versos blank. Approx. 28 × 21.5 cm.

**Pagination:** Pages numbered 1-17 in pencil, top right corners; also numbered 78-94 in ink, bottom right corners.

**Contents:** Typescript of "Aeolus" episode, RH 115.23-148 (end of episode). Corrections or additions in ink, Joyce's hand, on most pages.

**Other Markings:** "nouveau chapitre" in pencil, top of p. 1; orange crayon closure line at end of episode, p. 17. Some pencil clarifications, *not* in Joyce's hand (perhaps that of Sylvia Beach). Printer's markings in pencil on all pages. Printers' signatures in pencil on all pages except p. 17. Blue crayon mark on p. 1.

**Dating:** *ca.* 1918-21.

**Notes:** The journalistic captions which head the brief sections of this episode do not as yet appear in this manuscript. This is the final typescript from which the printer set up the type for the first proofs.

**\*V. B. 6. ULYSSES TYPESCRIPTS: LESTRYGONIANS**

**Loose Sheets,** typewritten, single-spaced; black carbon copies, except pp. 98, 99, 107-109, 111, 112, which are originals typed with green ribbon.

**Title:** No title.

**Collation:** 19 sheets of thin typing paper; versos blank. Approx. 28 × 21.5 cm.

**Pagination:** Pages numbered in ink, bottom right corners, 95-106, 106 bis-112 (p. "106 bis" numbered in red ink).

**Contents:** Typescript of entire "Lestrygonians" episode, RH 149-181. Corrections and additions in ink, Joyce's hand, on most pages.

**Other Markings:** "nouveau chapitre" in pencil, top of p. 95; orange crayon closure line at end of episode, p. 112. Some pencil clarifications, *not* in Joyce's hand (perhaps that of Sylvia Beach). Printer's markings in pencil on all pages. Printers' signatures in pencil on all pages, except p. 112.

**Dating:** *ca.* 1919-21.

**Notes:** This is the final typescript from which the printer set up the type for the first proofs.

**\*V. B. 7. ULYSSES TYPESCRIPTS: SCYLLA AND CHARYBDIS**

**Loose Sheets,** typewritten, single-spaced. Sheets 1-4, 7-8, 10, 12, 17, 19, 21 are typed with green ribbon; sheets 5, 6, 9, 11, 13-16, 18, 20, 22 are black carbon copies.

**Title:** No title.

**Collation:** 22 sheets of thin typing paper; versos blank. Approx. 28 × 21.5 cm. A rectangle of paper has been cut out of p. 9 (probably the bar of music which appears on RH 195).

**Pagination:** Pages numbered 1-22 in pencil, left margins. Pages also numbered 113-34 in ink, bottom right corners.

**Contents:** Typescript of entire "Scylla and Charybdis" episode, RH 182-215. Many corrections or additions in ink, Joyce's hand, on all pages.

**Other Markings:** "nouveau chapitre" in pencil, top of p. 1; orange crayon closure line at end of episode, p. 22. A number of clarifications of Joyce's corrections appear in pencil, *not* in Joyce's hand (perhaps that of Sylvia Beach). Printer's notations in pencil on many pages. Signatures of printers in pencil on all pages.

**Dating:** *ca.* 1921.

**Notes:** This is the final typescript from which the printer set up the type for the first proofs.

**\*V. B. 8. a. ULYSSES TYPESCRIPTS: WANDERING ROCKS**

**Loose Sheets,** typewritten, single-spaced; black carbon copies and originals typed with black ribbon.

**Title:** "Ulysses X" in pencil, top of p. 1, crossed out with blue crayon.

**Collation:** 23 sheets of thin typing paper; versos blank. Approx. 27 × 21.5 cm.

**Pagination:** Page numbers stamped in black ink on top right corners, 1-2, 4-24; also numbered in pencil, bottom right corners, 1-2, 4-24.

**Contents:** Typescript of most of "Wandering Rocks" episode, RH 216 (beginning of episode)—218.39, 220.21—251.8. Corrections or additions in ink, Joyce's hand, on all pages.

**Other Markings:** "12 Dec Rec'd" stamped in purple ink, top right corner of p. 1—probably mark of printer. A few typing corrections in pencil. Printers' signatures in pencil on all pages, except pp. 9, 11, 20.

**Dating:** *ca.* 1919-21.

**Notes:** This is part of the final typescript from which the printer set up the first proofs. Corrections made in MS. V. B. 8. b. were also made on the corresponding pages of this typescript, but many new corrections and additions were then made on this typescript *only*.

**\*V. B. 8. b. ULYSSES TYPESCRIPTS: WANDERING ROCKS**

**Loose Sheets,** typewritten, single-spaced; black carbon copies.

**Title:** No title.

**Collation:** 5 sheets of thin typing paper; versos blank. Approx. 27 × 21.5 cm.

**Pagination:** Pages numbered in pencil, bottom right corners, 6-10; also numbered in ink, bottom right corners, 140-144.

**Contents:** Typescript of a small portion of "Wandering Rocks" episode, RH 223.3-229.40; duplicates of pp. 6-10 of MS. V. B. 8. a. Corrections in ink, Joyce's hand, on all pages (these corrections also made in MS. V. B. 8. a.).

**Dating:** *ca.* 1919-21.

**\*V. B. 9. ULYSSES TYPESCRIPTS: SIRENS**

**Loose Sheets,** typewritten, single-spaced; black carbon copies, except p. 2, which is an original, typed with green ribbon.

**Title:** "XI Joyce" in pencil, top of first page, crossed out with blue crayon.

**Collation:** 23 sheets of thin typing paper (except 17th sheet, which is of heavier paper); versos blank. Approx. 28 × 21.5 cm. (except 17th sheet, which measures 27.4 × 21.1 cm.).

**Pagination:** Pages numbered 1-23 in pencil in left margins. Page numbers also stamped in black ink on top right corners, 26-48.

**Contents:** Typescript of entire "Sirens" episode, RH 252-86. Many corrections or additions in ink, Joyce's hand, on all pages.

**Other Markings:** "debut chapitre" in pencil, top of p. 1; "fin episode" in purple pencil, at end of typescript, p. 23. Numerous pencil signatures of printers.

**Dating:** *ca.* 1921.

**Notes:** This is the final typescript from which the printer set up the type for the first proofs.

**\*V. B. 10. a. ULYSSES TYPESCRIPTS: CYCLOPS**

**Loose Sheets,** typewritten, single-spaced; black carbon copies and originals typed with black ribbon.

**Title:** "XII" in pencil, top of p. 1, crossed out with blue crayon.

**Collation:** 24 sheets of thin typing paper; all versos blank except verso of p. 22, which has a few notations in ink and red crayon.

Approx. 27.5 × 21.7 cm., except pp. 1, 2, 11, 12 which measure 27 × 21.5 cm.

**Pagination:** Pages numbered in pencil in left margins, 1-2, 11-22, 24-33; page numbers also stamped in black ink on top right corners, 49-50, 59-70, 72-81; page numbers also typed top center, (p. 1 not numbered) 2, 11-22, 24-33.

**Contents:** Typescript of a large portion of the "Cyclops" episode, RH 287 (beginning of episode)—290.4, 299.37—319.40, 322.22—339 (end of episode). Corrections and additions in ink, Joyce's hand, on all pages.

**Other Markings:** "fin episode" in pencil, at end of typescript, p. 33. Printers' signatures in pencil on most pages.

**Dating:** *ca.* 1920-21.

**Notes:** This is part of the final typescript from which the printer set up the type for the first proofs. See MS. V. B. 10. b. for a copy of one of the pages missing from this typescript, p. 23, RH 319.41—322.19. Corrections and additions which were made in MS. V. B. 10. b. were also made on the corresponding pages of this MS., but many new corrections and additions were then made on this typescript *only*.

**\*V. B. 10. b. ULYSSES TYPESCRIPTS: CYCLOPS**

**Loose Sheets,** typewritten, single-spaced; p. 17 black carbon copy, pp. 22, 23 originals typed with black ribbon.

**Title:** No title.

**Collation:** 3 sheets of thin typing paper; versos blank. Approx. 27.5 × 21.7 cm.

**Pagination:** Page numbers typed top center, 17, 22, 23; pages also numbered in ink, bottom right corners, 199, 204, 205.

**Contents:** Typescript of a small portion of the "Cyclops" episode; pp. 17, 22 duplicates of pp. 17, 22 of MS. V. B. 10. a.; p. 23 is a copy of the missing p. 23 of MS. V. B. 10. a., RH 319.41—322.19. A few corrections and additions in ink, Joyce's hand, on all pages. (Corrections and additions on pp. 17, 22 also made in MS. V. B. 10. a.)

**Dating:** *ca.* 1920-21.

**\*V. B. 11. a. ULYSSES TYPESCRIPTS: NAUSIKAA**

Loose Sheets, typewritten, single-spaced. Sheets 1, 2, 7, 14 are typed with green ribbon; sheets 3-6, 8-13, 15-21 are black carbon copies.

Title: "XIII" in pencil, top of p. 1, crossed out with red crayon.

Collation: 21 sheets of thin typing paper; versos blank. Approx. 28 × 21.5 cm.

Pagination: Pages numbered 1-21 in pencil, bottom left corners. Page numbers also stamped in black on top right corners, 82-102.

Contents: Typescript of entire "Nausikaa" episode, RH 340-76. Numerous corrections and additions in ink, Joyce's hand, on all pages.<sup>23</sup>

Other Markings: "debut chapitre" in pencil, top of p. 1; "fin chapitre" in pencil, at end of typescript, p. 21. Numerous pencil signatures and marks of printers.

Dating: *ca.* 1921.

Notes: This is the final typescript from which the printer set up the type for the first proofs. Corrections and additions made in MS. V. B. 11. b. (except one addition on p. 266 of that MS.) were also made on the corresponding pages of this typescript, but many new corrections and additions were then made on this typescript *only*.

**\*V. B. 11. b. ULYSSES TYPESCRIPTS: NAUSIKAA**

Loose Sheets, typewritten, single-spaced, black carbon copies.

Title: No title.

Collation: 3 sheets of thin typing paper; versos blank. Approx. 28 × 21.5 cm.

Pagination: Pages numbered in ink on bottom right corners, 216, 220, 226.

Contents: Typescript of a small portion of "Nausikaa" episode; duplicates of pp. 1, 5, 11 of MS. V. B. 11. a. Some corrections or additions in ink, Joyce's hand, on all pages.

Dating: *ca.* 1921.

<sup>23</sup>The Cornell Joyce Collection contains a complete typescript of 21 sheets of the "Nausikaa" episode, probably a duplicate of V. B. 11. a. (Robert Scholes, item 57).

**Notes:** All corrections and additions made in this typescript are also made in MS. V. B. 11. a. and appear in published text, except one addition on p. 226, "to all and sundry" which was to be inserted after "compliments" (RH 357.1). This insert was not copied onto the typescript from which the printer set his type; it does not appear in the published text.

**\*V. B. 12. a. ULYSSES TYPESCRIPTS: OXEN OF THE SUN**

**Loose Sheets,** typewritten, single-spaced; black carbon copies, except pp. 10-12, 15, 16, 26, 28 which are originals typed with green ribbon.

**Title:** "XIV" in pencil, top of p. 1, crossed out with red crayon.

**Collation:** 28 sheets of thin typing paper; versos blank. Approx. 28 × 21.5-23 cm.

**Pagination:** Pages numbered in pencil in left margins, 1-28; page numbers also stamped in black ink on top right corners, 103-30.

**Contents:** Typescript of entire "Oxen of the Sun" episode, RH 377-421. Corrections or additions in ink, Joyce's hand, on all pages.

**Other Markings:** "debut chapitre" in pencil, top of p. 1. Signatures of printers in pencil or blue crayon on most pages. Blue crayon markings on pp. 1, 6-8, 23, 25.

**Dating:** *ca.* 1921.

**Notes:** This is the final typescript from which the printer set up the type for the first proofs. Corrections and additions made in MSS. V. B. 12. b., c. were also made on the corresponding pages of this typescript, but many new corrections and additions were then made on this typescript *only*.

**\*V. B. 12. b. ULYSSES TYPESCRIPTS: OXEN OF THE SUN**

**Loose Sheets,** typewritten, single-spaced; black carbon copies.

**Title:** No title.

**Collation:** 5 sheets of thin typing paper; versos blank. Approx. 28 × 21.5-23 cm.

**Pagination:** Pages numbered in pencil in left margins, 18-20, 26, 27; pages also numbered in ink, bottom right corners, 254-56, 262, 263.



**Contents:** Typescript of a small portion of the "Oxen of the Sun" episode; duplicates of pp. 18-20, 26, 27 of MS. V. B. 12. a. Corrections or additions in ink, Joyce's hand, on all pages (these corrections and additions also made on the corresponding pages of MSS. V. B. 12. a., c.).

**Dating:** *ca.* 1921.

**\*V. B. 12. c. ULYSSES TYPESCRIPTS: OXEN OF THE SUN**

**Loose Sheets,** typewritten, single-spaced; typed with green ribbon.

**Title:** No title.

**Collation:** 2 sheets of thin typing paper; versos blank. Approx. 28 × 21.5-22.5 cm.

**Pagination:** Pages numbered in pencil in left margins, 18,20.

**Contents:** Typescript of a small portion of "Oxen of the Sun" episode; duplicates of pp. 18, 20 of MSS. V. B. 12. a., b. Corrections and additions in ink, Joyce's hand, on all pages (these corrections and additions also made in MSS. V. B. 12. a., b.).

**Dating:** *ca.* 1921.

**\*V. B. 13. a. - i. ULYSSES TYPESCRIPTS: CIRCE**

**Summary:**

- a. Photostat of 10 pages from Quinn's holograph manuscript of *Ulysses*, RH 568.26-586.20.
- b. Longhand copy of above photostat (all but 10th page), RH 568.26-584.20.
- c. Typescript of longhand copy of photostat (incomplete).
- d. Longhand copy of approximately second half of episode, including the text of the photostat (a number of pages omitted), RH 510.27-593 (end of episode).
- e. Typescript of almost entire episode (a number of pages omitted), RH 422-593.
- f. Partial copy of typescript e.
- g. Another partial copy of typescript e.
- h. Copy of almost entire typescript e.; this typescript also includes a number of pages missing from typescript e. This is the final copy of the typescript from which the printer set up the type for the first proofs. Corrections and additions made in e., f., g. were also made on the corresponding pages of this copy, but

many new corrections and additions were then made on this copy only.

- i. Two carbon copies of an insert for typescript h. (3 pages missing from typescript h. are included in these copies.)

**\*V. B. 13. a. ULYSSES TYPESCRIPTS: CIRCE**

Negative Photostat of a small section, 10 pages, of the "Circe" episode from the holograph manuscript of *Ulysses*.<sup>24</sup>

**Title:** No title.

**Collation:** Photostat in duplicate; 10 sheets each (total, 20 sheets).  
30.7 × 20 cm.

**Pagination:** Pages numbered in left margins, 73-78, 78a, 79, 79a, 80.

**Contents:** A small section of the "Circe" episode, RH 568.26-586.20.

**Dating:** Photostat made in the spring of 1921, probably toward the end of April 1921. The manuscript from which the photostat was made can be dated late 1920.

**Notes:** During the final preparation of the "Circe" episode for the printer, the husband of one of Joyce's typists (a Mr. Harrison) threw the episode into the fire. A number of pages were destroyed. Joyce had no other copy; he therefore asked John Quinn, who had purchased the holograph manuscript of *Ulysses*, to return the portion destroyed. Quinn had the requested pages photographed in New York and sent to Joyce, who then had these pages copied by hand (MS. V. B. 13. b. and part of MS. V. B. 13. d.) and typed (MS. V. B. 13. c., pp. 128-37 of MS. V. B. 13. e., and pp. 130-42 of MS. V. B. 13. h.).

MS. begins, "with him. The lamp's broken . . ."

MS. ends, ". . . (Two raincaped watch, tall, stand in the"

**\*V. B. 13. b. ULYSSES TYPESCRIPTS: CIRCE**

Loose Sheets, longhand copy, in hand of amanuensis, in ink.<sup>25</sup>

**Title:** No title.

<sup>24</sup>Slocum & Cahoon, item E. 5. a.

<sup>25</sup>The volunteer amanuenses of MSS. V. B. 13. b. and d. were probably Cyprian Beach and Raymonde Linossier. See Beach, *Shakespeare and Company*, p. 64.

**Collation:** 14 sheets of light yellow unruled paper; versos blank. 27 × 20.7 cm.

**Pagination:** Pages not numbered, but some numbers appear in left margins which correspond to page numbers of photostat (MS. V. B. 13. a.), page numbers 73-79a.

**Contents:** Longhand copy of all but last page (p. 80) of MS. V. B. 13. a. Small section of the "Circe" episode, RH 568.26-584.20. No corrections or additions.

**Dating:** Spring 1921.

**Notes:** MS. begins, "with him. The lamp's broken . . ."  
MS. ends, ". . . I'll do him in, so help me fucking Christ."

**\*V. B. 13. c. ULYSSES TYPESCRIPTS: CIRCE**

Loose Sheets, typewritten, single-spaced; typed with blue ribbon.

**Title:** No title.

**Collation:** 13 sheets of light yellow typing paper; versos blank. 27 × 20.7 cm.

**Pagination:** Pages not numbered, but some numbers appear in left margins which correspond to page numbers of photostat (MS. V. B. 13. a.) and longhand copy (MS. V. B. 13. b.), page numbers 73, 74, 77, 78, 78a, 79, 80. (Number "80" which appears on 12th sheet is erroneous—should be 79a.)

**Contents:** Incomplete typescript of MSS. V. B. 13. a., b. Typescript of pp. 73, part of 74, part of 76, 77-78, 78a-79a of photostat of "Circe" episode, probably based not directly on photostat but on the longhand copy of photostat. 1st and 2nd sheets are from two different typescripts which duplicate the same portion of the episode; 3rd, 4th, 5th sheets are from three different typescripts which duplicate the same portion of the episode. No additions; a few corrections of typing mistakes in ink.

**Dating:** Spring 1921.

**\*V. B. 13. d. ULYSSES TYPESCRIPTS: CIRCE**

Loose Sheets, longhand copy, written in ink by amanuenses.

**Title:** No title.

**Collation and Pagination:** 119 sheets of paper of various sizes and types:

1) 54 sheets of unruled paper; versos blank; sheets seem to have been ripped from a notebook, either right or left edge of every sheet ragged. Approx.  $20 \times 15.5$  cm. Pages numbered in ink or pencil in left margins, 1-54.

2) 9 sheets of unruled paper; versos blank; sheets seem to have been ripped from a notebook, left edges ragged. Approx.  $20 \times 15.5$  cm. Pages numbered in pencil in left margins, 1-9.

3) 8 sheets of unruled, linen paper stationery; versos blank.  $25.8 \times 16.3$  cm. Pages numbered in pencil in left margins, 10-17.

4) 6 sheets of unruled paper; versos blank; sheets seem to have been ripped from a notebook, left edges ragged; perforations in left margins of all sheets, where sheets were once fastened together. Approx.  $20 \times 15.5$  cm. Pages numbered in pencil in left margins, 19-24.

5) 9 sheets of unruled paper; versos blank; sheets seem to have been ripped from a notebook, left edges ragged. Approx.  $20 \times 14.2$  cm. Pages numbered in pencil in left margins, 1-9.

6) 1 sheet of unruled paper; verso blank. Approx.  $17 \times 14.5$  cm. Page numbered in pencil in left margin, 12.

7) 5 sheets of unruled paper; versos blank; sheets seem to have been ripped from a notebook, left edges ragged; perforations in left margins of all sheets, where sheets were once fastened together. Approx.  $20 \times 15.5$  cm. Pages numbered in pencil in left margins, 1-5.

8) 4 sheets of unruled paper; versos blank; sheets seem to have been ripped from a notebook, left edges ragged; perforations in left margins of all sheets, where sheets were once fastened together. Approx.  $20 \times 15.5$  cm. Pages numbered in pencil in left margins, 8-11.

9) 4 sheets of graph paper; versos blank; sheets seem to have been ripped from a notebook, right edges ragged. Approx.  $22.4 \times 17$  cm. Pages numbered in pencil in left margins, 12-15.

10) 18 sheets of graph paper; versos of sheets 10-16, 18 written on in pencil in hand of amanuensis (copy of a small portion of the "Circe" episode, approx. RH 541.22-546.2) crossed through with pencil, no corrections or additions; all other versos blank; sheets seem to have been ripped from a notebook, right edges ragged. Approx.  $22.4 \times 16.8$  cm. Pages numbered in pencil in left margins, 1-18.

11) 1 sheet of unruled paper; verso blank. Approx.  $20 \times 15.5$  cm. Page numbered in pencil in left margin, 19.

**Contents:** Longhand copy of approximately second half of "Circe" episode, RH 510.27-547.8, 548.1-557.26, 559.3-562.22, 564.3-570.15, 573.17-593 (end of episode). Corrections and additions in ink, Joyce's hand, on many pages.

**Other Markings:** "[End of Ulysses Part II]" in ink, subscript, on last sheet of manuscript.

**Dating:** *ca.* 1921.

**Notes:** Part of final typescript of "Circe" MSS. V. B. 13. e., f., g., h. (p. 81 ff. in MS. V. B. 13. e.) was made from this longhand MS.

**\*V. B. 13. e. ULYSSES TYPESCRIPTS: CIRCE**

**Loose Sheets,** typewritten, double-spaced, except pp. 130-142, which are single-spaced; black carbon copies, except pp. 3, 4, 6, 7, 10, 12-16, 34, 40, 49, 54, 78a, which are originals typed with purple ribbon.

**Title:** "ULYSSES II (concluded)" typed on first sheet.

**Collation and Pagination:** 145 sheets of typing paper of various sizes and types; versos blank; sheets held together by metal fastener in left margin (in raspberry-colored folder<sup>26</sup>):

1) 83 sheets of thin typing paper. Approx. 27 × 21 cm. Pages numbered in pencil in left margins, 1-54, 54a, 55-78, 78a, 79-80; first sheet not numbered.

2) 6 sheets of extra-long, thin typing paper. Approx. 33 × 22 cm. Pages numbered in pencil in left margins, 81-86.

3) 7 sheets of typing paper. Approx. 27 × 21 cm. Pages numbered in pencil in left margins, 87, 87-93 (there are two pp. 87, a misnumbering).

4) 36 sheets of tan, thin typing paper. Approx. 27 × 21 cm. Pages numbered in pencil in left margins, 94-129; pp. 113-29 also numbered 1-17, typed in top right corners.

5) 13 sheets of typing paper. Approx. 27 × 21 cm. Pages numbered in pencil in left margins, 130-42.

**Contents:** Typescript of almost entire "Circe" episode (RH 422-593). The following sections of the episode are missing in this typescript: RH 470.19-488.32 (see MS. V. B. 13. i. and MS. V. A. 20.; most of this section is also included in the typescript of MS. V. B.

<sup>26</sup>Note by Sylvia Beach on outside of folder in pencil, "Folder Joyce kept the typescript of Circe and other parts of Ulysses in and in which he gave them to SB."

13. h., 9-page insert for p. 54—the blue crayon line on p. 54 of this MS. indicates where the insert should have been placed); three pages are missing between pp. 129-30 of this MS., RH 570.31—573.16 (these pages are included in the typescript of MS. V. B. 13. h., pp. 132-34). Corrections or additions in ink, Joyce's hand, on most pages (these corrections and additions also made on the corresponding pages of MSS. V. B. 13. f., g., h.).

**Other Markings:** Blue crayon line on p. 54, indicating where an insert should have been placed. “(End of Ulysses, Part II.)” typed, subscript, p. 142.

**Dating:** *ca.* 1921.

**\*V. B. 13. f. ULYSSES TYPESCRIPTS: CIRCE**

**Loose Sheets,** typewritten, double-spaced; black carbon copies, except pp. 5, 19, 20, 33, 67, which are originals typed with purple ribbon.

**Title:** No title.

**Collation:** 40 sheets of thin typing paper (except p. 87, which is of heavier paper); versos blank. Approx. 27 × 21 cm.

**Pagination:** Pages numbered in pencil in left margins, 2, 5, 10, 12, 14-16, 19, 20, 28, 31-40, 42, 43, 45, 46, 54, 57, 58, 64-67, 70, 71, 73, 75, 77, 78, 78a, 80, 87 (p. 78a is misnumbered, since it is actually another copy of p. 78).

**Contents:** Typescript of a portion of the “Circe” episode; duplicates of same numbered pages in MS. V. B. 13. e. Corrections or additions in ink, Joyce's hand, on almost all pages (these corrections and additions also made on the corresponding pages of MSS. V. B. 13. e., g., h.).

**Dating:** *ca.* 1921.

**\*V. B. 13. g. ULYSSES TYPESCRIPTS: CIRCE**

**Loose Sheets,** typewritten, double-spaced, except pp. 130-39, which are single-spaced; black carbon copies, except pp. 56-58, 64, which are originals typed with purple ribbon.

**Title:** No title.

**Collation and Pagination:** 42 sheets of typing paper of various types; versos blank; perforations in left margins of all sheets, where

sheets were once fastened together. Approx. 27 × 21 cm.

1) 11 sheets of thin typing paper. Pages numbered in pencil in left margins, 56-58, 64-67, 70, 71, 73, 80.

2) 3 sheets of typing paper. Pages numbered in pencil in left margins, 91-93.

3) 18 sheets of tan, thin typing paper. Pages numbered in pencil in left margins, 112-29; pages 113-29 also numbered 1-17, typed in top right corners.

4) 10 sheets of typing paper. Pages numbered in pencil in left margins, 130-39.

**Contents:** Typescript of a portion of the "Circe" episode; duplicates of same numbered pages in MS. V. B. 13. e. Corrections or additions in ink, Joyce's hand, on almost all pages (these corrections and additions also made on the corresponding pages of MSS. V. B. 13. e., f., h.).

**Dating:** *ca.* 1921.

**\*V. B. 13. h. ULYSSES TYPESCRIPTS: CIRCE**

Loose Sheets, typewritten, double-spaced except pp. 132-47, which are single-spaced; black or blue carbon copies, except pp. 2, 9, 12, 31, 32, 37, 40, 41bis, 43-45, 51, 9-page insert for p. 54, 60-63, 66, 69-74, 77, 78, 81, 82, which are originals typed with purple ribbon.

**Title:** No title.

**Collation and Pagination:** 147 sheets of typing paper of various sizes and types; versos blank; perforations in left margins of all sheets, where sheets were once fastened together. Page numbers stamped in black ink in top right corners (see below); pages also numbered in pencil in left margins (these numbers differ from the stamped numbers):

1) 53 sheets of thin typing paper. Approx. 27 × 21 cm. Page numbers stamped in black ink, 2-29, 31-41, 41bis (numbered in blue crayon), 42-54.

2) 9-page insert for p. 54, 9 sheets of typing paper. Approx. 27 × 21 cm. Page numbers *not* stamped; page numbers typed in top right corners, 1-6, 10-12.<sup>27</sup>

3) 28 sheets of thin typing paper. Approx. 27 × 21 cm. Page numbers stamped in black ink, 55-82.

<sup>27</sup>This insert is a typescript of MS. V. A. 20. See also MS. V. B. 13. i. for a complete 12-page typescript copy.

4) 5 sheets of extra-long, thin typing paper. Approx. 33 × 22 cm. Page numbers stamped in black ink, 83-86, 88.

5) 6 sheets of typing paper. Approx. 27 × 21 cm. Page numbers stamped in black ink, 89-91, 93-95.

6) 30 sheets of tan, thin typing paper. Approx. 27 × 21 cm. Page numbers stamped in black ink, 96-97, 99-103, 105-13, 116-19, 121-25, 127-31. (Pp. 116-19, 121-25, 127-31 also numbered top right, typed, 2-5, 7-11, 13-17.)

7) 16 sheets of typing paper. Approx. 27 × 21 cm. Page numbers stamped in black ink, 132-47.

**Contents:** Typescript of almost entire "Circe" episode (RH 422-593). The following 12 pages are missing from this typescript:

- p. [30] see p. 29 of MS. V. B. 13. e.
- pp. [7-9] of insert for p. 54, RH 480.30-485.17. See pp. 4-6 of MS. V. A. 20., and pp. 7-9 of MS. V. B. 13. i.
- p. [87] see p. 85 of MS. V. B. 13. e.
- p. [92] see p. 90 of MS. V. B. 13. e.
- p. [98] see p. 96 of MS. V. B. 13. e.
- p. [104] see p. 102 of MS. V. B. 13. e.
- pp. [114-115] see pp. 112-113 of MS. V. B. 13. e.
- p. [120] see p. 118 of MS. V. B. 13. e.
- p. [126] see p. 124 of MS. V. B. 13. e.

Numerous corrections and additions in ink, Joyce's hand, on almost all pages.

**Other Markings:** "début d'une partie" top of p. 2 in pencil. "(End of Ulysses. Part II.)" typed, subscript, crossed out in pencil, p. 147. A number of blue and red crayon markings appear in text (e.g., red crayon line on p. 54, indicating where the insert should be placed). Pencil marks and clarifications of printer on most pages. Many signatures of printers in pencil or blue crayon.

**Dating:** *ca.* 1921.

**Notes:** This is the final typescript from which the printer set up the type for the first proofs. Corrections and additions made in MSS. V. B. 13. e., f., g. were also made on the corresponding pages of this manuscript, but many new corrections and additions were then made on this typescript *only*.

**\*V. B. 13. 1. ULYSSES TYPESCRIPTS: CIRCE**

**Loose Sheets,** typewritten, double-spaced, purple carbon copies.

**Title:** No title.



**Collation:** Typescript in duplicate; each 12 sheets (total, 24 sheets), thin typing paper; versos blank. Approx. 27 × 21 cm.

**Pagination:** Page numbers typed in top right corners, 1-12.

**Contents:** Typescript of a small portion of the "Circe" episode, RH 470.23-488.32. This MS. is a typescript of MS. V. A. 20., intended as a twelve-page insert for p. 54 of MS. V. B. 13. h. No corrections or additions.

**Dating:** *ca.* 1921.

**Notes:** Three missing pages of MS. V. B. 13. h., pp. 7-9 of insert for p. 54, are included in these carbon copies.

**\*V. B. 14. a. ULYSSES TYPESCRIPTS: EUMEUS**

Loose Sheets, typewritten, single-spaced, black carbon copies.

**Title:** "ULYSSES Part III James Joyce 5 Boulevard Raspail Paris" typed (except word "Part," which is in pencil) on first sheet, the title page. Erroneously titled "CHAPTER III," typed top of second sheet.

**Collation:** 32 sheets of thin typing paper; versos blank. Perforations in left margins of all sheets, where MS. was once fastened together. Approx. 28 × 21 cm.

**Pagination:** First two sheets not numbered; following sheets numbered 2-31, typed top center

**Contents:** Typescript of entire "Eumeus" episode, RH 596-649. Corrections or additions in ink, Joyce's hand, on all pages except pp. 9, 13, 14, 17, 25, 31. (These corrections and additions also made in MSS. V. B. 14. b., c., d.).

**Dating:** *ca.* 1921.

**\*V. B. 14. b. ULYSSES TYPESCRIPTS: EUMEUS**

Loose Sheets, typewritten, single-spaced; black carbon copies, except second sheet, which appears to be an original typed with green ribbon.

**Title:** "ULYSSES III James Joyce 5 Boulevard Raspail Paris" typed on first sheet, the title page. Erroneously titled "CHAPTER III" typed top of second sheet.

**Collation:** 24 sheets of thin typing paper; versos blank. Approx. 28 × 21 cm.

**Pagination:** First two sheets not numbered; following sheets numbered 2-8, 11-25, typed top center

**Contents:** Typescript of a portion of "Eumeus" episode, duplicates of first two sheets and pp. 2-8, 11-25 of MS. V. B. 14. a. Corrections or additions in ink, Joyce's hand, on all pages except first sheet and pp. 13, 14, 17, 25. (These corrections and additions also made on the corresponding pages of MSS. V. B. 14. a., c., d.)

**Other Markings:** Coffee stains on first six sheets.

**Dating:** *ca.* 1921.

**\*V. B. 14. c. ULYSSES TYPESCRIPTS: EUMEUS**

**Loose Sheets,** typewritten, single-spaced; typed with green ribbon.

**Title:** No title.

**Collation:** 9 sheets of thin typing paper; versos blank. Perforations in left margin of all sheets, where MS. was once fastened together. Approx. 28 × 21 cm.

**Pagination:** Pages numbered 3, 8, 10, 12, 16, 18, 19, 21, 23, typed top center.

**Contents:** Typescript of a portion of "Eumeus" episode; duplicates of pp. 3, 8, 10, 12, 16, 18, 19, 21, 23 of MS. V. B. 14. a. Corrections or additions in ink, Joyce's hand, on all pages. (These corrections and additions also made on the corresponding pages of MSS. V. B. 14. a., b., d.)

**Dating:** *ca.* 1921.

**\*V. B. 14. d. ULYSSES TYPESCRIPTS: EUMEUS**

**Loose Sheets,** typewritten, single-spaced; black carbon copies.

**Title:** Erroneously titled "CHAPTER III," typed top of first sheet, crossed out in pencil.

**Collation:** 22 sheets of thin typing paper; versos blank, except verso of p. 8, which has insert in ink, Joyce's hand, for p. 9. Perforations in left margins of all sheets, where MS. was once fastened together. Approx. 28 × 21 cm.

**Pagination:** First sheet not numbered; following sheets numbered 2-12, 16-18, 25-31, typed top center.

**Contents:** Typescript of a portion of "Eumeus" episode; duplicates of second sheet and pp. 2-12, 16-18, 25-31 of MS. V. B. 14. a. Corrections and additions in ink, Joyce's hand, on all pages except p. 31.

**Other Markings:** Printer's markings and clarifications in pencil on all pages, except p. 31; printer's markings on p. 8 in blue and orange crayon. Signatures of printers in pencil on many pages.

**Dating:** *ca.* 1921.

**Notes:** This is part of the final typescript from which the printer set up the type for the first proofs. Corrections and additions made in MSS. V. B. 14. a., b., c. were also made on the corresponding pages of this typescript, but many new corrections and additions were then made on this typescript *only*.

**\*V. B. 15. a. ULYSSES TYPESCRIPTS: ITHACA**

**Loose Sheets,** typewritten, double-spaced; typed with blue and purple ribbon.

**Title:** No title.

**Collation:** 73 sheets, typing paper (pp. 26-32, thin typing paper); versos blank. Approx. 27 × 21 cm.

**Pagination:** Pages numbered in pencil, top right corners: 1-19, page not numbered (should have been numbered), 20-43, 46-74.

**Contents:** Typescript of a large portion of the "Ithaca" episode. Differs from the other "Ithaca" typescripts (MSS. V. B. 15. c.-h.) in that on each page appear only one question and one answer, and no more. (In one case, the question and answer require more than one page and are carried over to a second page, pp. 46-47). Many of the queries and answers which are part of the published chapter are not to be found in this draft. The first question and answer on p. 1 of MS. can be found in a revised form on RH 653.12-18 (where they have become the 16th question and answer of the episode). The last question and answer on p. 74 of MS. can be found on RH 722.7-13. No corrections or additions.

**Other Markings:** Subtitles in pencil, Joyce's hand, appear on the top of four pages: "street" p. 1; "kitchen" p. 2; "Garden" p. 23; "parlour" p. 33.

**Dating:** *ca.* 1921.

**Notes:** This is an earlier draft than MS. V. B. 15. c., which was based in part on this typescript.

**\*V. B. 15. b. ULYSSES TYPESCRIPTS: ITHACA**

**Loose Sheets,** typewritten, double-spaced; purple carbon copies, except p. 73, which appears to be an original typed with black ribbon. (P. 14 although numbered is otherwise blank—an error in pagination.)

**Title:** No title.

**Collation:** 76 sheets, thin typing paper (pp. 22-27, 73 heavier typing paper); versos blank (except verso of p. 73). Approx. 27 × 21 cm.

**Pagination:** Page numbers in pencil, top right corners: 1-45, 44, 44a, 45-73. (Because of a number of errors in pagination the page numbers of the MS. do not match those of MS. V. B. 15. a., although this is a duplicate of that MS.)

**Contents:** Typescript of a large portion of the “Ithaca” episode, a complete carbon copy of MS. V. B. 15. a., but part of this MS. are two pages, pp. 72, 73, missing from that MS., RH 722.14-17, [18]. No additions; one minor typing correction in pencil on p. 69.

**Other Markings:** Red colored crayon markings, pp. 17, 19. Mathematical computations in pencil on p. 73; faint ink marks on verso of p. 73. Subtitle in pencil, Joyce’s hand, appears on top of p. 53, “bedroom”.

**Dating:** *ca.* 1921.

**\*V. B. 15. c. ULYSSES TYPESCRIPTS: ITHACA**

**Loose Sheets,** typewritten, double-spaced; typed with blue and purple ribbon, except first sheet and p. (10a) which are in ink, Joyce’s hand.

**Title:** No title.

**Collation:** 123 sheets of typing paper; recto of first sheet blank; many versos written on. Perforations in left margins of all sheets, where MS. was once fastened together. Approx. 27 × 21 cm.

**Pagination:** Page numbers typed or written in pencil, top right corners, except p. (10a), which is numbered in pencil, bottom left cor-

ner, and first sheet, which is not numbered. Many sheets also bear old typed page numbers on top right corners; these numbers have been superseded by the pencil numbering.

**Contents:** Typescript of most of the "Ithaca" episode (RH 650-722). Profuse corrections and additions in ink, Joyce's hand, on most rectos and on many versos.

**Other Markings:** A number of pencil markings and clarifications—probably marks of printers. Some markings in blue, green, orange, and red crayon. Printers' signatures in pencil on pp. 6, "8a", (16), 20, 25, "30", (41), 43a, 52, (67).

**Dating:** *ca.* 1921.

**Notes:** This MS. is a most interesting example of Joyce's method of composition—constant additions. Joyce here has taken a typescript of the "Ithaca" episode and made his revisions and additions first on the rectos, then, when more space was needed, on the versos, and finally, when the additions became too numerous, he has had certain pages retyped. The retyped pages, because of the numerous additions, stretch to more than one page; for example, the replacement for the old p. 7 consists of two pages, now numbered 7 and 7a. Joyce then made further additions and once again had the pages retyped, thus replacing 7 and 7a with two new pages also numbered 7 and 7a. (The pages of the first typescript were typed with a purple ribbon and have four or five perforations in the left margin; the pages of the second typescript [intended as replacements for pages in the first typescript] were typed with a blue ribbon and have two perforations in the left margin; the pages of the third typescript [intended as replacements for pages in the first and second typescript] were typed with a purple ribbon and have two perforations in the left margin.)

Joyce did not destroy most of the old, replaced pages and many remain as part of this MS. For clarity, I have indicated the pages of the first typescript by parentheses, thus: (7); the pages of the second typescript are placed within quotation marks, thus: "7"; the page numbering of the third typescript is indicated by page numbers without any encumbrance of parentheses or quotation marks, thus: 7. The three typescripts were obviously combined in one folder by Joyce, as indicated by the perforations in the left margins of all sheets, where they were once fastened together, and by the relation of inserts on versos to their places on the following rectos.

I have arranged the typescript in the following order: (First sheet not numbered, recto blank, verso Joyce's hand in ink, insert and corrections for missing [p. (1)] of typescript), 1, (2), "2",

“2a”, (3), 3, 3a, (4), (5), (6), 6, 6a, (7), “7”, “7a”, 7, 7a, “8”, “8a”, (8) pasted on back of “8a”, 9, 9a, (10), (10a), “10”, “10a”, “10b”, (12), 12, 12a, (13), 13, 13a, (14), (15), (16), (17), (18), 18, 18a, (19), (20), 20, 20a, (21), (23), (24), (25), 25, 25a, 25b plus two inserts of music to be photographed and inserted in text where space has been provided (space cut out of typescript for this purpose, see RH 675, 676), (26), 26, 28, 29, “30”, “31”, “32”, 34, 34a, 35, “35” pasted on back of 35, 35a, 35b, 36, “37”, “38”, (39), (40), (41), (42), (43), 43, 43a, (44), 45, 45a, (45) pasted on back of 45a, (46), (47), 47, 47a, “48”, “49”, “50”, “52”, 52, 52a, “53”, (54), 54, 54a, (55), 55, 55a, (56), (57), (58), (59), (60), 60, 60a, (61), (62), 62, 62a, (63), 63, 63a, (64), (65), (66), (67), (68), 68, 68a, (69), 69, (70), (71), (72), (73).

This is probably the final typescript from which the printer set up the type for the first proofs in combination with MS. V. B. 15. g., which is a further revision of a number of pages in this MS.

A number of pages missing from this MS. can be found in the carbon copies of MSS. V. B. 15. d., e., f. For copies of “missing” pp. (1), (9), (11), (22), (27), see pp. 1, 9; 1; 22, 27 of MS. V. B. 15. d. For copies of “missing” pp. “33”, “34”, “36”, “51”, see pp. 6, 7, 9; 4 of MS. V. B. 15. e. For a copy of “missing” p. 36a, see p. 36a of MS. V. B. 15. f.

#### \*V. B. 15. d. ULYSSES TYPESCRIPTS: ITHACA

**Loose Sheets**, typewritten, double-spaced; purple carbon copies.

**Title**: “Ithaca” typed on top center of first sheet.

**Collation**: 56 sheets of thin typing paper; versos blank. Perforations in left margins of all sheets, where MS. was once fastened together. Approx. 27 × 21 cm. (7 blank sheets of thin typing paper are also attached to this MS. On the recto of the first blank sheet appears a short pencil note by Sylvia Beach.)

**Pagination**: Page numbers typed top right corner of all sheets, except two, in the following order: 1-10, 1-5, 16-27, 1, page not numbered, 3-9, 1-11, 12 (numbered in pencil), 13, 1-7.

**Contents**: Typescript of a portion of the “Ithaca” episode, a complete carbon copy of the “first typescript” of MS. V. B. 15. c., duplicates of pp. (2)-(8), (10), (12)-(21), (23)-(26), (39)-(47), (54)-(73); also copies of the following pages missing from MS. V. B. 15. c., pp. (1), (9), (11), (22), (27). No additions; one minor correction in ink on p. 24.

**Other Markings:** "rien" in pencil on top of recto of "third" p. 1.

**Dating:** *ca.* 1921.

**\*V. B. 15. e. ULYSSES TYPESCRIPTS: ITHACA**

Loose Sheets, typewritten, double-spaced; purple carbon copies.

**Title:** No title.

**Collation:** 24 sheets of thin typing paper; versos blank. Approx. 27 × 21 cm. (2 blank sheets of thin typing paper are also attached to this MS. On the recto of the first blank sheet "rien" in pencil appears.)

**Pagination:** Page numbers typed top right corner of all sheets, except two, in the following order: 2, 2a, 7, 7a, 8, 8a, 10, 10a, 10b, 3-11, 1, 2, 3 (numbered in ink), 4, 5 (numbered in ink), 6.

**Contents:** Typescript of a portion of the "Ithaca" episode, a complete carbon copy of the "second typescript" of MS. V. B. 15. c., duplicates of pp. "2", "2a", "7", "7a", "8", "8a", "10", "10a", "10b", "30"- "32", "35", "37", "38", "48"- "50", "52", "53"; also copies of the following pages missing from MS. V. B. 15. c., "33", "34", "36", "51". No additions or corrections.

**Dating:** *ca.* 1921.

**\*V. B. 15. f. ULYSSES TYPESCRIPTS: ITHACA**

Loose Sheets, typewritten, double-spaced; purple carbon copies.

**Title:** No title.

**Collation:** 51 sheets of thin typing paper; versos blank. Approx. 27 × 21 cm.

**Pagination:** Page numbers typed top right corner of all sheets, except one, in the following order: 1, 3, 3a, 6, 6a, 7, 7a, 9, 9a, 12, 12a, 13, 13a, 18, 18a, 20, 20a, 25, 25a, 25b, 26, 1-2 (misnumbered, should have been numbered 28, 29), page not numbered (should have been numbered 34), 34 (misnumbered, should have been numbered 34a), 35, 35a, 35b, 36, 36a, 43, 43a, 45, 45a, 47, 47a, 52, 52a, 54, 54a, 55, 55a, 60, 60a, 62, 62a, 63, 63a, 68, 68a, 69.

**Contents:** Typescript of a portion of the "Ithaca" episode, a complete carbon copy of the "third typescript" of MS. V. B. 15. c., duplicates of pp. 1, 3, 3a, 6, 6a, 7, 7a, 9, 9a, 12, 12a, 13, 13a, 18, 18a,

20, 20a, 25, 25a, 25b, 26, 28, 29, 34, 34a, 35, 35a, 35b, 36, 43, 43a, 45, 45a, 47, 47a, 52, 52a, 54, 54a, 55, 55a, 60, 60a, 62, 62a, 63, 63a, 68, 68a, 69; also a copy of p. 36a missing from MS. V. B. 15. c.  
No additions or corrections.

Dating: *ca.* 1921.

**\*V. B. 15. g. ULYSSES TYPESCRIPTS: ITHACA**

Loose Sheets, typewritten, double-spaced; typed with purple ribbon.

Title: No title.

Collation: 28 sheets of typing paper; versos blank. Approx. 27 × 21 cm.

Pagination: Page numbers typed top right corner of all sheets in the following order: 22, 22a, 23, 23a, 26, 31, 31a, 33, 33a, 34, 34a, 37, 37a, 45, 46, 46a, 47, 47a, 48, 48a, 49, 49a, 51, 51a, 60, 60a, 68a, 68b.

Contents: Typescript of a portion of the "Ithaca" episode. Actually this is the "fourth typescript" of MS. V. B. 15. c., since the pages in this typescript are based on the corresponding numbered pages of that MS. and incorporate the handwritten corrections and additions made there. No additions or corrections.

Other Markings: A number of pencil markings and clarifications—probably marks of printer; "rien" in pencil at top of p. 68a. Printers' signatures in pencil on pp. 34, 46, 49, 60.

Dating: *ca.* 1921.

Notes: Probably the pages of this typescript were meant to replace the corresponding numbered pages of MS. V. B. 15. c. and were sent to the printer for this purpose, thus becoming part of the final typescript from which the printer set up the type for the first proofs.

**\*V. B. 15. h. ULYSSES TYPESCRIPTS: ITHACA**

Loose Sheets, typewritten, double-spaced; purple carbon copies.

Title: No title.

Collation: 28 sheets of thin typing paper; versos blank. Approx. 27 × 21 cm.

Pagination: Page numbers typed top right corner of all sheets in the following order: 22, 22a, 23, 23a, 26, 31, 31a, 33, 33a, 34, 34a, 37,



37a, 45, 46, 46a, 47, 47a, 48, 48a, 49, 49a, 51, 51a, 60, 60a, 68a, 68b.

**Contents:** Typescript of a portion of the "Ithaca" episode (duplicate of MS. V. B. 15. g.). No additions or corrections.

**Dating:** *ca.* 1921.

**\*V. B. 16. a. ULYSSES TYPESCRIPTS: PENELOPE**

Loose Sheets, typewritten, double-spaced; purple carbon copies.

**Title:** "Penelope" typed, top of first sheet.

**Collation:** 27 sheets of thin typing paper; versos blank. Approx. 27 × 21 cm. except p. 10, which measures 27.5 × 21 cm., and p. 13, which measures 25.5 × 20 cm.

**Pagination:** First sheet not numbered; following sheets numbered 2-27, typed top left corners

**Contents:** Typescript of a large portion (approximately first half) of "Penelope" episode, RH 723 (beginning of episode)—748.24. Corrections or additions in ink, Joyce's hand, on all pages. (These corrections and additions also made in MS. V. B. 16. b.)

**Other Markings:** "B" in pencil, top left corner of first sheet.

**Dating:** *ca.* 1921.

**\*V. B. 16. b. ULYSSES TYPESCRIPTS: PENELOPE**

Loose Sheets, typewritten, double-spaced; purple carbon copies.

**Title:** No title.

**Collation:** 7 sheets of thin typing paper; versos blank. Approx. 27 × 21 cm.

**Pagination:** Page numbers typed, top left corners, 13, 15, 16, 19, 20, 22, 27.

**Contents:** Typescript of a small portion of "Penelope" episode (duplicates of pp. 13, 15, 16, 19, 20, 22, 27 of MS. V. B. 16. a.). Corrections or additions in ink, Joyce's hand, on all pages.

**Dating:** *ca.* 1921.

**Notes:** Corrections and additions made in MS. V. B. 16. a. were also made on the corresponding pages of this typescript, but many new corrections and additions were then made on this typescript *only*.

**\*V. B. 16. c. ULYSSES TYPESCRIPTS: PENELOPE**

**Loose Sheets**, typewritten, double-spaced; typed with blue and purple ribbon.

**Title:** No title.

**Collation:** 23 sheets of typing paper; versos blank. Approx. 27 × 21 cm.

**Pagination:** Pages numbered in pencil, top right corners, 28-43, top left corners, 44-47, 47 bis, 48-49; also typed page numbers in top right corners, 1-6, 1-8, 1-2, 1-3, 3 bis, 4-6.

**Contents:**<sup>28</sup> Typescript of a large portion (approximately second half) of "Penelope" episode, RH 748.25-768 (end of episode). Corrections or additions in ink, Joyce's hand, on all pages except p. 30, 43.

**Other Markings:** Subscript, typed, p. 49: "Trieste-Zurich-Paris, 1914-1921." Blue crayon marking, p. 30; pencil correction, p. 41; printer's markings in pencil, pp. 44-49. Signatures of printers in pencil on pp. 28, 36, 44. Pencil note to printer, Joyce's hand, top of p. 44.

**Dating:** *ca.* 1921.

**Notes:** This is part of the final typescript from which the printer set up the type for the first proofs.

**\*V. B. 16. d. ULYSSES TYPESCRIPTS: PENELOPE**

**Loose Sheets**, typewritten, double-spaced; purple carbon copies.

**Title:** No title.

**Collation:** 23 sheets of thin typing paper; versos blank. Approx. 27 × 21 cm.

**Pagination:** Page numbers typed in top right corners, 1-6, 1-8, 1-2, 1-3, 3bis-6.

**Contents:** Typescript of a portion of "Penelope" episode; duplicate of MS. V. B. 16. c., but there are no corrections or additions.

**Other Markings:** "rien" in pencil, top of second sheet.

**Dating:** *ca.* 1921.

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<sup>28</sup>Pp. 44-49 of this MS. are a typescript of MS. V. A. 22.

\*V. C. 1. ULYSSES: PAGE PROOFS<sup>29</sup>

**Collation:** A total of 79 gatherings, 614 leaves, cut page proofs for the first edition of *Ulysses*. The page proofs are in 8's, each consisting of 8 unsewn leaves or 16 pages; the first and eighth, second and seventh, third and sixth, fourth and fifth leaves are conjugate.<sup>30</sup> 75 full gatherings, 4 partial gatherings (1d has only seven leaves, 17a only four leaves, 17b only one leaf, 36b only two leaves). Each leaf measures approx. 23.5 × 18.5 cm.

**Pagination:** Page numbers printed upper right corners. Signature appears on bottom right corner of the first page of each gathering (except first gathering, which has no signature).

**Contents:** 79 gatherings (including several proofs for some signatures; some proofs are duplicates). Page proofs of various stages for the first edition of *Ulysses*, gatherings [1], 2-19, 22-24, 26, 27, 29-32, 35-38, pp. [1]-304, 337-84, 401-31, 449-512, 545-608. (For page proof of second half of gathering 46, pp. 729-[736], see MS. V. D. 2. b.) Many additions and corrections in ink, pencil, and blue crayon, Joyce's hand; some markings of printers in pencil.

**Other Markings:** Joyce's signature appears on p. 273 of gathering 18b, p. 289 of gathering 19c, p. 465 of gathering 30b, p. 561 of gathering 36a. Some gatherings are stamped and dated by the printer. Some bear printers' signatures.

**Dating:** The printer of *Ulysses*, Imprimerie Darantiere, Dijon, began to set type for proofs in April of 1921; *Ulysses* was published February 2, 1922. The earliest date shown on the page proofs described below is June 27, 1921, the latest January 11, 1922.

**Notes:** Joyce's method of writing—one of constant additions and expansion—is well illustrated in these proofs, where profuse additions to the text are made, but no deletions. Joyce asked for and received numerous proofs, working on the final revisions until the last possible moment.

1a) pp. [1]-16

No signature.

Additions and corrections, Joyce's hand in ink.

<sup>29</sup>See Slocum & Cahoon, item E. 5. g.

<sup>30</sup>Although the page proofs are in 8's (with the exception of the second half of gathering 46, which is in 4's), the binding of the first edition was not entirely in 8's. A number of gatherings were bound in 4's. Therefore, my collation of the first edition of *Ulysses* (which differs from that given by Slocum & Cahoon, p. 24) is the following: [\*]<sup>2</sup>, [\*\*]<sup>4</sup>, [1]<sup>8</sup>, 2-26<sup>8</sup>, 27-38<sup>4+4</sup>, 39-40<sup>8</sup>, 41<sup>4+4</sup>, 42-45<sup>8</sup>, 46<sup>4+4</sup>, [47]<sup>2</sup>.

- 1b) pp. [1]-16  
No signature.  
Duplicate of 1a. No additions or corrections.  
Label of printer pasted on p. [1], "Imprimerie Darantiere Dijon"; dated "27 juin 1921."
- 1c) pp. [1]-16  
No signature.  
Next page proof, incorporates additions and corrections made in 1a.  
No additions; 1 correction, Joyce's hand in ink.
- 1d) pp. [3]-16  
Duplicate of pp. 3-16 of 1c.  
New addition and corrections, Joyce's hand in ink and blue crayon.
- 2a) pp. 17-32  
Signature "2" bottom right of p. 17.  
Additions and corrections, Joyce's hand in ink.
- 2b) pp. 17-32  
Signature "2" bottom right of p. 17.  
Duplicate of 2a. No additions or corrections.  
Label of printer pasted on p. 17; dated "29 juin 1921."
- 2c) pp. 17-32  
Signature "2" bottom right of p. 17.  
Next page proof, incorporates additions and corrections made in 2a.  
No additions; new corrections, Joyce's hand in ink and blue crayon.
- 2d) pp. 17-32  
Signature "2" bottom right of p. 17.  
Duplicate of 2c. No additions or corrections.
- 3a) pp. 33-48  
Signature "3" bottom right of p. 33.  
No additions or corrections.
- 3b) pp. 33-48  
Signature "3" bottom right of p. 33.  
Next page proof, more complete than 3a.  
Additions and corrections, Joyce's hand in ink and blue crayon.
- 3c) pp. 33-48  
Signature "3" bottom right of p. 33.  
Duplicate of 3b. No additions or corrections.

- 4a) pp. 49-64  
Signature "4" bottom right of p. 49.  
Additions and corrections, Joyce's hand in ink.
- 4b) pp. 49-64  
Signature "4" bottom right of p. 49.  
Duplicate of 4a. No additions or corrections.
- 4c) pp. 49-64  
Signature "4" bottom right of p. 49.  
Next page proof, incorporates additions and corrections made in 4a.  
New additions and corrections, Joyce's hand in ink.
- 4d) pp. 49-64  
Signature "4" bottom right of p. 49.  
Duplicate of 4c.  
Additions and corrections, Joyce's hand in ink and blue crayon.  
(Many more corrections in 4d than in 4c, but some corrections in 4c are not made in 4d.)
- 5a) pp. 65-80  
Signature "5" bottom right of p. 65.  
Additions and corrections, Joyce's hand in ink.
- 5b) pp. 65-80  
Signature "5" bottom right of p. 65.  
Next page proof, incorporates additions and corrections made in 5a.  
New additions and corrections, Joyce's hand in ink and blue crayon.
- 5c) pp. 65-80  
Signature "5" bottom right of p. 65.  
Duplicate of 5b. No additions or corrections.
- 5d) pp. 65-80  
Signature "5" bottom right of p. 65.  
Later proof than 5b (probably the one after the next) incorporates additions and corrections made in 5b.  
No corrections or additions.
- 6a) pp. 81-[96] (pp. [93-96] blank)  
Signature "6" bottom right of p. 81.  
Part of previous proof pasted on top of p. 81.  
Additions and corrections, Joyce's hand in ink.
- 6b) pp. 81-96  
Signature "6" bottom right of p. 81.

Next page proof, incorporates additions and corrections made in 6a.

New additions and corrections, Joyce's hand in ink.

Stamp of printer p. 81; dated "21 septembre 1921."

6c) pp. 81-96

Signature "6" bottom right of p. 81.

Next page proof, incorporates additions and corrections made in 6b.

New additions and corrections, Joyce's hand in ink.

Stamp of printer p. 81; dated "27 sept. 1921."

7a) pp. 97-[112]

Signature "7" bottom right of p. 97.

Additions and corrections, Joyce's hand in ink.

7b) pp. 97-[112]

Signature "7" bottom right of p. 97.

Next page proof, incorporates additions and corrections made in 7a.

New additions and corrections, Joyce's hand in ink.

8a) pp. 113-28

Signature "8" bottom right of p. 113.

Additions and corrections, Joyce's hand in ink.

8b) pp. 113-28

Signature "8" bottom right of p. 113.

Next page proof, incorporates additions and corrections made in 8a.

New additions and corrections, Joyce's hand in ink.

8c) pp. 113-28

Signature "8" bottom right of p. 113.

Next page proof, incorporates additions and corrections made in 8b.

No new corrections or additions.

Stamp of printer p. 113; dated "3 octobre 1921."

9a) pp. 129-[144]

Signature "9" bottom right of p. 129.

Additions and corrections, Joyce's hand in ink.

9b) pp. 129-[144]

Signature "9" bottom right of p. 129.

Next page proof, incorporates additions and corrections made in 9a.

New additions and corrections, Joyce's hand in ink.

- 10a) pp. 145-60  
 Signature "10" bottom right of p. 145.  
 Additions and corrections, Joyce's hand in ink.  
 Stamp of printer p. 145; dated "22 septembre 1921."
- 10b) pp. 145-60  
 Signature "10" bottom right of p. 145.  
 Next page proof, incorporates additions and corrections made in 10a.  
 New additions and corrections, Joyce's hand in ink.  
 Stamp of printer p. 145; dated "27 sept. 1921."
- 11a) pp. 161-76  
 Signature "11" bottom right of p. 161.  
 Additions and corrections, Joyce's hand in ink.
- 11b) pp. 161-76  
 Signature "11" bottom right of p. 161.  
 Next page proof, incorporates additions and corrections made in 11a.  
 New additions and corrections, Joyce's hand in ink.
- 11c) pp. 161-76  
 Signature "11" bottom right of p. 161.  
 Duplicate of 11b. No additions or corrections.
- 11d) pp. 161-[176]  
 Signature "11" bottom right of p. 161.  
 Next page proof, incorporates additions and corrections made in 11b.  
 No new additions. A few new corrections, Joyce's hand in ink.
- 11e) pp. 161-[176]  
 Signature "11" bottom right of p. 161.  
 Duplicate of 11d.  
 No additions. 2 corrections, Joyce's hand in ink. (Same corrections also made in 11d.)  
 Stamp of printer p. 161, but not dated.
- 12a) pp. 177-92  
 Signature "12" bottom right of p. 177.  
 Additions and corrections, Joyce's hand in ink.
- 12b) pp. 177-92  
 Signature "12" bottom right of p. 177.  
 Duplicate of 12a. No additions or corrections.
- 12c) pp. 177-92  
 Signature "12" bottom right of pp. 177.

Next page proof, incorporates additions and corrections made in 12a.

New additions and corrections, Joyce's hand in ink and green crayon.

Stamp of printer p. 177, but not dated.

12d) pp. 177-92

Signature "12" bottom right of p. 177.

Duplicate of 12c.

No additions. A few corrections, Joyce's hand in ink. (Same corrections also made in 12c.)

13a) pp. 193-208

Signature "13" bottom right of p. 193.

No additions. Some corrections, Joyce's hand in ink.

13b) pp. 193-208

Signature "13" bottom right of p. 193.

Next page proof, incorporates corrections made in 13a.

Additions and corrections, Joyce's hand in ink.

13c) pp. 193-208

Signature "13" bottom right of p. 193.

Duplicate of 13b. No additions or corrections.

13d) pp. 193-208

Signature "13" bottom right of p. 193.

Duplicate of 13b. No additions or corrections.

13e) pp. 193-208

Signature "13" bottom right of p. 193.

Next page proof, incorporates additions and corrections made in 13b.

No new additions. A few new corrections, Joyce's hand in ink.

Stamp of printer p. 193; dated "4 octobre 1921."

14a) pp. [209]-224

Signature "14" bottom right of p. [209].

No additions. A few corrections, Joyce's hand in ink.

14b) pp. [209]-224

Signature "14" bottom right of p. [209].

Next page proof, incorporates corrections made in 14a.

New additions and corrections, Joyce's hand in ink.

Stamp of printer p. [209]; dated "28 sept. 1921."

14c) pp. [209]-224

Signature "14" bottom right of p. [209].



- Next page proof, incorporates additions and corrections made in 14b.  
No new additions. A few new corrections, Joyce's hand in ink.
- 15a) pp. 225-40  
Signature "15" bottom right of p. 225.  
No additions. A few corrections, Joyce's hand in ink.
- 15b) pp. 225-40  
Signature "15" bottom right of p. 225.  
Next page proof, incorporates corrections made in 15a.  
New additions and corrections, Joyce's hand in ink.
- 15c) pp. 225-40  
Signature "15" bottom right of p. 225.  
Next page proof, incorporates additions and corrections made in 15b.  
No additions. 1 correction, Joyce's hand in ink.
- 16a) pp. 241-56  
Signature "16" bottom right of p. 241.  
Additions and corrections, Joyce's hand in ink.  
Stamp of printer p. 241; dated "8 octobre 1921."
- 16b) pp. 241-56  
Signature "16" bottom right of p. 241.  
Next page proof, incorporates additions and corrections made in 16a.  
New additions and corrections, Joyce's hand in ink.  
Stamp of printer p. 241; dated "12 octobre 1921."
- 17a) pp. 257-60, 269-72 (4 center leaves, pp. 261-68, missing)  
Signature "17" bottom right of p. 257.  
Addition and corrections, Joyce's hand in ink.
- 17b) p. 259  
One loose leaf, duplicate of p. 259 of 17a; verso blank.  
No additions or corrections.
- 17c) pp. 257-72  
Signature "17" bottom right of p. 257.  
Next page proof, incorporates addition and corrections made in 17a.  
New additions and corrections, Joyce's hand in ink.
- 18a) pp. 273-88  
Signature "18" bottom right of p. 273.  
Additions and corrections, Joyce's hand in ink.  
Stamp of printer p. 273; dated "10 octobre 1921."

## 18b) pp. 273-88

Signature "18" bottom right of p. 273.

Next page proof, incorporates additions and corrections made in 18a.

New additions and corrections, Joyce's hand in ink.

Stamp of printer p. 273; dated "17 octobre 1921."

Note in ink, Joyce's hand, top of p. 273: "Bon à tirer avec les corrections indiqués." Signed "James Joyce"; also signed by Sylvia Beach.

## 19a) pp. 289-304

Signature "19" bottom right of p. 289.

Additions and corrections, Joyce's hand in ink.

Stamp of printer p. 289; dated "12 octobre 1921."

## 19b) pp. 289-304

Signature "19" bottom right of p. 289.

Next page proof, incorporates additions and corrections made in 19a.

New additions and corrections, Joyce's hand in ink.

## 19c) pp. 289-304

Signature "19" bottom right of p. 289.

Next page proof, incorporates additions and corrections made in 19b.

New additions and corrections, Joyce's hand in ink.

Stamp of printer p. 289; dated "19 octobre 1921."

Note in ink, Joyce's hand, top of p. 289: "Bon à tirer avec les corrections indiqués." Signed "James Joyce"; also signed by Sylvia Beach.

Gathering 20, pp. 305-20, not in Buffalo Joyce Collection.

Gathering 21, pp. 321-36, not in Buffalo Joyce Collection.

## 22a) pp. 337-52

Signature "22" bottom right of p. 337.

Additions and corrections, Joyce's hand in ink.

Stamp of printer p. 337; dated "8 novembre 1921."

## 22b) pp. 337-52

Signature "22" bottom right of p. 337.

Next page proof, incorporates additions and corrections made in 22a.

New additions and corrections, Joyce's hand in pencil.

Stamp of printer p. 337; dated "18 novembre 1921."

## 22c) pp. 337-52

Signature "22" bottom right of p. 337.

Duplicate of 22b.

No additions. 2 corrections only, Joyce's hand in ink. (These corrections also made in 22b.)

Stamp of printer p. 337; dated "18 novembre 1921."

23a) pp. 353-68

Signature "23" bottom right of p. 353.

Additions and corrections, Joyce's hand in ink.

23b) pp. 353-68

Signature "23" bottom right of p. 353.

Next page proof, incorporates additions and corrections made in 23a.

New additions and corrections, Joyce's hand in pencil.

Stamp of printer p. 353; dated "19 novembre 1921."

24) pp. 369-84

Signature "24" bottom right of p. 369.

Additions and corrections, Joyce's hand in ink.

Gathering 25, pp. 385-400, not in Buffalo Joyce Collection.

26) pp. 401-16

Signature "26" bottom right of p. 401.

Additions and corrections, Joyce's hand in ink.

Stamp of printer p. 401; dated "22 novembre 1921."

27) pp. 417-31 (p. [432] blank)

Signature "27" bottom right of p. 417.

Additions and corrections, Joyce's hand in ink.

Gathering 28, pp. 433-48, not in Buffalo Joyce Collection.

29) pp. 449-64

Signature "29" bottom right of p. 449.

Additions and corrections, Joyce's hand in ink.

Stamp of printer p. 449; dated "8 decembre 1921."

30a) pp. 465-80

Signature "30" bottom right p. 465.

Additions and corrections, Joyce's hand in ink.

Stamp of printer p. 465; dated "9 decembre 1921."

30b) pp. 465-80

Signature "30" bottom right of p. 465.

Next page proof, incorporates additions and corrections made in 30a.

New additions and corrections, Joyce's hand in ink.

Stamp of printer p. 465; dated "20 decembre 1921."

Note in pencil, Joyce's hand, top of p. 465: "Corrections supplémentaires si encore possible." Signed "James Joyce."

31) pp. 481-96

Signature "31" bottom right of p. 481.

Additions and corrections, Joyce's hand in ink.

Stamp of printer p. 481; dated "10 decembre 1921."

32) pp. 497-512

Signature "32" bottom right of p. 497.

Additions and corrections, Joyce's hand in ink.

Stamp of printer p. 497; dated "3 janvier 1921 [should be 1922]."

Gathering 33, pp. 513-28, not in Buffalo Joyce Collection.

Gathering 34, pp. 529-44, not in Buffalo Joyce Collection.

35) pp. 545-60

Signature "35" bottom right of p. 545.

Additions and corrections, Joyce's hand in ink.

36a) pp. 561-76

Signature "36" bottom right of p. 561.

Additions and corrections, Joyce's hand in ink.

Stamp of printer p. 561; dated "11 janvier 1922."

Note in ink, Joyce's hand, words underlined with green crayon, but entire note then crossed out with red crayon, top of p. 561: "Bon à tirer avec les corrections et sous condition que les corrections de la signature précédente soient déjà exécutées." Signed "James Joyce."

36b) pp. 561-64 (partial gathering, two leaves).

Signature "36" bottom right of p. 561.

Next page proof, incorporates additions and corrections made in 36a.

New additions and corrections, Joyce's hand in ink.

37) pp. 577-92

Signature "37" bottom right of p. 577.

Additions and corrections, Joyce's hand in ink.

38) pp. 593-608

Signature "38" bottom right of p. 593.

Additions and corrections, Joyce's hand in ink.

Gatherings 39-45 and first half of 46, pp. 609-728, not in Buffalo Joyce Collection. (See MS. V. D. 2. b. for page proof of second half of gathering 46, pp. 729-[736].)

**\*V. C. 2. ULYSSES: PAGE PROOFS**

**Collation:** A total of 86 gatherings, *uncut* but folded to 8 leaves, or 16 pages. Each folded leaf measures approx. 23.5 × 18.5 cm.

**Pagination:** Page numbers printed upper right corner of leaves. Signature appears on bottom right corner of the first page of each gathering (except first gathering, which has no signature).

**Contents:** 86 gatherings (including several proofs for some signatures; many proofs are duplicates). Page proofs of various stages for the first edition of *Ulysses*, (some are duplicates of page proofs which are part of MS. V. C. 1.). Gatherings 1-16, pp. [1]-256 (RH [3]-263.21): signature [1], 1 gathering; signature "2", 3 gatherings; signature "3", 3 gatherings; signature "4", 3 gatherings; signature "5", 3 gatherings; signature "6", 8 gatherings; signature "7", 6 gatherings; signature "8", 5 gatherings; signature "9", 6 gatherings; signature "10", 6 gatherings; signature "11", 8 gatherings; signature "12", 6 gatherings; signature "13", 6 gatherings; signature "14", 8 gatherings; signature "15", 8 gatherings; signature "16", 6 gatherings. No additions or corrections.

**Other Markings:** Rubber stamp of printer, "Imprimerie Darantiere Dijon," with date filled in by hand in ink appears on the first page of 27 gatherings; label of printer with date filled in by hand in ink is pasted on the first page of one of the gatherings for signature "5." On the first page of one of the gatherings for signature "6" "Beach" appears in pencil.

**Dating:** The printer of *Ulysses* began to set type for proofs in April of 1921; *Ulysses* was published February 2, 1922. The earliest date shown on the page proofs here described is June 30, 1921, the latest October 17, 1921.

**\*V. C. 3. ULYSSES: SLIP PROOFS**

**Collation:** 18 slip proofs printed on large sheets, folded to make 8 leaves (except "Placard XI" which is only half the size of the other sheets and is folded to make 4 leaves), each leaf measuring approx. 23.5 × 18.5 cm. Printed on one side of paper only; 8 pages of text per sheet, versos blank.

**Pagination:** Signatures appear on upper left corner of each proof, numbered "Placard I" to "Placard XI." Pages of text also numbered with Arabic numerals, but some errors in pagination occur.

**Contents:** Slip proofs of the first five chapters of the first edition of *Ulysses*. (Placards V-XI are duplicated.) No additions or corrections.

**Dating:** "Aug. 18, 1921" in ink on label of printer, Imprimerie Darantiere, Dijon, pasted on "Placard I."

**\*V. C. 4. ULYSSES: SLIP PROOFS**

**Collation:** 104 slip proofs printed on large sheets, folded to make 8 leaves (except placard 9bis, which is only the size of one leaf, and an unnumbered placard containing two pages of text also found on placard 13, which measures approx. 53 × 37 cm.), each leaf measuring approx. 23.5 × 18.5 cm. Printed on one side of paper only; 8 pages of text per sheet; versos blank.

**Pagination:** Signatures appear on upper left corner of each proof, numbered placards 2-4, 6-9, 9 bis, 10-29. Pages of text are not numbered.

**Contents:** Slip proofs of approximately the first third of the first edition of *Ulysses* (RH 12.31-37.19; 46.11-264.27), 104 proofs (including several proofs for some signatures; many proofs are duplicates). No additions or corrections.

**Other Markings:** Some pencil markings. The printer, Imprimerie Darantiere, Dijon, has dated 25 of the proofs: 5 bear his name and date written by hand in ink; 5 bear the rubber stamp of the printer with date filled in by hand in ink; 15 have the printer's label pasted on with the date filled in by hand in ink.

**Dating:** The earliest date shown on the proofs here described is June 16, 1921, the latest October 4, 1921.

**\*V. D. 1. a. ULYSSES: SKETCH FOR FRONT MATTER, ETC.**

**Loose Sheets,** Joyce's hand in pencil, blue and red crayon.

**Title:** No title.

**Collation:** 9 sheets of unruled paper: 16 pages written on, 2 pages blank. 26.7 × 20.5 cm.

**Pagination:** Pages 1-15 numbered in blue crayon, p. [16] not numbered; recto of 9th sheet numbered "750 ?" in blue crayon, verso not numbered.

**Contents:** Sketches by Joyce for end papers, title, etc. of first edition of *Ulysses*:

p. 1	front cover	
p. 2	blank	
p. 3	blank	[First edition, page:] [iii]
p. 4	blank	[iv]
p. 5	fly title	[v]
p. 6	list of books by same writer	[vi]
p. 7	title page	[vii]
p. 8	blank	
p. 9	“Justification” limitation notice	[ix]
p. 10	blank	[x]
p. 11	apology for typographical errors	[xi]
p. 12	blank	[xii]
p. 13	divisional numeral “I”	[1]
p. 14	blank	[2]
p. 15	indication that text should begin	[3]
p. [16]	blank	
p. 750 ?	colophon	[733]
p. [751]	blank	

**Dating:** *ca.* 1921-22.

**\*V. D. 1. b. ULYSSES: SKETCH FOR FRONT MATTER**

**Loose Sheets,** Joyce's hand in ink.

**Title:** No title.

**Collation:** 2 sheets of unruled paper: rectos written on, versos blank.  
First sheet 23.4 × 18.8 cm., second sheet 26.7 × 20.5 cm.

**Contents:** Sketches by Joyce for first edition of *Ulysses*:

- 1st sheet, sketch for cover
- 2nd sheet, apology for typographical errors  
(p. [xi] of first edition)

**Other Markings:** Note by Sylvia Beach in pencil, top of recto of second sheet.

**Dating:** *ca.* 1921-22.

**\*V. D. 2. a. ULYSSES: PAGE PROOFS OF FRONT MATTER**

**Collation:** A gathering in 4's; four unsewn leaves, or 8 pages. Approx. 23.5 × 18.5 cm.

**Contents:** Page proof of [\*\*]<sup>4</sup> of first edition of *Ulysses*; differs only slightly from published version. No additions or corrections.

p. [1]	fly title	[First edition, page:] [v]
p. [2]	list of books by same writer	[vi]
p. [3]	title page	[vii]
p. [4]	blank	
p. [5]	limitation notice	[ix]
p. [6]	blank	[x]
p. [7]	apology for typographical errors	[xi]
p. [8]	blank	[xii]

**Other Markings:** Stamp of printer, Imprimerie Darantiere, Dijon, p. [1]; dated "20 janvier 1922."

**Dating:** January 1922.

**\*V. D. 2. b. ULYSSES: PAGE PROOF OF COLOPHON, ETC.**

**Collation:** A gathering in 4's; four unsewn leaves, or 8 pages (gathering uncut). Approx. 23.5 × 18.5 cm.

**Pagination:** First two leaves, pages numbered 729-32; pages of leaves 3, 4 not numbered.

**Contents:** Page proof of second half of gathering 46, pp. 729-[736], of first edition of *Ulysses*. No additions or corrections.

pp. 729-32	text (conclusion of <i>Ulysses</i> )
p. [733]	colophon
pp. [734-36]	blank

**Dating:** January 1922.

**\*V. D. 2. c. ULYSSES: PAGE PROOF OF COLOPHON**

**Collation:** 1 sheet (2 pages). Approx. 23.5 × 18.5 cm.

**Contents:** Page proof of pp. [733-34] of first edition of *Ulysses* (duplicate of pp. [733-34] of MS. V. D. 2. b.). No additions or corrections.

p. [733]	colophon
p. [734]	blank

**Dating:** January 1922.



\*V. D. 3. ULYSSES: SKETCH FOR LABEL OF  
 ULYSSES PHONOGRAPH RECORD

Loose Sheet, Joyce's hand in pencil.

Title: No title.

Collation: 1 sheet of unruled paper; verso blank. 26.7 × 20.8 cm.

Contents: Joyce's sketch for label of *Ulysses* phonograph record.

Other Markings: Note in ink on top of MS. by Sylvia Beach, "Joyce's design for label on 'Ulysses' record 1924 [?]."

Dating: November 1926.

Publication: The label on the phonograph record of Joyce's reading from *Ulysses*,<sup>31</sup> RH 140.16–141.26 (pp. 136.20–137.24 of first edition), is based on Joyce's sketch: "ULYSSES (pp. 136-137), Shakespeare and Company, 12, rue de l'Odeon, Paris." Signed in ink: "James Joyce, 27 November 1926."

V. E. 1. ULYSSES: TRANSLATIONS

Loose Sheet, in hand of Valery Larbaud, in blue-black ink.

Title: No title.

Collation: 1 sheet of light green stationery; both sides written on. 26.8 × 17 cm.

Contents: Two sample translations into French of passages from *Ulysses* to illustrate why Larbaud has corrected certain passages in the translation of Auguste Morel. Explanations for the corrections are included.

Other Markings: Explanatory note on top of recto, in green ink, hand of Valery Larbaud.

Dating: June 14, 1928.

Publication: This MS. is published in Ellmann's *James Joyce*, p. 614. French translation of *Ulysses* published as *Ulysse*, translated by Auguste Morel, assisted by Stuart Gilbert, checked by Valery Larbaud with the assistance of James Joyce (Paris: La Maison des Amis des Livres, Adrienne Monnier, 1929).

<sup>31</sup>Recorded by His Master's Voice on one side of record only. The University of Buffalo acquired one of the few remaining copies of this rare phonograph record from Miss Beach for its Joyce Collection (one of 30 copies made). Slocum & Cahoon, p. 173, list only four other existent copies.

*VI*

*FINNEGANS WAKE*

VI. A. FINNEGANS WAKE: SCRIBBLEDEHOBBLE,  
THE UR-WORKBOOK FOR FINNEGANS WAKE

Notebook,<sup>1</sup>

section [a] Joyce's hand in ink.<sup>2</sup>

section [b] in ink, in hand of George Joyce (pp. 51, 151, 251, 302, 303, 512, 571, 621, 681, 682, 743, 805, 903, 984, 985).

section [c] unidentified hand (possibly Joyce's), in ink (p. 299).

section [d] Joyce's (?) hand in ink (pp. 755-57).

section [e] Joyce's hand in pencil (pp. 1-20, 22-47, 526, 744-62).

section [f] in ink, in hand of Joyce's amanuensis, Mme. France Raphael.<sup>2</sup>

Title: No title.

**Collation:** Very thick notebook. Blue-and-white marbled board covers; blue cloth spine, insides of boards, both sides of front and back flyleaves white. Recto of front flyleaf written on. 504 leaves of unruled paper (notebook in poor condition, a few leaves detached from binding), stitched: 251 pages written on, 757 pages (approximately three-quarters of notebook) blank. 23.9 × 18.6 × 5.2 cm.

**Pagination:** Pages numbered top right corners in pencil: 1-340, 345-456, 461-1016; back flyleaf numbered 1017-1018. (Four numbered leaves, pp. 341-44, 457-60, were torn out of notebook.)

**Contents:**

[a] Notebook divided into forty-seven sections. Each section has been titled and underlined in orange crayon by Joyce. Beneath most section headings, which consist principally of a chronological listing of Joyce's published works, appear entries of words, short phrases, and notes for possible use in *Finnegans Wake*. Length of entries in the various sections varies from a few words to a number of pages. Joyce's hand in this portion of the notebook is small and cramped; there are only a few corrections, and no additions.

[b] Additional brief entries appended to a number of the [a] sections.

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<sup>1</sup>Slocum & Cahoon, item E. 12. i.; La Hune, item 346.

<sup>2</sup>See "Index" in Notes section, p. 97.

- [c] An entry for use in FW.
- [d] An early draft of a small portion of FW, plus short phrases and notes for possible use in FW.
- [e] Words, short phrases, and notes for possible use in FW. Entries are scribbled, written hurriedly, difficult to decipher. Probably entries on pp. 744-62 were made some time after those on pp. 1-20, 22-47.
- [f] Clear copies of the entries in sections [a] and [b] which were *not* crossed through with colored crayon. (Entries in sections [c, d, e] were not recopied.)

**Other Markings:**

- [a] Many entries crossed through with orange, red, dark red, blue, green, or brown crayon.
- [b] A few entries crossed through with blue or red crayon.
- [c] No colored crayon markings.
- [d] No colored crayon markings.
- [e] Many entries crossed through with orange, red, or blue crayon.
- [f] No colored crayon markings.

**Dating:**

- [a] *ca.* 1920-23 (probably 1922-23).<sup>3</sup>
- [b] *ca.* 1922-25 (probably 1923-25).
- [c] *ca.* 1922-25.
- [d] *ca.* 1923-25 (earlier than [e]).
- [e] *ca.* 1923-25.
- [f] *ca.* 1933-36.<sup>4</sup>

**Publication:** *James Joyce's Scribbledehobble: The Ur-Workbook for Finnegans Wake*, ed. Thomas E. Connolly (Evanston, Ill.: Northwestern University Press, 1961).

**Notes:** Table of contents appears on recto of front flyleaf in ink, in hand of George Joyce. The page numbers of the copies made by Mme. Raphael were added at a later date, in pencil, enclosed in parentheses.

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<sup>3</sup>See La Hune, item 346, for a note by Stuart Gilbert which dates MS. between 1920-24. See p. 541 of MS., "... 6/1/922." See p. 571 of MS., "WB Y 58 GBS 67 GM 71 (1923)."

<sup>4</sup>In a letter to me, dated August 6, 1959, Mme. France Raphael states that her work as Joyce's amanuensis "must have begun in 1933 and stopped at the end of 1936."

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VI. B. 1. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS<sup>5</sup>

**Tablet,** Joyce's hand in pencil (a few entries in ink).

**Title:** No title.

**Collation:** Grey, soft paper covers. 90 leaves of unruled paper (half of 86th and 88th leaves torn off), stapled: 178 pages written on, 2 pages blank. 21 × 13.2 cm.

**Contents:**<sup>6</sup> This MS. and the other "Finnegans Wake Holograph Workbooks" contain scribbled notes; entries are mostly words, short

<sup>5</sup>For MSS. VI. B. 1.-50., see Slocum & Cahoon, item E. 7. b., and La Hune, item 157.

<sup>6</sup>See MS. VI. C. 3. pp. [51-177], for a transcription by Joyce's amanuensis of the entries in this MS. which were not crossed through with colored crayon.

phrases, and notes, although occasionally a short paragraph or fragment of a paragraph appears, for possible use in *Finnegans Wake*.

In MS. VI. B. 1. there are numerous references and notes on water, rivers, and laundry. Many of these entries have been used in Book I, Chapter 8, the "Anna Livia Plurabelle" episode, FW 196-216.

**Other Markings:** " 'MAG-NIS' STENO-BLOC" printed in black on front cover. A small round label on the upper right corner of front cover gives the price of the tablet, "0'70." Many entries crossed through with red or green crayon.

**Dating:** ca. 1922-24.

**Publication:** This MS. and the other "Finnegans Wake Holograph Workbooks" are unpublished. *Finnegans Wake* was published in 1939 (New York: Viking Press; London: Faber & Faber).<sup>7</sup>

**Notes:** Joyce began to make notes for FW in the autumn of 1922;<sup>8</sup> "on 10 March [1923] Joyce wrote a first sketch for a character in *Finnegans Wake*."<sup>9</sup> The book was completed "in mid-November, 1938."<sup>10</sup> and "on 2 February [1939] Joyce exhibited a first bound copy of *Finnegans Wake*."<sup>11</sup> Therefore, it can be assumed that the "Finnegans Wake Workbooks" were written sometime between Autumn 1922 and November 1938.

More specific dating is given wherever possible. The dating is based upon internal and external evidence. This evidence may consist of an actual date found in the MS. in question, e.g., MS. VI. B. 5., p. [39], "today 16 of June 1924 . . ."; the evidence may consist of an address or the label of a stationer, e.g., MS. VI. B. 5. in which "S. Malo" is written on the back board, confirming the 1924 dating since Joyce spent the summer of 1924 in St. Malo;<sup>12</sup> or, as is true in most cases, the evidence may be based on a careful

<sup>7</sup>The pagination of the Viking and Faber & Faber editions is the same. All references are to these editions of *Finnegans Wake*. For publication of fragments from "Work in Progress" in periodicals and in book form prior to the first edition of FW in 1939, see Slocum & Cahoon.

<sup>8</sup>Gorman, *James Joyce*, p. 335.

<sup>9</sup>Ellmann, "A Chronology of the Life of James Joyce," in *Letters of James Joyce*, p. 47. See also p. 202 for a letter to Harriet Shaw Weaver, March 11, 1923: "Yesterday I wrote two pages—the first I have written since the final *Yes of Ulysses*."

<sup>10</sup>Gorman, *James Joyce*, p. 347.

<sup>11</sup>Ellmann, "A Chronology of the Life of James Joyce," in *Letters of James Joyce*, p. 50.

<sup>12</sup>See *Letters of James Joyce*, pp. 217-19, for four letters dated July-August 1924, "Hôtel de France et Chateaubriand, Saint-Malo."

comparison of an entry in a MS. with FW and with the published portions of "Work in Progress" which appeared in various periodicals or were published separately in book form between 1924 and 1937, e.g., in MS. VI. B. 7., pp. [4-7], appears a portion of a paragraph which can be found in a revised and fuller version in FW 115.13-30, and also in *transition*, 5 (August 1927), therefore dating the MS. before 1927, or between 1922 and 1927, but the same paragraph can also be found in *Criterion*, III (July 1925), and in *Two Worlds*, I (September 1925), therefore dating the MS. before July 1925, or between 1922 and 1925.

It is, of course, assumed that Joyce did not copy an entry into a workbook *after* the entry was published. Wherever a phrase or passage has been clearly identified in a MS. and then traced to its first publication, it has been assumed that the MS. must predate the first publication. Whenever possible, a number of tests were made, and, wherever possible, this evidence was further confirmed by other evidence (such as marks of stationers, addresses, etc.).

I have *not* included in this catalogue the internal evidence upon which my dating is based, since the presentation of such evidence would entail giving numerous and lengthy quotes as well as numerous footnotes to show the appearance of the quoted passages in FW and in the various magazines which published fragments of "Work in Progress."<sup>13</sup>

Joyce's method of composition was one of constant addition and revision. This fact can be seen by an examination of the MSS. and by a comparison of the early published fragments with the final text of FW. This method, of beginning with a simple version and then expanding and embellishing, had previously been used by Joyce in writing *Ulysses*.

Most of the entries in the "Finnegans Wake Workbooks" are words and short phrases; paragraph-length entries appear only rarely. The words and phrases seem to have no connection with each other in most instances (although some pages of closely related words and ideas do occur). The entries in each notebook are in most cases *not* limited to a specific chapter of FW (although a few notebooks seem to contain material principally for use in one chapter only, e.g., MS. VI. B. 1., in which most of the entries are

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<sup>13</sup>The reader who is interested in examining the internal evidence (the comparisons of entries in the workbooks with their appearance in FW and in the magazines which printed fragments of "Work in Progress") upon which my datings are based is advised to consult my dissertation (University of Buffalo, 1961), "An Annotated Catalogue of the James Joyce Manuscripts and Letters in the Lockwood Memorial Library of the University of Buffalo," where in the "Notes" section a sampling of the internal evidence for dating is included.

for possible use in Book I, Chapter 8, the "Anna Livia Plurabelle" episode).

Markings with colored crayon appear in all workbooks (with the exception of MSS. VI. B. 39., 43., 48.; in MS. VI. B. 28. entries are crossed through with pencil instead of crayon). Joyce indicated with colored crayons the words and phrases he had used in a draft of FW. The entries not crossed through with colored crayon seem (with rare exceptions) not to have been used. It is difficult to ascertain the exact purpose of each color since Joyce's use does not always seem to be consistent. But beyond doubt he had a definite system of composition and revision which utilized these colored crayons.

It is apparent that a specific color does not indicate the episode where the entries are to be inserted; i.e., there is no consistent relation between a color and an episode of FW; entries crossed through with the same colored crayon on the same page of a workbook may have been used in Book I and Book IV of FW. Rather, the different colored crayons may have been used simply to separate the various revisions; e.g., orange crayon may have been used to indicate entries extracted on the first trip through a workbook, blue crayon may have been used to indicate entries extracted on a second scanning of the workbook, green crayon markings may indicate a third utilization of the workbook, etc.

The "Finnegans Wake Workbooks" are not early drafts of portions of FW. They are, rather, notes to be used for the various drafts. The notebooks are written in hurriedly, without apparent consideration for order or clarity. (Because of the sloppiness of Joyce's hand, the numerous crossings out, smudging, and overwriting, the contents of the workbooks are often extremely difficult to decipher.) There are no revisions or additions. These facts indicate that Joyce used the workbooks as source books for embellishing and polishing the text of FW. The large number of "Finnegans Wake Workbooks" in the Joyce Collection of the Lockwood Memorial Library suggests that Joyce filled a number of notebooks each year. A close examination also indicates that Joyce filled each notebook from cover to cover before beginning a new one; therefore, the actual dating of each notebook can be narrowed down to a period of a few months when the notebooks were eventually edited. A definitive dating being outside the scope of a catalogue, I have not attempted to pinpoint the exact date of each MS. Instead, I have been satisfied with showing the boundary lines of dating; that is, I have, to the best of my ability, indicated the earliest and latest dates at which a manuscript was probably written.



## VI. B. 2. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

Tablet, Joyce's hand in pencil (a few entries in ink).<sup>14</sup>

Title: No title.

Collation: Tan paper covers. Inside of front cover, both sides of back cover written on; many pages written on upside down. 90 leaves of unruled paper (4 leaves were torn from tablet; half of 47th, 48th, 90th leaves torn off), stapled: 167 pages written on, 13 pages blank. Approx. 18.5 × 13.5 cm.

Other Markings: Many entries crossed through with red, blue, green, or yellow crayon.

Dating: *ca.* 1923.<sup>15</sup>

Notes: Most of the entries are for use in Book II, Chapter 4, the "Mamalujo"<sup>16</sup> episode, FW 383-99.

## VI. B. 3. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

Tablet, Joyce's hand in pencil and black crayon.

Title: No title.

Collation: No covers. 86 leaves of unruled paper (part of leaves 83, 85, 86 torn off), stapled: 163 pages written on, 9 pages blank. Approx. 21 × 13.3 cm.

Other Markings: "Z'ch" in orange crayon on p. [1]; "t 12" in blue crayon, "t 13" in green crayon on p. [168].<sup>17</sup> Many entries crossed through with red, blue, green, or brown crayon.

Dating: *ca.* 1923.

<sup>14</sup>See MS. VI. C. 2., pp. [6-122], for a transcription by Joyce's amanuensis of the entries in this MS. which were not crossed through with colored crayon.

<sup>15</sup>See *Letters of James Joyce*, pp. 203-5: Letter to Harriet Shaw Weaver, October 9, 1923: "I sent those four fellows out of the house yesterday and when they come back from the vast I shall send them on. Today I send you the rough sheets with a plan of the verse." Letter to Harriet Shaw Weaver, October 23, 1923: "Many thanks for your letter and kind appreciation of the foursome episode ['Mamalujo' episode]."

See Hutchins, *James Joyce's World*, p. 145, ". . . the 'Mamalujo' episode which Joyce wrote in September [1923]."

<sup>16</sup>I have used the chapter titles for FW given by Glasheen in *A Census of Finnegans Wake* throughout this catalogue.

<sup>17</sup>"t 12" signifies *transition*, No. 12; "t 13" signifies *transition*, No. 13. Similar markings appear in ten other VI. B. MSS. and one VI. D. MS. Besides "t 12" and "t 13," reference is also made to "t 11," "t 14," and "t 17," sig-

## VI. B. 4. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

Notebook, Joyce's hand in pencil and black grease pencil, a few entries in ink (some entries *not* in Joyce's hand).

Title: No title.

Collation: Black cloth covers; insides of boards, cover sides of front and back flyleaves of blue-and-white designed paper. Verso of front flyleaf, recto of back flyleaf written on. 168 leaves of ruled paper with red and blue vertical lines, stitched: 329 pages written on, 7 pages blank. 21.2 × approx. 13.2 cm.

Other Markings: Many entries crossed through with orange, blue, or green crayon. "R" on recto of back flyleaf.<sup>18</sup>

Dating: *ca.* 1922-29 (probably 1923).<sup>19</sup>

## VI. B. 5. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

Tablet, Joyce's hand in pencil, a few entries in ink (a number of entries *not* in Joyce's hand).<sup>20</sup>

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nifying three other issues of *transition* in which episodes of "Work in Progress" were to appear. The meaning of the "t" markings seems to be the following: Joyce, in preparing an episode for publication in *transition*, consulted his workbooks for further revisions, and to avoid confusion marked the workbooks used with the appropriate "t" symbol; e.g., in preparing Book III, Chapter 1 (FW 403-28), for publication in *transition*, 12 (March 1928), Joyce consulted a number of workbooks and indicated his use of these by the symbol "t 12" (marked at the beginning or end of these workbooks) in order to avoid consulting the same workbooks twice by mistake. "t 11" indicates preparation of a section of Book II, Chapter 2 (FW 282-304), for publication in *transition*, 11 (February 1928); "t 13" indicates preparation of Book III, Chapter 2 (FW 429-73), for publication in *transition*, 13 (Summer 1928); "t 14" indicates preparation of Book III, Chapter 3 (FW 474-554), for publication in *transition*, 15 (February 1929)—the episode was not ready in time for inclusion in *transition* 14, for which it had originally been intended, hence "t 14" instead of "t 15"; "t 17" indicates preparation of Book III, Chapter 4 (FW 555-90), for publication in *transition*, 18 (November 1929)—the episode was not ready in time for inclusion in *transition* 17, for which it had originally been intended, hence "t 17" instead of "t 18."

<sup>18</sup>Probably mark of Mme. France Raphael, Joyce's amanuensis. See MS. VI. C. 16., p. [275] to end, for a transcription of beginning to p. [11], and MS. VI. C. 15., pp. [1-176], for a transcription of p. [11] to end by Joyce's amanuensis of the entries in this MS. which were not crossed through with colored crayon.

<sup>19</sup>P. [116] of MS., "12.12.1923."

<sup>20</sup>See MS. VI. C. 4., pp. [28-153], for a transcription by Joyce's amanuensis of the entries in this MS. which were not crossed through with colored crayon.

**Title:** No title.

**Collation:** Front cover light brown (pink hued); back board tan; black cloth spine. Inside of front cover, both sides of back cover written on. 90 leaves of graph paper; the top of each leaf is perforated (at least 10 leaves were torn from tablet and parts of others have been torn off); stapled. 158 pages written on, 2 pages blank, (20 pages torn out). 20.9 × 13.4 cm.

**Contents:** Entries mostly words, short phrases, and notes for possible use in FW. An early draft, possibly the first draft, of "A Prayer," the thirteenth poem of *Pomes Penyeach*,<sup>21</sup> pp. [11, 13, 15]. A short note to Joyce's wife, "Dear Nora: Miss Moss<sup>22</sup> has called. I have gone down. Jim." p. [57]. Financial accounts appear on pp. [61, 71]; copy of a poem, p. [83]; copy of a French poem, pp. [121, 123, 125].

**Other Markings:** "S. Malo"<sup>23</sup> in pencil, Joyce's hand, written upside down on back board. "MAG-NIS' Notes" printed in black on front cover. A small round label on the upper right corner of front cover gives the price of the tablet, "1'15." Many entries crossed through with orange, red, or green crayon.

**Dating:** 1924.<sup>24</sup>

## VI. B. 6. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

**Tablet,** Joyce's hand in pencil (a few entries in ink).<sup>25</sup>

**Title:** No title.

**Collation:** Front cover missing; back cover light brown board, black cloth spine; inside of back board white. Both sides of back board written on. 96 leaves of unruled paper (at least 3 leaves torn from tablet, 1st leaf detached from binding), stapled: 165 pages written on, 27 pages blank. Approx. 20.7 × 13.2 cm.

<sup>21</sup>"Paris 1924" is given as the date and place of composition of this poem in the Shakespeare and Company 1927 edition of PP.

<sup>22</sup>Mrs. Phyllis Moss Stein who visited Joyce in May 1924. See Ellmann, *James Joyce*, pp. 576-77.

<sup>23</sup>See *Letters of James Joyce*, pp. 217-19, for four letters dated July-August 1924, "Hôtel de France et Chateaubriand, Saint-Malo."

<sup>24</sup>See p. [39] of MS.: "today 16 of June 1924 twenty years after. Will anybody remember this date."

<sup>25</sup>See MS. VI. C. 2., pp. [195-280], for a transcription of beginning to p. [136], and MS. VI. C. 3., pp. [1-50], for a transcription of p. [136] to end by Joyce's amanuensis of the entries in this MS. which were not crossed through with colored crayon.

**Other Markings:** "t 13 13" in green crayon on back cover. "m" in orange crayon on inside of back cover; "t 12" in blue crayon on p. [192].<sup>26</sup> Many entries crossed through with red, blue, or green crayon.

**Dating:** 1924.<sup>27</sup>

#### VI. B. 7. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

**Notebook,** Joyce's hand in pencil.<sup>28</sup>

**Title:** No title.

**Collation:** Glossy black imitation snakeskin covers; insides of boards and cover sides of front and back flyleaves lavender. Both sides of front and back flyleaves written on. 120 leaves of graph paper, stitched: 210 pages written on, 30 pages blank. 14.7 × approx. 9.5 cm.

**Other Markings:** Many entries crossed through with blue, orange, green, or red crayon (a few entries crossed through with ink or pencil).

**Dating:** *ca.* 1922-25.

**Notes:** Like many workbooks, this notebook was written in hurriedly; some pages written on upside down, others sideways.

#### VI. B. 8. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

**Notebook,** Joyce's hand in pencil (a few entries in ink; some of the pencil entries written over with black crayon).

**Title:** No title.

**Collation:** Black cloth covers; insides of boards, front and back flyleaves light grey. Inside of front cover, both sides of front and back flyleaves written on. 120 leaves of graph paper (12th leaf detached from binding), stitched: 239 pages written on, 1 page blank. 16.8 × 10.9 cm.

<sup>26</sup>See n. 17.

<sup>27</sup>See p. [190] of MS., "28/1/924."

<sup>28</sup>See MS. VI. C. 5., pp. [224-80], for a transcription of beginning to p. [197], and MS. VI. C. 7., pp. [1-19], for a transcription of p. [198] to end by Joyce's amanuensis of the entries in this MS. which were not crossed through.

**Other Markings:** "Priere de rendre à James Joyce 12 rue de l'Odéon, Paris"<sup>29</sup> in pencil, Joyce's hand, on inside of front cover. "t 12" in blue crayon on recto of front flyleaf; "t 14" in blue crayon on recto of back flyleaf; "t 13" in green crayon on verso of back flyleaf.<sup>30</sup> Many entries crossed through with blue, orange, green, or red crayon. "R" on recto of back flyleaf.<sup>31</sup>

**Dating:** *ca.* 1922-25.

#### VI. B. 9. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

**Tablet,** Joyce's hand in pencil (a few entries in ink).<sup>32</sup>

**Title:** No title.

**Collation:** Tan paper covers; insides of boards pink; grey cloth spine. Insides of front and back covers written on. 98 leaves of graph paper, top of each leaf perforated (at least 21 leaves were torn from tablet; half of 92nd leaf torn off; 1st leaf detached from binding), stapled: 151 pages written on, 3 pages blank, (42 pages torn out). 17.8 × 10.4 cm.

**Other Markings:** "t 12" in blue crayon on inside of front cover; "t 13" in green crayon on inside of back cover.<sup>33</sup> "Librarie-Papeterie 175 Rue de Grenelle Paris VII" on printed label pasted on upper left corner of inside of front cover. Many entries crossed through with orange, green, or blue crayon.

**Dating:** *ca.* 1922-25.

**Notes:** Many of the entries are for use in Book I, Chapter 8, the "Anna Livia Plurabelle" episode, FW 196-216.

<sup>29</sup>Address of Sylvia Beach's bookstore, Shakespeare and Company.

<sup>30</sup>See n. 17.

<sup>31</sup>Probably mark of Mme. France Raphael, Joyce's amanuensis, indicating that MS. has been transcribed. See MS. VI. C. 7., pp. [20-135], for a transcription by Joyce's amanuensis of the entries in this MS. which were not crossed through with colored crayon. Also see MS. VI. C. 13., pp. [27-155], for another transcription. This duplication is most likely accidental.

<sup>32</sup>See MS. VI. C. 4., pp. [154-219], for a transcription by Joyce's amanuensis of the entries in this MS. which were not crossed through with colored crayon.

<sup>33</sup>See n. 17.

## VI. B. 10. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

Tablet, Joyce's hand in pencil.<sup>34</sup>

Title: No title.

Collation: Light grey paper covers; black cloth spine. Back cover written on. 60 leaves of unruled paper, stapled: 118 pages written on, 2 pages blank. Approx. 21 × 12.8 cm.

Other Markings: "BLOC de 200 pages pour la Sténographie" printed in black on front cover. Many entries crossed through with red, blue, green, brown, or black crayon.

Dating: *ca.* 1922-25.

## VI. B. 11. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

Tablet, Joyce's hand in pencil (a few entries *not* in Joyce's hand).<sup>35</sup>

Title: No title.

Collation: Front cover missing; back cover light brown board, black cloth spine, inside of back cover white. Both sides of back board written on. 85 leaves of unruled paper (11 leaves torn from tablet, 1st leaf detached from binding), stapled: 166 pages written on, 4 pages blank. Approx. 20.7 × 13.2 cm.

Other Markings: Many entries crossed through with red, orange, blue, green, or yellow crayon.

Dating: *ca.* 1922-25.

## VI. B. 12. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

Notebook, Joyce's hand in pencil (a few entries in ink).<sup>36</sup>

Title: No title.

Collation: Turquoise board covers, black cloth spine; insides of boards, front and back flyleaves white. Insides of front and back

<sup>34</sup>See MS. VI. C. 5., pp. [92-169], for a transcription by Joyce's amanuensis of the entries in this MS. which were not crossed through with colored crayon.

<sup>35</sup>See MS. VI. C. 1., pp. [75-208], for a transcription by Joyce's amanuensis of the entries in this MS. which were not crossed through with colored crayon.

<sup>36</sup>See MS. VI. C. 7., pp. [270-76], for a transcription of beginning to p. [6], and MS. VI. C. 6., p. [1] to middle of p. [140], for a transcription of p. [6] to end by Joyce's amanuensis of the entries in this MS. which were not crossed through with colored crayon.

covers, both sides of front and back flyleaves written on. 96 leaves of ruled paper with red and blue vertical lines (front flyleaf, leaves 1, 22, 23, 24, 48, 49, 50, 61, 62, 73 detached from binding), stitched: 188 pages written on, 4 pages blank. 21.5 × 13.7 cm.

**Other Markings:** “m” in orange crayon, “t 14” in blue crayon on inside of front cover; “t 12” in blue crayon on verso of back flyleaf.<sup>37</sup> “Librairie-Papeterie 175, Rue de Grenelle Paris VIIe” on purple label of stationer pasted on top left corner of inside of front cover. Many entries crossed through with blue, orange, or green crayon; a few entries crossed through with pencil.

**Dating:** *ca.* 1922-28 (probably 1922-25).

#### VI. B. 13. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

**Notebook,** Joyce’s hand in pencil (a few entries in ink).

**Title:** No title.

**Collation:** Brown board covers, red cloth spine; insides of boards, front and back flyleaves white. Insides of front and back covers, both sides of front and back flyleaves written on. 116 leaves of graph paper (some leaves have possibly been torn from back of notebook), stitched: 203 pages written on, 29 pages blank. 16.7 × approx. 10.5 cm.

**Other Markings:** “t 12” in blue crayon on inside of front cover; “t 13” in green crayon on inside of back cover.<sup>38</sup> “864” stamped in purple upside down on inside of back cover—mark of stationer. Many entries crossed through with green, blue, or orange crayon. “R” on inside of back cover.<sup>39</sup>

**Dating:** *ca.* 1922-29.

**Notes:** Many of the entries are for use in Book III, Chapter 4, the “Parents” episode, FW 555-90.

<sup>37</sup>See n. 17.

<sup>38</sup>See n. 17.

<sup>39</sup>See MS. VI. C. 12., p. [224] to end, for a transcription of beginning to p. [184], and MS. VI. C. 13., pp. [1-26], for a transcription of p. [184] to end by Joyce’s amanuensis of the entries in this MS. which were not crossed through with colored crayon.

## VI. B. 14. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

Notebook, Joyce's hand in pencil.

Title: No title.

Collation: Shiny black covers; insides of boards and front and back flyleaves light grey. Both sides of front flyleaf, recto of back flyleaf, inside of back cover written on. 116 leaves of graph paper, stapled: 229 pages written on, 3 pages blank. Approx. 17.3 × 11 cm.

Other Markings: "m" in orange crayon on verso of front flyleaf. "76 Bis" stamped in green on recto of front flyleaf—mark of stationer. Many entries crossed through with orange, green, red, or blue crayon. "R" on recto of back flyleaf.<sup>40</sup>

Dating: *ca.* 1922-26.

## VI. B. 15. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

Notebook, Joyce's hand in pencil, a few entries are in ink (a few entries *not* in Joyce's hand).

Title: No title.

Collation: Light grey cloth covers; insides of boards and front and back flyleaves white. Insides of covers, both sides of front and back flyleaves written on. 112 leaves of graph paper, stitched: all pages written on. 19.1 × approx. 12.5 cm.

Other Markings: "t 13" in green crayon on inside of front cover; "t 12" in blue crayon on recto of front flyleaf.<sup>41</sup> "L. 4528" printed on white label on upper right corner of recto of front flyleaf—mark of stationer. Many entries crossed through with blue, orange, or green crayon. "R" on inside of back cover.<sup>42</sup>

Dating: *ca.* 1922-27 (probably 1926).

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<sup>40</sup>See MS. VI. C. 15., p. [263] to end, for a transcription of the beginning to p. [19], and MS. VI. C. 12., beginning to p. [223], for a transcription of p. [19] to end by Joyce's amanuensis of the entries in this MS. which were not crossed through with colored crayon.

<sup>41</sup>See n. 17.

<sup>42</sup>See MS. VI. C. 13., p. [265] to end, for a transcription of the beginning to p. [18], and MS. VI. C. 14., pp. [1-161], for a transcription of p. [18] to end by Joyce's amanuensis of the entries in this MS. which were not crossed through with colored crayon.



## VI. B. 16. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

Tablet, Joyce's hand in pencil (a few entries in ink).<sup>43</sup>

Title: No title.

Collation: Front cover missing; back cover grey board. 73 leaves of unruled paper, the top of each leaf is perforated (7 leaves torn from tablet, first 8 leaves detached from binding), stapled: 144 pages written on, 2 pages blank. Approx. 19.4 × 13.6 cm.

Other Markings: "ΔΛc" in red crayon on back cover. Many entries crossed through with red, blue, or green crayon.

Dating: *ca.* 1922-27.

## VI. B. 17. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

Notebook, Joyce's hand in pencil.<sup>44</sup>

Title: No title.

Collation: No covers. All leaves detached from binding; edges of leaves red. 54 leaves of ruled paper; notebook was stapled; all pages written on. 20.9 × approx. 13 cm.

Other Markings: Many entries crossed through with blue, red, orange, or green crayon.

Dating: *ca.* 1922-27 (probably 1927).<sup>45</sup>

<sup>43</sup>See MS. VI. C. 6., bottom of p. [142] to p. [149], for a transcription of pp. [1-12], and MS. VI. C. 1., pp. [1-74], for a transcription of p. [13] to end by Joyce's amanuensis of the entries in this MS. which were not crossed through with colored crayon. See also MS. VI. C. 6., pp. [140-42], for a transcription of some missing pages from this workbook.

<sup>44</sup>See MS. VI. C. 11., pp. [1-58], bottom of p. [63] to top of p. [93], for a transcription of pp. [1-104] by Joyce's amanuensis of the entries in this MS. (except pp. [105-8]) which were not crossed through with colored crayon. Also see MS. VI. C. 5., pp. [170-221], for another transcription of pp. [1-68] of this MS. This duplication is most likely accidental. See also MS. VI. C. 11., pp. [59-63, 93-95], and MS. VI. C. 5., pp. [221-23], for a transcription of some missing pages from this workbook.

<sup>45</sup>See p. [55] of MS., "1342-1927."

## VI. B. 18. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

Notebook, Joyce's hand in pencil (a few entries in ink).<sup>46</sup>

Title: No title.

Collation: Brown board covers, maroon cloth spine; insides of boards, front and back flyleaves pink. Insides of front and back covers, recto of front flyleaf, both sides of back flyleaf written on. 143 leaves of ruled paper (1 leaf torn from notebook, 25th and 36th leaves detached from binding), stitched: 269 pages written on, 17 pages blank. 21.4 × approx. 13.3 cm.

Other Markings: "t 12" in blue crayon on recto of front flyleaf; "t 11" in orange crayon, "t 13" in green crayon on p. [1].<sup>47</sup> "6 F" in pencil on upper right corner of recto of front flyleaf—mark of stationer. Many entries crossed through with orange, blue, or green crayon, or pencil.

Dating: *ca.* 1926-27.

## VI. B. 19. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

Notebook, Joyce's hand in pencil.

Title: No title.

Collation: Light brown board covers, brown cloth spine; insides of boards, cover sides of front and back flyleaves light grey. Insides of front and back covers, both sides of front flyleaf, verso of back flyleaf written on. 114 leaves of graph paper (10th leaf detached from binding), stitched: 208 pages written on, 20 pages blank. Approx. 16.6 × 10.6 cm.

Other Markings: "m" in orange crayon on verso of back flyleaf. Many entries crossed through with orange or green crayon. "R" on inside of back cover.<sup>48</sup>

Dating: *ca.* 1922-28.

<sup>46</sup>See MS. VI. C. 8., pp. [48-216], for a transcription by Joyce's amanuensis of the entries in this MS. which were not crossed through with colored crayon.

<sup>47</sup>See n. 17.

<sup>48</sup>See MS. VI. C. 14., pp. [162-255], for a transcription by Joyce's amanuensis of the entries in this MS. which were not crossed through with colored crayon.

## VI. B. 20. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

Notebook, Joyce's hand in pencil (a few entries in ink).

Title: No title.

Collation: Tan board covers, black cloth spine; insides of boards graph paper. Insides of front and back covers written on. 58 leaves of graph paper (last two leaves detached from binding), stitched: 115 pages written on, 1 page blank. 21.7 × 8.4 cm.

Other Markings: "t 11 m" in orange crayon on inside of front cover; "t 13" in green crayon on p. [112].<sup>49</sup> "1.90" in pencil upside down on inside of back cover—mark of stationer. Many entries crossed through with orange, blue, or green crayon. "R" on inside of back cover.<sup>50</sup>

Dating: ca. 1923<sup>51</sup>-28.

## VI. B. 21. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

Notebook, Joyce's hand in pencil, a few entries in ink (a few entries not in Joyce's hand).

Title: No title.

Collation: Black cloth covers; insides of boards, cover sides of front and back flyleaves light grey; verso of front flyleaf, recto of back flyleaf white. Inside of front and back covers, both sides of front and back flyleaves written on. 150 leaves of ruled paper with red and blue vertical lines, stitched: 284 pages written on, 16 pages blank. 20.7 × approx. 13.4 cm.

Pagination: Pages numbered 1-300.

Other Markings: "Z'ch 33" in orange crayon on inside of front cover; "t 12 t 14" in blue crayon, "t 13" in green crayon on recto of front flyleaf.<sup>52</sup> "Nice" in orange crayon on verso of front flyleaf.

<sup>49</sup>See n. 17.

<sup>50</sup>See MS. VI. C. 3., pp. [243-80], for a transcription of beginning to p. [68], and MS. VI. C. 4., pp. [1-27], for a transcription of p. [68] to end by Joyce's amanuensis of the entries in this MS. which were not crossed through with colored crayon. See also MS. VI. C. 11., p. [218] to end, for a transcription of beginning to p. [101], and MS. VI. C. 15., pp. [253-62], for a transcription of p. [102] to end of the entries in this MS. which were not crossed through with colored crayon. This duplication is most likely accidental.

<sup>51</sup>On p. [49] of this MS. the following title appears: "[Mathias and Mathilde] Vaerting, *The Dominant Sex* [(London, 1923)]."

<sup>52</sup>See n. 17.

"3913" stamped in purple on upper left corner of inside of front cover—mark of stationer. Many entries crossed through with orange, blue, or green crayon.

Dating: *ca.* 1922-28 (probably 1927-28).<sup>53</sup>

#### VI. B. 22. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

Notebook, Joyce's hand in pencil, a few entries in ink (a few entries *not* in Joyce's hand).

Title: No title.

Collation: Light brown board covers, red cloth spine; insides of boards, front and back flyleaves grey. Insides of front and back covers, both sides of back flyleaf written on. 94 leaves of graph paper, stitched: 167 pages written on, 21 pages blank. 18.9 × 11.5 cm.

Other Markings: "4.50" in pencil on recto of front flyleaf—mark of stationer. Many entries crossed through with green crayon; a few entries crossed through with pencil. "R" on inside of back cover.<sup>54</sup>

Dating: *ca.* 1922-28 (probably 1927-28).

Notes: Most of the entries are for use in Book I, Chapter 8, the "Anna Livia Plurabelle" episode, FW 196-216.

The word "paix" is given in twenty-one languages on pp. [150-51]. French-Dutch vocabulary, pp. [179-87].

#### VI. B. 23. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

Notebook, Joyce's hand in pencil. (Entry on pp. [14-15] *not* in Joyce's hand.)<sup>55</sup>

Title: No title.

<sup>53</sup>Many river names, crossed through with green crayon, appear in this MS. See *Letters of James Joyce*, p. 261, for a letter to Harriet Shaw Weaver, November 9, 1927: ". . . I suppose you now have *transition* 8. Since it came out I have woven into the printed text another 152 rivernames."

<sup>54</sup>See MS. VI. C. 13., pp. [156-264], for a transcription by Joyce's amanuensis of the entries in this MS. which were not crossed through with colored crayon.

<sup>55</sup>See MS. VI. C. 10, pp. [169-248], for a transcription by Joyce's amanuensis of the entries in this MS. which were not crossed through with colored crayon.

**Collation:** Maroon imitation leather covers; insides of boards, cover sides of front and back flyleaves of black- and-gold designed paper; all edges of leaves gilt. (Notebook possibly intended by stationer for use as an autograph album.) Verso of front flyleaf and recto of back flyleaf written on. 78 leaves of unruled, heavy paper (detached from covers), stitched: all pages written on. Approx. 17.8 × 12.5 cm.

**Other Markings:** "Mod Rieul 110 rue de Paris Le Havre" gold-colored label of stationer on upper left corner of verso of front flyleaf. Many entries crossed through with blue, green, or orange crayon.

**Dating:** 1928.<sup>56</sup>

**Notes:** Most of the entries in this MS. are for use in Book III, Chapter 3, the "Yawn" episode, FW 474-554. Lists of Russian, Rumanian, and Finnish words appear in notebook, e.g., pp. [134-56].

#### VI. B. 24. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

**Notebook,** Joyce's hand in pencil, a few entries in ink (some entries *not* in Joyce's hand.)

**Title:** No title.

**Collation:** Black cloth covers; insides of boards, cover sides of front and back flyleaves grey. Verso of front flyleaf, recto of back flyleaf white. Both sides of front flyleaf, recto of back flyleaf written on. 147 leaves of ruled paper with red and blue vertical lines (3 leaves, 91, 113, 134, torn from notebook), stitched: 283 pages written on, 11 pages blank. 20.9 × approx. 13.2 cm.

**Pagination:** Pages numbered 1-300.

**Other Markings:** "t 17/ p. 160" in blue crayon on verso of front flyleaf.<sup>57</sup> "3913" stamped in purple in upper left corner of inside of

<sup>56</sup>On pp. [14-15] of MS. appears a fair copy of "Twilight of Blindness Madness Descends on Swift," printed in pencil: "Unslow, malswift, pro mean, . . . honath Jon raves homes glowcoma."

See *Letters of James Joyce*, p. 273, letter to Harriet Shaw Weaver, October 23, 1928: "I will send you in a day or two the only thing I have written in the last four months, a short description of madness and blindness descending upon Swift."

<sup>57</sup>See n. 17.

front cover. Many entries crossed through with blue, orange, green, or red crayon. "R" on recto of back flyleaf.<sup>58</sup>

Dating: *ca.* 1922-29.

#### VI. B. 25. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

**Tablet**, Joyce's hand in pencil. (Notebook started at both ends; many pages written on upside down.)

**Title:** No title.

**Collation:** No covers, 13 leaves of unruled paper<sup>59</sup> (many leaves torn from tablet), stapled: all pages written on. Approx. 21 × 13.2 cm.

**Other Markings:** "ΛcΔ" in red crayon on p. [26]. Many entries crossed through with red, green, or blue crayon.

Dating: *ca.* 1922-29.

#### VI. B. 26. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

**Notebook**, Joyce's hand in pencil. (A number of entries *not* in Joyce's hand.)<sup>60</sup>

**Title:** No title.

**Collation:** Black cloth covers; insides of boards, front and back fly-leaves blue. Verso of front flyleaf, verso of back flyleaf written on. 91 leaves of ruled paper with red and blue vertical lines (last leaf torn from notebook), stapled: 137 pages written on, 45 pages blank. 24.9 × approx. 9.3 cm.

**Other Markings:** Many entries crossed through with blue crayon.

Dating: *ca.* 1922-29 (probably 1925-29).<sup>61</sup>

**Notes:** A number of pages are filled with French-Dutch vocabulary.

<sup>58</sup>See MS. VI. C. 16., pp. [66-231], for a transcription by Joyce's amanuensis of the entries in this MS. which were not crossed through with colored crayon.

<sup>59</sup>I have counted only the complete leaves in my page numbering.

<sup>60</sup>See MS. VI. C. 10., pp. [59-168], for a transcription by Joyce's amanuensis of the entries in this MS. which were not crossed through with colored crayon.

<sup>61</sup>See p. [81] of MS., "holy year (1925)".

## VI. B. 27. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

**Notebook**, Joyce's hand in heavy pencil.

**Title:** No title.

**Collation:** Dark green imitation leather covers; front cover decorated with four stamped gilt ornaments; insides of boards, cover sides of front and back flyleaves of black-and-gold designed paper; all edges of leaves gilt. (Notebook possibly intended by stationer for use as an autograph album.) Verso of front flyleaf and recto of back flyleaf written on. 78 leaves of unruled, heavy paper (detached from binding), stitched: 154 pages written on, 2 pages blank. 17.4 × 12.1 cm.

**Other Markings:** Many entries crossed through with blue or orange crayon. "R" on recto of back flyleaf.<sup>62</sup>

**Dating:** *ca.* 1922-29 (probably 1929).

**Notes:** Numerous references and notes on religion, popes, and saints, especially from verso of front flyleaf to p. [11], pp. [26-29, 40, 92, 122].<sup>63</sup> Numerous references and notes on mathematics, especially on pp. [30-35, 47-48, 53, 59-63, 68-74, 93-94, 109-10].<sup>64</sup>

## VI. B. 28. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

**Notebook**, Joyce's hand in pencil. (A few entries *not* in Joyce's hand.)<sup>65</sup>

**Title:** No title.

**Collation:** Black cloth covers; insides of boards, cover sides of front and back flyleaves light grey; verso of front flyleaf, recto of back flyleaf white. Recto of back flyleaf, inside of back cover written on. 100 leaves of ruled paper with red and blue vertical lines, stitched: all pages written on. 18.9 × approx. 12.3 cm.

**Pagination:** Pages numbered 1-200.

<sup>62</sup>See MS. VI. C. 17., pp. [64-150], for a transcription by Joyce's amanuensis of the entries in this MS. which were not crossed through with colored crayon.

<sup>63</sup>See Book I, Chapter 6, the "Mookse and Gripes" episode, FW 152-59.

<sup>64</sup>See Book II, Chapter 2, the "Lessons" episode, FW 260-308.

<sup>65</sup>See MS. VI. C. 9., p. [236] to end, for a transcription of beginning to p. 93, and MS. VI. C. 10., pp. [1-58], for a transcription of p. 93 to end by Joyce's amanuensis of the entries in this MS. which were not crossed through.

**Other Markings:** "3902" stamped in purple on upper left corner of inside of front cover—mark of stationer. A few entries crossed through with pencil.

**Dating:** *ca.* 1929-35 (probably 1929).

#### VI. B. 29. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

**Notebook,** Joyce's hand in pencil, black grease pencil, and ink (many entries *not* in Joyce's hand).<sup>66</sup>

**Title:** No title.

**Collation:** Black cloth covers; insides of boards, front and back flyleaves white. Insides of front and back covers, both sides of front flyleaf, verso of back flyleaf written on. 112 leaves of ruled paper with red and blue vertical lines, stitched: 219 pages written on, 5 pages blank. 20.4 × approx. 13 cm.

**Other Markings:** "Nice" in orange crayon on inside of front cover. Many entries crossed through with orange or black crayon.

**Dating:** *ca.* 1929-30.

**Notes:** Most of the entries are for use in Book III, Chapter 3, the "Yawn" episode, FW 474-554.

#### VI. B. 30. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

**Notebook,** Joyce's hand in pencil, red, blue, and green ink. (Many entries upside down; notebook started at both ends.)

**Title:** No title.

**Collation:** Light brown board covers, black cloth spine: insides of boards, front and back flyleaves white. Both sides of front flyleaf, verso of back flyleaf written on. 96 leaves of graph paper, stitched: 103 pages written on, 89 pages blank. 14.6 × approx. 9.2 cm.

**Other Markings:** "2.90" in pencil in upper right corner of recto of front flyleaf—mark of stationer. Many entries crossed through with red, blue, green, or orange crayon, or pencil.

**Dating:** *ca.* 1930-38 (probably 1930).

<sup>66</sup>See MS. VI. C. 9., pp. [20-124], for a transcription by Joyce's amanuensis of the entries in this MS. which were not crossed through with colored crayon.



## VI. B. 31. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

Notebook, Joyce's hand in pencil (a few entries in ink).<sup>67</sup>

Title: No title.

Collation: Black cloth covers; insides of boards, front and back flyleaves white. Insides of front and back covers, both sides of front and back flyleaves written on. 136 leaves of ruled paper with red and blue vertical lines, stitched: 267 pages written on, 5 pages blank. 20.9 × approx. 13.3 cm.

Other Markings: "Aux Trois Quartiers 7.25" on white label of stationer pasted upside down on bottom left corner of inside of back cover. Many entries crossed through with red crayon.

Dating: *ca.* 1930-35 (probably 1931-32).<sup>68</sup>

## VI. B. 32. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

Notebook, Joyce's hand in pencil (a few entries *not* in Joyce's hand).<sup>69</sup>

Title: No title.

Collation: Black cloth covers; insides of boards, cover sides of front and back flyleaves light grey; verso of front flyleaf, recto of back flyleaf ruled paper. Insides of front and back covers, both sides of front and back flyleaves written on. 116 leaves of ruled paper with red and blue vertical lines, stitched: 203 pages written on, 29 pages blank. 21.1 × approx. 13 cm.

Other Markings: "614 Tellskapelle Chapelle de Tell Lindt & Sprüngli" on label with picture of lake scene in color pasted in center of inside of front cover. Many entries crossed through with orange or blue crayon.

Dating: *ca.* 1922-33 (probably 1927-33).

<sup>67</sup>See MS. VI. C. 9., pp. [125-235], for a transcription by Joyce's amanuensis of the entries in this MS. which were not crossed through with colored crayon.

<sup>68</sup>On p. [225] of this MS. the following entry in ink appears: "Monsieur James Joyce 2 av. St. S Philibert." See *Letters of James Joyce*, pp. 307-20, for letters headed "2 Avenue S. Philibert, Passy, Paris," dated "6 December 1931"—"27 June 1932."

<sup>69</sup>See MS. VI. C. 6., p. [240] to end, for a transcription of beginning to p. [130], and MS. VI. C. 8., pp. [1-47], for a transcription of p. [130] to end by Joyce's amanuensis of the entries in this MS. which were not crossed through with colored crayon.

**Notes:** Most of the entries are for use in Book II, Chapter 1, "The Mime of Mick, Nick, and the Maggies" episode, FW 219-59.

**VI. B. 33. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS**

**Notebook,** Joyce's hand in pencil (a few entries in ink).<sup>70</sup>

**Title:** No title.

**Collation:** Black cloth covers; insides of boards, cover sides of front and back flyleaves light grey; verso of front flyleaf, recto of back flyleaf white. Recto of front flyleaf, both sides of back flyleaf, insides of front and back covers written on. 100 leaves of ruled paper with red and blue vertical lines, stitched: 198 pages written on, 2 pages blank. 20.7 × approx. 13.2 cm.

**Pagination:** Pages numbered 1-200.

**Other Markings:** "Zurich Feldskirch" in orange crayon on inside of front cover. "3912" stamped in purple on upper left corner of inside of front cover; "7.90" in pencil on upper right corner of recto of front flyleaf—marks of stationer. Many entries crossed through with orange, green, blue, or black crayon.

**Dating:** *ca.* 1922-33 (probably 1928-33).

**Notes:** Most of the entries are for use in Book II, Chapter 1, "The Mime of Mick, Nick, and the Maggies" episode, FW 219-59.

**VI. B. 34. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS**

**Notebook,** Joyce's hand in pencil (a few entries in ink).<sup>71</sup>

**Title:** No title.

**Collation:** Stiff, turquoise board covers, dark blue cloth spine; insides of boards and front and back flyleaves grey. Insides of front and back covers and both sides of front and back flyleaves written on. 94 leaves of ruled paper, stitched: all pages written on. 21.1 × approx. 13 cm.

<sup>70</sup>See MS. VI. C. 6., pp. [150-239], for a transcription by Joyce's amanuensis of the entries in this MS. which were not crossed through with colored crayon.

<sup>71</sup>See MS. VI. C. 1., pp. [209-80], for a transcription of pp. [1-172], and MS. VI. C. 2., pp. [1-5], for a transcription of pp. [172-85] by Joyce's amanuensis of the entries in this MS. which were not crossed through with colored crayon.

**Other Markings:** Many entries crossed through with red or blue crayon.

**Dating:** ca. 1932-33.

**Notes:** The following draft of a letter appears in ink, Joyce's hand, upside down on verso of front flyleaf:

Dear Mrs Raphael  
Many thanks for your kind offer of assistance and I hope  
that it may lead to a good result

On p. [113] the following entry appears, "brain trust"<sup>72</sup> (red); on p. [160], "Miss Summer . . . Miss Winter '33" (blue). On p. [188] printed in ink, hand of Mme. Raphael, "9. Rue Huysman's—France Raphael."<sup>73</sup> On the cover side of back flyleaf appear a book title and publisher's name, "The Irish Way Sheed & Ward."<sup>74</sup>

## VI. B. 35. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

**Notebook,** Joyce's hand in pencil (a few entries in ink).

**Title:** No title.

**Collation:** Turquoise board covers, maroon cloth spine; insides of boards, front and back flyleaves white (front flyleaf detached from binding). Insides of front and back covers, both sides of front and back flyleaves written on. 71 leaves of ruled paper (4 leaves torn from notebook), stitched: all pages written on. 20.8 × approx. 13.2 cm.

**Other Markings:** "Adopted by Oxford and Cambridge Univ." stamped upside down on back cover—mark of stationer. Many entries crossed through with orange or blue crayon. "R" on inside of back cover.<sup>75</sup>

**Dating:** 1932-33.<sup>76</sup>

<sup>72</sup>A phrase coined in 1932 or 1933. See Edward C. Smith and Arnold J. Zurcher, eds., *New Dictionary of American Politics*, p. 44.

<sup>73</sup>See Gorman, *James Joyce*, p. 345, "Joyce was greatly assisted in routine and business matters by various friends. . . . These friends read to him, took over most of this correspondence, aided him in correcting proof. . . ." Mme. Raphael assisted Joyce during 1933-36 (see MS. VI. A. and MSS. VI. C. 1.-18.).

<sup>74</sup>F. J. Sheed, ed., *The Irish Way* (London, 1932), first published by Sheed & Ward in May 1932.

<sup>75</sup>See MS. VI. C. 14., middle of p. [260] to end, for a transcription of beginning to p. [39], and MS. VI. C. 17., pp. [1-63], for a transcription of p. [40] to end by Joyce's amanuensis of the entries in this MS. which were not crossed through with colored crayon.

<sup>76</sup>Among a list of books on pp. [13-14] of this MS., the following titles appear: Kenneth C. Thomas, *Scarlet on the Snow* (London, 1931). Aldous L. Huxley, *Brave New World* (London, 1932).

## VI. B. 36. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

**Notebook**, Joyce's hand in pencil.

**Title**: No title.

**Collation**: Black cloth covers; insides of boards, and front and back flyleaves blue. Insides of front and back covers, both sides of back flyleaf written on. 164 leaves of ruled paper with red and blue vertical lines, stitched: 305 pages written on, 23 pages blank. 18.9 × approx. 12.5 cm.

**Other Markings**: Many entries crossed through with blue, orange or green crayon.

**Dating**: *ca.* 1922-35 (probably 1930-35).

**Notes**: Most of the entries are for use in Book II, Chapter 2, the "Lessons" episode, FW 260-308.

## VI. B. 37. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

**Notebook**, Joyce's hand in pencil and in purple pencil, a few entries in ink. (One entry on p. [3] *not* in Joyce's hand.)

**Title**: No title.

**Collation**: Stiff, light brown board covers, maroon cloth spine; insides of boards and front and back flyleaves white. Insides of boards, cover side of front flyleaf, both sides of back flyleaf written on. 119 leaves of graph paper (1 leaf torn from notebook; part of leaf 112 torn off), stitched: 231 pages written on, 7 pages blank. 20.6 × approx. 13 cm.

**Other Markings**: Many entries crossed through with orange, maroon, blue, or red crayon (a few entries crossed through with pencil). "R" on inside of back cover.<sup>77</sup>

**Dating**: *ca.* 1922-36.

**Notes**: Most of the entries are for use in Book II, Chapter 3, "The Tavern" episode, FW 309-82. Lists of Russian words appear on pp. [3, 163-65, 235-38] and on both sides of back flyleaf.

<sup>77</sup>See MS. VI. C. 17., pp. [151-237], for a transcription by Joyce's amanuensis of the entries in this MS. which were not crossed through with colored crayon. (This MS. has been transcribed backwards: the beginning of MS. VI. B. 37. appears on p. [237] of MS. VI. C. 17., while the end of MS. VI. B. 37. appears on p. [151] of MS. VI. C. 17.)

## VI. B. 38. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

**Notebook,** Joyce's hand in pencil.

**Title:** No title.

**Collation:** Black cloth covers; insides of boards, cover sides of front and back flyleaves light grey. Verso of front flyleaf, recto of back flyleaf white. Insides of front and back covers, verso of front flyleaf, both sides of back flyleaf written on. 100 leaves of ruled paper with red and blue vertical lines (half of leaf 95 torn off), stitched: 196 pages written on, 4 pages blank. 18.8 × approx. 12.2 cm.

**Pagination:** Pages numbered 1-200.

**Other Markings:** "3902" stamped in purple on upper left corner of inside of front cover—mark of stationer. Some entries crossed through with red or orange crayon; a few entries crossed through with pencil. "R" on inside of back cover.<sup>78</sup>

**Dating:** *ca.* 1922-36 (probably a late notebook).

**Notes:** Most of the entries are for use in Book II, Chapter 3, "The Tavern" episode, FW 309-82.

## VI. B. 39. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

**Notebook,** Joyce's hand in pencil, blue ink, green ink, and red crayon. (A number of entries *not* in Joyce's hand.)

**Title:** No title.

**Collation:** Spiral notebook. Blue board covers. Inside of front cover written on. 27 leaves of graph paper (a number of leaves torn from notebook, two leaves detached from binding; notebook in poor condition): 37 pages written on, 17 pages blank. 10.5 × approx. 6.8 cm.

**Other Markings:** "1330" stamped on upper left corner of inside of front cover—mark of stationer. There are *no* colored crayon markings.

**Dating:** *ca.* 1936.<sup>79</sup>

<sup>78</sup>See MS. VI. C. 18., pp. 1-95, for a transcription by Joyce's amanuensis of the entries in this MS. which were not crossed through with colored crayon.

<sup>79</sup>Among names and addresses which appear in this notebook are "Kai Friis-Møller" (p. [51]) and "Tom Kristensen" (p. [52]), Danish writers Joyce met in Copenhagen in August 1936. (See Ellmann, *James Joyce*, p. 705.)

## VI. B. 40. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

**Notebook**, Joyce's hand in pencil; a few entries in ink and in purple pencil. (Many entries *not* in Joyce's hand.)

**Title**: No title.

**Collation**: Black imitation snakeskin covers; insides of boards, front and back flyleaves white. Insides of front and back covers, both sides of front and back flyleaves written on. 115 leaves of graph paper (at least 4 leaves torn from notebook; last leaf detached from binding), stitched: all pages written on. 21 × approx. 13.5 cm.

**Other Markings**: "Landolt-Arbenz & Co. Bahnhofstr. 65 Zürich" on grey label of stationer pasted upside down on bottom right corner of inside of back cover. Many entries crossed through with blue or orange crayon, or pencil.

**Dating**: *ca.* 1929-37.

## VI. B. 41. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

This workbook is part of MS. VI. C. 18., p. 95 to end. See description and notes of MS. VI. C. 18.

**Dating**: *ca.* 1933-37 (probably 1936-37).

## VI. B. 42. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

**Notebook**, Joyce's hand in ink and pencil (a few entries *not* in Joyce's hand).

**Title**: No title.

**Collation**: Light brown covers, black cloth spine; insides of boards, both sides of front and back flyleaves white. Recto of front flyleaf, both sides of back flyleaf, insides of front and back covers written on. 96 leaves of graph paper, stitched: 178 pages written on, 14 pages blank. Approx. 20.5 × 13.2 cm.

**Other Markings**: "4<sup>50</sup>" upside down on verso of back flyleaf—mark of stationer. Many entries crossed through with blue, red, green, or orange crayon.

**Dating**: *ca.* 1922-37 (probably a late workbook, 1937).<sup>80</sup>

<sup>80</sup>On the recto of back flyleaf the date "1937" appears.

## VI. B. 43. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

Notebook, Joyce's hand in pencil.

Title: No title

Collation: Black imitation snakeskin covers; insides of boards, cover sides of front and back flyleaves light green. Verso of front flyleaf, both sides of back flyleaf, inside of back cover written on. 68 leaves of graph paper, stitched: 129 pages written on, 7 pages blank. 14.6 × approx. 9.5 cm.

Other Markings: "2.50" in pencil in upper right corner of recto of front flyleaf—mark of stationer. There are *no* colored crayon markings.

Dating: *ca.* 1922-38.

## VI. B. 44. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

Notebook, Joyce's hand in pencil; a few entries in black and red ink. (A few entries *not* in Joyce's hand.)

Title: No title.

Collation: Stiff, turquoise board covers, dark blue cloth spine; insides of boards and front and back flyleaves tan. Insides of front and back covers, both sides of back flyleaf written on. 96 leaves of graph paper, stitched: 186 pages written on, 6 pages blank. 21 × approx. 13 cm.

Other Markings:  $\frac{3.10}{15.595}$  upside down on inside of back cover—probably mark of stationer. Many entries crossed through with blue or orange crayon.

Dating: *ca.* 1929-38 (probably a late notebook).

## VI. B. 45. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

Notebook, Joyce's hand in pencil, blue pencil, blue and green ink.

Title: No title.

Collation: Brown imitation leather covers; front cover decorated with four stamped gilt ornaments; insides of boards, cover sides of front and back flyleaves of brown-and-white designed paper; all edges of leaves gilt. (Notebook possibly intended by stationer for

use as an autograph album.) Verso of front flyleaf, recto of back flyleaf written on. 78 leaves of unruled, heavy paper, stitched: 152 pages written on, 4 pages blank. Approx. 17.5 × 12 cm.

**Other Markings:** Half of blue-and-white label of stationer on upper left corner of inside of front cover. Many entries crossed through with orange or green crayon.

**Dating:** *ca.* 1922-38 (probably a late notebook, 1934-38).

**Notes:** Many notes from reading in such books as *Rabelais*, *Gargantua and Pantagruel*, pp. [76] ff., James Macpherson, *Temora*, pp. [111] ff., and the works of Confucius, pp. [119] ff.

## VI. B. 46. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

Notebook, Joyce's hand in green, black, and blue ink. (One pencil entry.)

**Title:** No title.

**Collation:** Brown leather covers, embossed with floral designs, edges stitched with leather thongs; insides of covers, cover sides of front and back flyleaves black watered silk. (Notebook possibly intended by stationer for use as an autograph album.) Verso of front flyleaf written on. 71 leaves of unruled paper (1 leaf torn from notebook), stitched: 139 pages written on, 3 pages blank. 20.4 × approx. 14.2 cm.

**Other Markings:** Many entries crossed through with blue, green, orange, or red crayon.

**Dating:** *ca.* 1937-38.

**Notes:** The MS. is divided into sections, with the following headings: "Fall" p. [1], "Hen" p. [3], "War & Peace" p. [4], "Giant" p. [5], "Cloud" p. [6], "Goat" p. [7], "Rainbow" p. [8], "Roumansch" p. [9], "Basque" p. [13], "H. F. [Huckleberry Finn]" p. [17], "Beche la Mar [?]" p. [25], "Burmese" p. [27], "Provencal" p. [29], "Hebrew" p. [33], "Russian" p. [37], "Hebrew" p. [39], "Scand" p. [41], "Hebrew" p. [43], "Mime" p. [45], "Chinese" p. [47], "Man" p. [51], "Spanish" p. [53], "Portuguese" p. [57], "Greek" p. [59], "White Slave" p. [61], "Russian" p. [63], "Malay" p. [65], "Ruthenian" p. [67], "Polish" p. [69], "Bulgar" p. [71], "Shelta" p. [73], "Race" p. [81], "Confession" p. [83], "Finn" p. [85], "Armenian" p. [89], "Television" p. [95], "Army" p. [97], "Bolshivism" p. [99], "Albanian" p. [101], "1916" p. [105], "Insects" p. [106], "Petrie" p. [108], "O'Reilly" p. [111], "Lithuanian" p.



[113], "Latvian" p. [115], "Kissahneli" p. [117], "Dutch" p. [119], "Buddha" p. [122], "Part 1" p. [124], "Part 3" p. [134], "Part 1" p. [142]. (Compare this MS. with MSS. VI. A. and VI. D. 4.)

#### VI. B. 47. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

Notebook, Joyce's hand in green, blue, and red ink, and pencil.

Title: No title.

Collation: Green board covers, green cloth spine. 50 leaves of graph paper, stitched: 96 pages written on, 4 pages blank. 14.8 × approx. 9.2 cm.

Other Markings: "1.55" in pencil in upper right corner of p. [1]—mark of stationer. Many entries crossed through with green, red, or blue crayon.

Dating: *ca.* 1922-38 (probably a late notebook).

Notes: Most of the entries are for use in Book IV, the "Dawn" episode, FW 593-628.

#### VI. B. 48. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

Notebook, Joyce's hand in pencil.

Title: No title.

Collation: Glossy black imitation snakeskin covers, insides of boards light grey. 48 leaves of graph paper, stitched: 60 pages written on, 36 pages blank. 17 × 11 cm.

Other Markings: "James Joyce 34 Rue des Vignes Paris XVI" on white printed label pasted on inside of front cover. "M.&P. Kuhn Papeterie Bahnhofplatz 3, Bern" label of stationer pasted on inside of front cover. There are *no* colored crayon markings.

Dating: *ca.* 1939.<sup>81</sup>

<sup>81</sup>See *Letters of James Joyce*, p. 404, for two letters headed "34 Rue des Vignes, Paris XVI," one of which is dated "4 April 1939." The purchase of the notebook in Bern, Switzerland, as the label of the stationer indicates, would also confirm the 1939 dating. See Ellmann, "A Chronology of the Life of James Joyce," in *Letters of James Joyce*, pp. 43-50, where only one reference is made to Joyce's having visited Bern: "In July [1939] the Joyces were at Étretat, in August at Berne" (p. 50).

The 1939 dating of this MS. indicates that Joyce continued to make notes on *Finnegans Wake* after its publication (officially published May 4, 1939, but Joyce possessed a copy on February 2, 1939). The lack of colored crayon markings may be further indication that the MS. was not used in the writing of FW, but was intended for use in possible revisions after publication.

## VI. B. 49. a.-h. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

Loose Worksheets, Joyce's hand in pencil and ink; various sizes and types of paper, containing words, short phrases, and notes for use in the various drafts of FW.

**Title:** No titles.

**Dating:** *ca.* 1922-38.

VI. B. 49. a.<sup>82</sup>

Sheet of unruled paper, one side only written on in ink (probably *not* in Joyce's hand). Approx. 19 × 15.1 cm.

**Contents:** "English into Hindustani" vocabulary.

**Dating:** *ca.* 1922-36.

VI. B. 49. b.<sup>83</sup>

Sheet of unruled paper, both sides written on in pencil. Approx. 21 × 15.7 cm.

**Dating:** *ca.* 1922-36.

## VI. B. 49. c.

Sheet of unruled paper, both sides written on in pencil. A few entries crossed through with red crayon. Approx. 20.5 × 13 cm.

## VI. B. 49. d.

Sheet of graph paper, both sides written on in pencil. A few entries crossed through with blue crayon. Approx. 18 × 10.7 cm.

## VI. B. 49. e.

Sheet of unruled paper (detached from a tablet), both sides written on in pencil. A few entries crossed through with red or green crayon. Approx. 27 × 13 cm.

<sup>82</sup>See MS. VI. C. 14., p. [256] to middle of p. [257], for a transcription by Joyce's amanuensis of the entries in this MS.

<sup>83</sup>See MS. VI. C. 14., middle of p. [257] to middle of p. [260], for a transcription by Joyce's amanuensis of the entries in this MS.

## VI. B. 49. f.

Sheet of unruled paper, both sides written on in ink. (Some pencil markings.) Approx.  $26.9 \times 20.8$  cm.

## VI. B. 49. g.

Sheet of blue stationery, both sides written on in pencil.  $26.7 \times 20.7$  cm.

## VI. B. 49. h.

3 sheets of unruled paper, both sides of all sheets written on in pencil.  $18.3 \times 11.6$  cm.

## VI. B. 50. a. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

Loose Sheet, Joyce's hand in ink and pencil.

Title: No title.

Collation: 1 sheet of thin stationery, both sides written on.  $26.8 \times 20.7$  cm.

Contents: Draft for an insert for the "Jaun" episode, Book III, Chapter 2, FW 470.13-21; also two other paragraphs (one in Latin).

Other Markings: "2, Square Robiac 192, rue de Grenelle" printed in blue, on bottom left corner of verso.<sup>84</sup>

Dating: *ca.* 1925-28.

Publication: The insert for the "Jaun" episode, with minor revisions (see MS. VI. B. 50. b.) included in the text, published in *transition*, 13 (Summer 1928), 30.

## \*VI. B. 50. b. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

Loose Sheet, Joyce's hand in ink.

Title: No title.

<sup>84</sup>Joyce's address from early June 1925 until April 30, 1931. See Ellmann, *James Joyce*, p. 583.

**Collation:** 1 sheet of unruled stationery; verso blank. 26.7 × 20.8 cm.

**Pagination:** "A" in green crayon, top left of recto.

**Contents:** Insert for a draft of the "Jaun" episode, Book III, Chapter 2, FW 470.13-21. (Based on paragraph of MS. VI. B. 50. a.)

**Other Markings:** "2, Square Robiac 192, rue de Grenelle" printed in blue and crossed out with green crayon on verso.<sup>85</sup> Blue crayon mark top left corner.

**Dating:** *ca.* 1925-28.

**Publication:** This insert included in the text published in *transition*, 13 (Summer 1928), 30.

**\*VI. B. 50. c. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS**

**Loose Sheet,** Joyce's hand in black India ink; corrections in Joyce's hand in blue-black ink.

**Title:** No title.

**Collation:** Part of a sheet of ruled music paper, bottom and right edges ragged; verso blank. Approx. 17.1 × 12.3 cm.

**Contents:** Draft for the music and first stanza of "The Ballad of Persee O'Reilly," FW 44.

**Dating:** *ca.* 1922-27.

**Publication:** Music was part of episode published in *transition*, 2 (May 1927), 104.

**VI. B. 50. d. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS**

**Loose Sheet,** Joyce's hand in pencil.

**Title:** No title.

**Collation:** 1 sheet of unruled paper; both sides written on. 27.1 × 21.1 cm.

**Contents:** Insert for a draft of "Haveth Childers Everywhere," a part of the "Yawn" episode, Book III, Chapter 2, FW 549.36-550.3.

**Other Markings:** Red crayon markings on recto.

<sup>85</sup>See n. 84.

**Dating:** 1929-30.

**Publication:** This insert included in the text of *Haveth Childers Everywhere* (Paris and New York: The Fountain Press, June 1930), pp. 60-61. (Insert *not* included in *transition*, 15 [February 1929], 237.)

VI. B. 50. e. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

Loose Sheet, Joyce's hand in ink.

**Title:** No title.

**Collation:** 1 sheet of unruled paper; verso blank. 26.8 × 20.6 cm.

**Contents:** 5 short inserts for a draft of the "Shaun the Post" episode, Book III, Chapter 1: FW 420.20; 420.27; 420.32; 420.36-421.1; 421.10-11.<sup>86</sup> Also note to typist or printer.

**Other Markings:** "D" in blue crayon, "X" in red crayon on top of recto.

**Dating:** *ca.* 1928-38.

VI. B. 50. f. FINNEGANS WAKE: HOLOGRAPH WORKBOOKS

Loose Sheet, Joyce's hand in pencil.

**Title:** No title.

**Collation:** 1 sheet of unruled paper; verso blank. 20.6 × 26.8 cm.

**Contents:** Notes in which Joyce selects the excerpts from "Work in Progress" to be included in *A Muster from Work in Progress*, Eugene Jolas and Robert Sage, eds. (New York: Walter V. McKee, 1929), pp. 177-91.

**Dating:** *ca.* 1929.

VI. C. 1. FINNEGANS WAKE: TRANSCRIPTIONS OF WORKBOOKS<sup>87</sup>

Notebook, in hand of Joyce's amanuensis, Mme. France Raphael, in ink.

**Title:** "1" in blue crayon on verso of front flyleaf and recto of back flyleaf.

<sup>86</sup>Not included in *transition*, 12 (March 1928), 20-21.

<sup>87</sup>For MSS. VI. C. 1.-18. see La Hune, item 157, and Slocum & Cahoon, item E. 7.b.

**Collation:** Floral-designed maroon board covers, black spine; insides of boards, cover sides of front and back flyleaves of blue-and-white designed paper; verso of front flyleaf, recto of back flyleaf white; all edges of leaves marbled blue and white. Verso of front flyleaf, recto of back flyleaf written on. 140 leaves of ruled paper, stitched: all pages written on. Approx. 18.8 × 14.5 cm.

**Contents:** Copies of the entries in the "Finnegans Wake Workbooks" which were *not* crossed through with colored crayon:

pp. [1-74]	copy of MS. VI. B. 16., p. [13] to end
pp. [75-208]	copy of MS. VI. B. 11.
pp. [209-80]	copy of MS. VI. B. 34., pp. [1-172]

**Other Markings:** "Mme Raphael 18 rue Boissonade—Dant 73.39" in Joyce's hand in pencil on verso of front flyleaf. "A. Roques & Fils 1 & 3, Rue de Condé 4, Rue de l'Odéon Paris (VIe)" on printed white label of stationer pasted on upper left corner of inside of front cover. "38" stamped in purple on upper right corner of verso of front flyleaf—mark of stationer. Many entries crossed through with red, orange, or blue crayon.

**Dating:** The eighteen VI. C. MSS. were written by Mme. Raphael between 1933-36.<sup>88</sup> The dating of MS. VI. C. 1. is *ca.* 1933-35 (probably 1933, since it is the first of the notebooks copied).

**Publication:** This MS. and the other VI. C. MSS. are unpublished.

**Notes:** These 18 notebooks contain clear copies of the entries in the "Finnegans Wake Workbooks" which were *not* crossed through with colored crayon, and, therefore, not used in the early revisions of "Work in Progress." Subsequent to Mme. Raphael's copying, Joyce made use of these notebooks in further revisions (or in the writing of new sections) of "Work in Progress," as indicated by the colored crayon markings which appear in these notebooks. The colored crayon markings indicate those entries which were used in revisions. The entries not crossed through with colored crayon seem not to have been used in FW.

Thirty-three of the VI. B. workbooks have been copied by Mme. Raphael into the VI. C. notebooks. (Two of the loose sheets of MS. VI. B. 49 have also been copied.) Some of the VI. B. workbooks have been copied twice by mistake. The VI. C. MSS. also contain copies of seven notebooks which are *not* found in the Joyce Collection of the University of Buffalo. See section VI. D. for a descrip-

<sup>88</sup>In a letter to me dated August 6, 1959, Mme. France Raphael stated that her work as Joyce's amanuensis "must have begun in 1933 and stopped at the end of 1936."

tion of these "nonexisting" notebooks. Joyce has used a section of MS. VI. C. 18. (pp. 95-300) for additional notes for FW. See VI. C. 18. for a description. (The Joyce section of that notebook has also been cross-referenced as VI. B. 41.)

Mme. Raphael has made numerous errors in her transcriptions, obviously caused by the immense difficulty of deciphering Joyce's scrawl.

## VI. C. 2. FINNEGANS WAKE: TRANSCRIPTIONS OF WORKBOOKS

Notebook, Mme. Raphael's hand in ink.

Title: "2" in blue crayon on recto of back flyleaf.

Collation: Floral-designed green board covers, black spine; insides of boards, cover sides of front and back flyleaves of blue-and-white designed paper; verso of front flyleaf, recto of back flyleaf white; all edges of leaves marbled blue and white. Recto of back flyleaf written on. 140 leaves of ruled paper, stitched: all pages written on. Approx. 18.8 × 14.5 cm.

Contents: Copies of the entries in the "Finnegans Wake Workbooks" which were *not* crossed through with colored crayon:

pp. [1-5]	copy of MS. VI. B. 34., p. [172] to end
pp. [6-122]	copy of MS. VI. B. 2.
pp. [123-97]	copy of MS. VI. D. 1.
pp. [198-280]	copy of MS. VI. B. 6., beginning to p. [136]

Other Markings: "A. Roques & Fils" on printed white label of stationer pasted on upper left corner of inside of front cover. "38" stamped in purple on upper right corner of verso of front flyleaf—mark of stationer. Many entries crossed through with orange, green, or blue crayon.

Dating: *ca.* 1933-35.

## VI. C. 3. FINNEGANS WAKE: TRANSCRIPTIONS OF WORKBOOKS

Notebook, Mme. Raphael's hand in ink.

Title: "3" in orange crayon on recto of back flyleaf.

Collation: Floral-designed green board covers, black spine; insides of boards, cover sides of front and back flyleaves of blue-and-white designed paper; verso of front flyleaf, recto of back flyleaf white; all edges of leaves marbled blue and white. Recto of back

flyleaf written on. 140 leaves of ruled paper, stitched: all pages written on. Approx. 18.8 × 14.5 cm.

**Pagination:** Most pages not numbered, except for occasional numbering at ten-page intervals in blue crayon.

**Contents:** Copies of the entries in the "Finnegans Wake Workbooks" which were *not* crossed through with colored crayon:

pp. [1-50]	copy of MS. VI. B. 6., p. [136] to end
pp. [51-177]	copy of MS. VI. B. 1.
pp. [178-242]	copy of MS. VI. D. 2.
pp. [243-80]	copy of MS. VI. B. 20., beginning to p. [68]

**Other Markings:** "A. Roques & Fils" on printed white label of stationer pasted on upper left corner of inside of front cover. "38" stamped in purple on upper right corner of verso of front flyleaf—mark of stationer. Many entries crossed through with blue, orange, or purple crayon.

**Dating:** *ca.* 1933-35.

#### VI. C. 4. FINNEGANS WAKE: TRANSCRIPTIONS OF WORKBOOKS

**Notebook,** Mme. Raphael's hand in ink; some additions and corrections in Joyce's hand in pencil.

**Title:** "4" in orange crayon on recto of back flyleaf.

**Collation:** Floral-designed maroon board covers, black spine; insides of boards, cover sides of front and back flyleaves of blue-and-white designed paper; verso of front flyleaf, recto of back flyleaf white; all edges of leaves marbled blue and white. Recto of back flyleaf written on. 140 leaves of ruled paper, stitched: all pages written on. Approx. 18.8 × 14.5 cm.

**Contents:** Copies of the entries in the "Finnegans Wake Workbooks" which were *not* crossed through with colored crayon:

pp. [1-27]	copy of MS. VI. B. 20., p. [68] to end
pp. [28-153]	copy of MS. VI. B. 5.
pp. [154-219]	copy of MS. VI. B. 9.
pp. [220-80]	copy of a portion of MS. VI. D. 3.

**Other Markings:** "A. Roques & Fils" on printed white label of stationer pasted on upper left corner of inside of front cover. "38" stamped in purple on upper right corner of verso of front flyleaf—mark of stationer. Some entries crossed through with blue or orange crayon.

**Dating:** *ca.* 1933-35.



## VI. C. 5. FINNEGANS WAKE: TRANSCRIPTIONS OF WORKBOOKS

**Notebook**, Mme. Raphael's hand in ink; some corrections in Joyce's hand in pencil.

**Title**: "5" in orange crayon on recto of back flyleaf.

**Collation**: Floral-designed green board covers, black spine; insides of boards, cover sides of front and back flyleaves of blue-and-white designed paper; verso of front flyleaf, recto of back flyleaf white; all edges of leaves marbled blue and white. Recto of back flyleaf written on. 140 leaves of ruled paper, stitched: all pages written on. Approx. 18.8 × 14.5 cm.

**Contents**: Copies of the entries in the "Finnegans Wake Workbooks" which were *not* crossed through with colored crayon:

- |               |   |
|---------------|---|
| pp. [1-91]    | copy of a portion of MS. VI. D. 3.                    |
| pp. [92-169]  | copy of MS. VI. B. 10.                                |
| pp. [170-221] | copy of MS. VI. B. 17., pp. [1-68]                    |
| pp. [221-23]  | probably copy of missing pages from<br>MS. VI. B. 17. |
| pp. [224-80]  | copy of MS. VI. B. 7., beginning to p. [197]          |

**Other Markings**: "A. Roques & Fils" on printed white label of stationer pasted on upper left corner of inside of front cover. "38" stamped in purple, upside down, on bottom left corner of recto of back flyleaf—mark of stationer. Many entries crossed through with blue or orange crayon.

**Dating**: *ca.* 1933-35.

## VI. C. 6. FINNEGANS WAKE: TRANSCRIPTIONS OF WORKBOOKS

**Notebook**, Mme. Raphael's hand in ink.

**Title**: "6" in blue crayon on inside of front cover and inside of back cover.

**Collation**: Marbled black and white board covers, red cloth spine; insides of boards, front and back flyleaves white; all edges of leaves marbled blue and white. Insides of front and back covers, verso of front flyleaf, both sides of back flyleaf written on. 138 leaves of ruled paper, stitched: all pages written on. Approx. 18.8 × 14.5 cm.

**Contents**: Copies of the entries in the "Finnegans Wake Workbooks" which were *not* crossed through with colored crayon:

- pp. [1-140] copy of MS. VI. B. 12., p. [6] to end  
 pp. [140-42] probably copy of missing pages from  
                   MS. VI. B. 16.  
 pp. [142-49] copy of MS. VI. B. 16., pp. [1-12]  
 pp. [150-239] copy of MS. VI. B. 33.  
 p. [240] to end copy of MS. VI. B. 32., beginning to p. [130]

**Other Markings:** "A. Roques & Fils" on printed white label of stationer pasted on upper left corner of inside of front cover. "195" stamped in purple on upper right corner of inside of front cover—mark of stationer. Many entries crossed through with orange or blue crayon.

**Dating:** *ca.* 1933-35.

#### VI. C. 7. FINNEGANS WAKE: TRANSCRIPTIONS OF WORKBOOKS

Notebook, Mme. Raphael's hand in ink.

**Title:** "7" in blue crayon on inside of back cover.

**Collation:** Marbled black and white board covers, red cloth spine; insides of boards, front and back flyleaves white; all edges of leaves marbled blue and white. Recto of front flyleaf, verso of back flyleaf, inside of back cover written on. 138 leaves of ruled paper, stitched; all pages written on. Approx. 18.8 × 14.5 cm.

**Contents:** Copies of the entries in the "Finnegans Wake Workbooks" which were *not* crossed through with colored crayon.

- pp. [1-19] copy of MS. VI. B. 7., p. [198] to end  
 pp. [20-135] copy of MS. VI. B. 8.  
 pp. [136-269] copy of MS. VI. D. 4.  
 pp. [270-76] copy of MS. VI. B. 12., beginning to p. [6]

**Other Markings:** "A. Roques & Fils" on printed white label of stationer pasted on upper left corner of inside of front cover. "195" stamped in purple on upper right corner of inside of front cover—mark of stationer. "James Joyce 7 rue Edmond Valentin Paris" in Joyce's hand, in ink, on recto of front flyleaf. Many entries crossed through with red, orange, or blue crayon.

**Dating:** *ca.* 1933-35.

"October '37" in Joyce's hand, in ink, on inside of back cover. This is not the date of Mme. Raphael's copying, but probably indicates the date on which Joyce used this notebook, or, even more likely, the date on which Joyce finished using this notebook for his revisions.

## VI. C. 8. FINNEGANS WAKE: TRANSCRIPTIONS OF WORKBOOKS

Notebook, Mme. Raphael's hand in ink.

Title: "8" in blue crayon on inside of back cover.

**Collation:** Marbled black and white board covers, red cloth spine; insides of boards, front and back flyleaves white; all edges of leaves marbled blue and white. Both sides of back flyleaf, inside of back cover written on. 138 leaves of ruled paper, stitched: all pages written on. Approx. 18.8 × 14.5 cm.

**Contents:** Copies of the entries in the "Finnegans Wake Workbooks" which were *not* crossed through with colored crayon:

pp. [1-47]	copy of MS. VI. B. 32., p. [130] to end
pp. [48-216]	copy of MS. VI. B. 18.
p. [217] to end	copy of a portion of MS. VI. D. 5.

**Other Markings:** "A. Roques & Fils" on printed white label of stationer pasted on upper left corner of inside of front cover. "195" stamped in purple on upper right corner of inside of front cover—mark of stationer. Many entries crossed through with blue or orange crayon.

**Dating:** *ca.* 1933-35.

**Notes:** Many of the entries crossed through with colored crayon have been used in Book II, Chapter 3, "The Tavern" episode of FW 309-82.

## VI. C. 9. FINNEGANS WAKE: TRANSCRIPTIONS OF WORKBOOKS

Notebook, Mme. Raphael's hand in ink.

Title: "9" in blue crayon on inside of back cover.

**Collation:** Marbled black and white board covers, red cloth spine; insides of boards, front and back flyleaves white; all edges of leaves marbled blue and white. Both sides of back flyleaf, inside of back cover written on. 138 leaves of ruled paper, stitched: all pages written on. Approx. 18.8 × 14.5 cm.

**Contents:** Copies of the entries in the "Finnegans Wake Workbooks" which were *not* crossed through with colored crayon:

pp. [1-19]	copy of a portion of MS. VI. D. 5.
pp. [20-124]	copy of MS. VI. B. 29.
pp. [125-235]	copy of MS. VI. B. 31.
p. [236] to end	copy of MS. VI. B. 28., beginning to p. 93

**Other Markings:** "A. Roques & Fils" on printed white label of stationer pasted on upper left corner of inside of front cover. "195" stamped in purple, upside down, on bottom left corner of inside of back cover—mark of stationer. Many entries crossed through with blue or orange crayon.

**Dating:** *ca.* 1933-35.

**Notes:** Many of the entries crossed through with colored crayon have been used in Book II, Chapter 3, "The Tavern" episode of FW 309-82.

#### VI. C. 10. FINNEGANS WAKE: TRANSCRIPTIONS OF WORKBOOKS

Notebook, Mme. Raphael's hand in ink.

**Title:** "10" in blue crayon on recto of back flyleaf.

**Collation:** Floral-designed green board covers, black spine; insides of boards, cover sides of front and back flyleaves of blue-and-white designed paper; verso of front flyleaf, recto of back flyleaf white; all edges of leaves marbled blue and white. Recto of back flyleaf written on. 140 leaves of ruled paper, stitched: all pages written on. Approx. 18.8 × 14.5 cm.

**Contents:** Copies of the entries in the "Finnegans Wake Workbooks" which were *not* crossed through with colored crayon:

pp. [1-58]	copy of MS. VI. B. 28., p. 93 to end
pp. [59-168]	copy of MS. VI. B. 26.
pp. [169-248]	copy of MS. VI. B. 23.
pp. [249-80]	copy of a portion of MS. VI. D. 5.

**Other Markings:** "A. Roques & Fils" on printed white label of stationer pasted on upper left corner of inside of front cover. Many entries crossed through with blue or orange crayon.

**Dating:** *ca.* 1933-35.

#### VI. C. 11. FINNEGANS WAKE: TRANSCRIPTIONS OF WORKBOOKS

Notebook, Mme. Raphael's hand in ink.

**Title:** "11" in blue crayon on verso of front flyleaf.

**Collation:** Floral-designed maroon board covers, black spine; insides of boards, cover sides of front and back flyleaves of blue-and-white designed paper; verso of front flyleaf, recto of back flyleaf

white; all edges of leaves marbled blue and white. Verso of front flyleaf, recto of back flyleaf written on. 140 leaves of ruled paper, stitched: all pages written on. Approx. 18.8 × 14.5 cm.

**Contents:** Copies of the entries in the "Finnegans Wake Workbooks" which were *not* crossed through with colored crayon:

pp. [1-58]	copy of MS. VI. B. 17., pp. [1-68]
pp. [59-63]	probably copy of missing pages from MS. VI. B. 17.
pp. [63-93]	copy of MS. VI. B. 17., pp. [69-104]
pp. [93-95]	probably copy of missing pages from MS. VI. B. 17.
pp. [96-217]	copy of MS. VI. D. 6.
p. [218] to end	copy of MS. VI. B. 20., beginning to p. [101]

**Other Markings:** "A. Roques & Fils" on printed white label of stationer pasted on upper left corner of inside of front cover. Some entries crossed through with blue or orange crayon.

**Dating:** *ca.* 1933-36.

#### VI. C. 12. FINNEGANS WAKE: TRANSCRIPTIONS OF WORKBOOKS

**Notebook,** Mme. Raphael's hand in ink.

**Title:** "12" in blue crayon on verso of front flyleaf.

**Collation:** Floral-designed maroon board covers, black spine; insides of boards, cover sides of front and back flyleaves of blue-and-white designed paper; verso of front flyleaf, recto of back flyleaf white; all edges of leaves marbled blue and white. Verso of front flyleaf, recto of back flyleaf written on. 140 leaves of ruled paper, stitched: all pages written on. Approx. 18.8 × 14.5 cm.

**Contents:** Copies of the entries in the "Finnegans Wake Workbooks" which were *not* crossed through with colored crayon:

pp. [1-223]	copy of MS. VI. B. 14., p. [19] to end
p. [224] to end	copy of MS. VI. B. 13., beginning to p. [184]

**Other Markings:** "38" stamped in purple on upper right corner of verso of front flyleaf and upside down on bottom left corner of recto of back flyleaf—marks of stationer. Many entries crossed through with blue, orange, green, or red crayon.

**Dating:** *ca.* 1933-36.

"5/7/'38" in Joyce's hand, in green ink, on verso of front flyleaf. This is not date of Mme. Raphael's copying, but probably in-

icates the date on which Joyce used this notebook, or, even more likely, the date on which Joyce finished using this notebook for his revisions.

**Notes:** Many of the entries crossed through with colored crayon have been used in Book II, Chapter 3, "The Tavern" episode of FW 309-82.

#### VI. C. 13. FINNEGANS WAKE: TRANSCRIPTIONS OF WORKBOOKS

**Notebook,** Mme. Raphael's hand in ink; some additions in Joyce's hand in ink.

**Title:** "13" in blue crayon on verso of front flyleaf.

**Collation:** Floral-designed green board covers, black spine; insides of boards, cover sides of front and back flyleaves of blue-and-white designed paper; verso of front flyleaf, recto of back flyleaf white; all edges of leaves marbled blue and white. Verso of front flyleaf, recto of back flyleaf written on. 140 leaves of ruled paper, stitched: all pages written on. Approx. 18.8 × 14.5 cm.

**Contents:** Copies of the entries in the "Finnegans Wake Workbooks" which were *not* crossed through with colored crayon:

pp. [1-26]	copy of MS. VI. B. 13., p. [184] to end
pp. [27-155]	copy of MS. VI. B. 8.
pp. [156-264]	copy of MS. VI. B. 22.
p. [265] to end	copy of MS. VI. B. 15., beginning to p. [18]

**Other Markings:** "38" stamped in purple on upper right corner of verso of front flyleaf and upside down on bottom left corner of recto of back flyleaf—marks of stationer. Many entries crossed through with green, blue, or orange crayon.

**Dating:** *ca.* 1933-36.

"15/7/'38" in Joyce's hand, in green ink, on verso of front flyleaf. This is not the date of Mme. Raphael's copying, but probably indicates the date on which Joyce used this notebook, or, even more likely, the date on which Joyce finished using this notebook for his revisions.

#### VI. C. 14. FINNEGANS WAKE: TRANSCRIPTIONS OF WORKBOOKS

**Notebook,** Mme. Raphael's hand in ink.

**Title:** "14" in blue crayon on verso of front flyleaf.

**Collation:** Floral-designed maroon board covers, black spine; insides of boards, cover sides of front and back flyleaves of blue-and-white designed paper; verso of front flyleaf, recto of back flyleaf white; all edges of leaves marbled blue and white. Verso of front flyleaf, recto of back flyleaf written on. 140 leaves of ruled paper, stitched: all pages written on. Approx. 18.8 × 14.5 cm.

**Contents:** Copies of the entries in the "Finnegans Wake Workbooks" which were *not* crossed through with colored crayon:

pp. [1-161]	copy of MS. VI. B. 15., p. [18] to end
pp. [162-255]	copy of MS. VI. B. 19.
pp. [256-57]	copy of MS. VI. B. 49. a.
pp. [257-60]	copy of MS. VI. B. 49. b.
p. [260] to end	copy of MS. VI. B. 35., beginning to p. [39]

**Other Markings:** "38" stamped in purple on upper right corner of verso of front flyleaf and upside down on bottom left corner of recto of back flyleaf—marks of stationer. There are *no* colored crayon markings.

**Dating:** *ca.* 1933-36.

#### VI. C. 15. FINNEGANS WAKE: TRANSCRIPTIONS OF WORKBOOKS

Notebook, Mme. Raphael's hand in ink.

**Title:** "15" in blue crayon on verso of front flyleaf.

**Collation:** Floral-designed maroon board covers, black spine; insides of boards, cover sides of front and back flyleaves of blue-and-white designed paper; verso of front flyleaf, recto of back flyleaf white; all edges of leaves marbled blue and white. Verso of front flyleaf, recto of back flyleaf written on. 140 leaves of ruled paper, stitched: all pages written on. Approx. 18.8 × 14.5 cm.

**Contents:** Copies of the entries in the "Finnegans Wake Workbooks" which were *not* crossed through with colored crayon:

pp. [1-176]	copy of MS. VI. B. 4., p. [11] to end
pp. [177-252]	copy of MS. VI. D. 2.
pp. [253-62]	copy of MS. VI. B. 20., p. [102] to end
p. [263] to end	copy of MS. VI. B. 14., beginning to p. [19]

**Other Markings:** "A. Roques & Fils" on printed white label of stationer pasted on upper left corner of inside of front cover. Some entries crossed through with green crayon.

**Dating:** *ca.* 1933-36.

"21/7/'38" in Joyce's hand, in green ink, on verso of front flyleaf. This is not the date of Mme. Raphael's copying, but probably indicates the date on which Joyce used this notebook, or, even more likely, the date on which Joyce finished using this notebook for his revisions.

VI. C. 16. FINNEGANS WAKE: TRANSCRIPTIONS OF WORKBOOKS

Notebook, Mme. Raphael's hand in ink.

**Title:** "16" in blue crayon on verso of front flyleaf.

**Collation:** Floral-designed green board covers, black spine; insides of boards, cover sides of front and back flyleaves of blue-and-white designed paper; verso of front flyleaf, recto of back flyleaf white; all edges of leaves marbled blue and white. Verso of front flyleaf, recto of back flyleaf written on. 140 leaves of ruled paper, stitched: all pages written on. Approx. 18.8 × 14.5 cm.

**Contents:** Copies of the entries in the "Finnegans Wake Workbooks" which were *not* crossed through with colored crayon:

- |                 |   |
|-----------------|---|
| pp. [1-65]      | copy of a portion of MS. VI. D. 5.          |
| pp. [66-231]    | copy of MS. VI. B. 24.                      |
| pp. [232-74]    | copy of MS. VI. D. 7.                       |
| p. [275] to end | copy of MS. VI. B. 4., beginning to p. [11] |

**Other Markings:** "A. Roques & Fils" on printed white label of stationer pasted on upper left corner of inside of front cover. There are *no* colored crayon markings.

**Dating:** *ca.* 1933-36.

VI. C. 17. FINNEGANS WAKE: TRANSCRIPTIONS OF WORKBOOKS

Notebook, Mme. Raphael's hand in ink.

**Title:** "17" in blue crayon on verso of front flyleaf.

**Collation:** Floral-designed maroon board covers, black spine; insides of boards, cover sides of front and back flyleaves of blue-and-white designed paper; verso of front flyleaf, recto of back flyleaf white; all edges of leaves marbled blue and white. Verso of front flyleaf written on. 140 leaves of ruled paper, stitched: 237 pages written on, 43 pages blank. Approx. 18.8 × 14.5 cm.



**Contents:** Copies of the entries in the "Finnegans Wake Workbooks" which were *not* crossed through with colored crayon:

pp. [1-63] copy of MS. VI. B. 35., p. [40] to end  
 pp. [64-150] copy of MS. VI. B. 27.  
 pp. [151-237] copy of MS. VI. B. 37. (from end to beginning)

**Other Markings:** "38" stamped in purple on upper right corner of verso of front flyleaf and upside down on bottom left corner of recto of back flyleaf—marks of stationer. A few entries crossed through with orange crayon.

Dating: *ca.* 1933-36.

#### VI. C. 18. FINNEGANS WAKE: TRANSCRIPTIONS OF WORKBOOKS

**Notebook,** pp. 1-95, Mme. Raphael's hand in ink; p. 95 to end, Joyce's hand in pencil, green ink, black ink, and green crayon.

**Title:** "18" in blue crayon on recto of back flyleaf.

**Collation:** Black cloth covers; insides of boards, cover sides of front and back flyleaves light grey; verso of front flyleaf, recto of back flyleaf white. Insides of front and back covers, both sides of front and back flyleaves written on. 150 leaves of ruled paper with red and blue vertical lines, stitched: 299 pages written on, 1 page blank. 20.9 × approx. 13.3 cm.

**Pagination:** Pages numbered 1-300.

**Contents:** pp. 1-95 copy of the entries in "Finnegans Wake Workbook" MS. VI. B. 38. *not* crossed through with colored crayon. P. 95 to end, entries mostly words, short phrases, and notes for possible use in FW (cross-referenced as VI. B. 41.).

**Other Markings:** "3913" stamped in purple on upper left corner of inside of front cover—mark of stationer. Many entries crossed through with blue, green, red, or orange crayon.

Dating: 1) pp. 1-95, *ca.* 1933-36.

2) p. 95 to end, *ca.* 1933-37 (probably 1936-37).

"Oct. 37" in Joyce's hand, in blue ink, on recto of back flyleaf. This is not the date of Mme. Raphael's copying, but probably indicated the date on which Joyce used this notebook, or, even more likely, the date on which Joyce finished using this notebook for his revisions.

VI. D. 1.-7. **FINNEGANS WAKE:  
TRANSCRIPTIONS OF "MISSING" WORKBOOKS**

The VI. C. MSS. contain copies of seven workbooks in the hand of Joyce's amanuensis, Mme. Raphael, herewith numbered VI. D. 1.-7. The original notebooks from which the copies were made are *not* to be found in the Joyce Collection of the University of Buffalo. They may be in the possession of another collector, or they may have been lost or destroyed in the mix-up of the war years (1940-45) in Paris.

**Title:** No titles.

**Contents:** Clear copies of the entries which were *not* crossed through with colored crayon in the original notebooks. (Mme. Raphael has made numerous errors in her transcriptions.) Entries mostly words, short phrases, and notes for possible use in FW.

**Dating:** Transcriptions made between 1933-36.<sup>89</sup>

**RECONSTRUCTION OF BEGINNINGS AND ENDS  
OF "MISSING" MANUSCRIPTS**

VI. D. 1.

See MS. VI. C. 2., pp. [123-97].

MS. begins, "The Duce of dug door gin the trying to govern white m in royal oak gallahon is to near he came . . ."

MS. ends, ". . . David Copperfield a lovely weather iron and coal a gr ter fire un in the meaning of a held for o 500 gr the whole Germany he shall not be them can a Latin (is not) the Sherwood rider—"

**Other Markings:** Some entries crossed through with orange crayon.

**Dating:** *ca.* 1922-35.

VI. D. 2.

See MS. VI. C. 3., pp. [178-242]. Also see MS. VI. C. 15., pp. [177-252] for another transcription. (This duplication is most likely accidental.)

Transcription in MS. VI. C. 3. begins, "bound to say brownie's tea Lm = m one hand passes down to other tear M furry nid coat trau-

<sup>89</sup>See n. 88.

maturgic This is news to me hastening his steps and smiling laugh at sacrifice Little Herbert his weewee mother seductive servants stork . . .”

Transcription in MS. VI. C. 3. ends, “. . . m shit Lgd manure pars look to win over the bays gnostici macairisme Patrick lecythut steed steer ramped these feet of mine asphalt = safe”

Transcription in MS. VI. C. 15. begins, “. . . m Felixkirch bound to say brawrice’ tea Lin = m one hand pressing dress W. other tear M furry nice coat traumaturgic This is news to me hastening his steps & smiling laugh at sacrifice Little Herbert his weewee mother seductive servant stork . . .”

Transcription in MS. VI. C. 15. ends, “. . . m shit LEd manner get on with story [ pass [ ? ] look to win over the bays gnostici macairisme Pa(u)trick of o ] lecythus steed or steer rampet these feet of mine asphalt = safe  $\wedge$  dabc”

**Other Markings:** Some entries crossed through with blue, green, or orange crayon.

**Dating:** *ca.* 1922-35.

#### VI. D. 3.

See MS. VI. C. 4., pp. [220-80], and MS. VI. C. 5., pp. [1-91].

MS. begins, “Slings Romans in Britain Heverfield (Clar. Pray) ‘breeze’ dignitary expressed se. satisfied wd he (did he)—? pay £150,000 only buckthorn sling) lancerwood shaft duffer . . .”

MS. ends, “. . .  $\Delta$  rugh ball modelled on her rump  $\perp$  shit himself E subterranean J J. woman drunk in V. P. H stops him moostawshees moostawshiss moostawshers moostarshes  $\wedge$  psychanalytic stories angel speaks then  $\wedge$   $\wedge$  dbca”

**Other Markings:** Some entries crossed through with blue or orange crayon.

**Dating:** *ca.* 1922-35.

#### VI. D. 4.

See MS. VI. C. 7., pp. [136-269].

MS. begins, “Hades foundations and bone of a church plloatman Way. onion eye, cabbage ear kidney bean the Horn Kin—filtered water wife likes to hear her hubby like you Eolus . . .”

MS. ends, “. . . (Griffin’s verse)—and his soul? dole out, hackle: to stem anger (current) proselytes (9a) shred oddments: gamb: paly: bairy: unattired maimed: earmarked: deathroll, halfhooping ag vg”

**Other Markings:** Some entries crossed through with orange crayon.

**Dating:** *ca.* 1922-35.

**Notes:** The MS. is divided into sections with the following underlined headings: "Hades, Eolus, Lestrygonian, Wandering Rocks, Nausikaa, Sirens, Cyclops, Oxen of the Sun, Circe, Eumeus, Ithaca, Penelope, Eventuali, Nestor, Proteus, Calypso, Lotuseaters, Scylla and Charybdis, Leopold, Stephen, Theosophy, Choses vues, Jews, Irish, Blind, Names & Places, Weininger, Words." Most of the headings are repeated a number of times. (Compare this MS. with MSS. VI. A. and VI. B. 46.)

VI. D. 5.

See MS. VI. C. 8., p. [217] to end, and MS. VI. C. 9., pp. [1-19]. Also see MS. VI. C. 10., pp. [249-80], and MS. VI. C. 16., pp. [1-65], for another transcription. (This duplication is most likely accidental.)

Transcription in MS. VI. C. 8. begins, "It is not so delightful skittled out took strike crick meadow game with beautiful name chilled hindquarter N. Wales Ordovees S [Wales] Silures Boudicea deum Somewhere erected by most chaste & pure wife freedman . . ."

Transcription in MS. VI. C. 9. ends, ". . . PP not numbered ghent-man organise Exhib will be is unhoped propities [?] Buy ACE gand guide illustré (m) Master x t 12 obtained of the Public Power t 14 it endured until légumes of riper age Younger begins"<sup>90</sup>

Transcription in MS. VI. C. 10. begins, "It is not so delightful skittled out took stulle cuk meadow game with beautiful name chilled hindquarter N. Wales Ordovices S [Wales] Silures Boudicea Icem Somewhen erected by most chaste & pure wife freedman . . ."

Transcription in MS. VI. C. 16. ends, ". . . pp not numbered ghent-man organise Exhibit will be in unhoped proportions Buy HCE gand guide illustré (m) Master X t12 obtained of the Public Power t13 it endured until beginner of riper age Younger beginner"

**Other Markings:** Some entries crossed through with blue or orange crayon.

**Dating:** *ca.* 1922-35 (probably *ca.* 1922-29).

<sup>90</sup>See n. 17.

## VI. D. 6.

See MS. VI. C. 11., pp. [96-217].

MS. begins, "dysgenic 1395 brigatord incur credit soaring prices call to inner bar t11 16 January 29 April thrusting sword cutter. . ."

MS. ends, ". . . Pikes' Peark osmose (quincy) ^ wins anker conspiracy hudfat flokk pinksen fingerbug quantity bags as warm as wool & never shiftley sickly Vanessa the wakers lights out swim away geneal idrothi prunesified"

**Other Markings:** Some entries crossed through with blue or orange crayon.

**Dating:** *ca.* 1922-36.

## VI. D. 7.

See MS. VI. C. 16., pp. [232-74].

MS. begins, "S & ZG 116/117 Ari La Rebri WF 1247 Arist de Coloribi 1537 L B. le 1865 Thomas & 5 uncles bay 0 + 1/4d 1537 importance a headlong hatpin yet notheley taken for a young man not devoid of wit were it not as it fell out in the end that a fool had the keeping thereof . . ."

MS. ends, ". . . wild cat scheme wife in watercolours (maitresse) wide (cricket Thalassvcracies English, Dutch, Spaniard, Franks Venetians, Genoese, Arabs, Byzantines, Romans, Greeks, Phenicians, Ancients did not sail in summer"

**Other Markings:** There are *no* colored crayon markings.

**Dating:** *ca.* 1922-36.

## \*VI. E. 1. FINNEGANS WAKE: TYPESCRIPTS

**Loose Sheets,** typewritten (black ribbon), double-spaced.

**Title:** No title.

**Collation:** 14 sheets of heavy typing paper; versos blank. Approx. 26.9 × 20.9 cm.

**Pagination:** Rectos numbered top center in ink, 1-14.

**Contents:** Typescript of approximately last quarter of Book III, Chapter 3, the "Yawn" episode (the "Haveth Childers Everywhere" section) FW 531.34-554 (end of episode). Additions or corrections, Joyce's hand, in ink on all pages.

**Other Markings:** Corrections in blue crayon, pp. 2, 5, 6, 10.

**Dating:** 1929-30.

**Notes:** MS. begins, "terry's Hole to Stutterers' Corner to find that Yokeoff . . ."

MS. ends, "... Mattahah! Marahah! Luahah! Joahanahanahana!"

This typescript is part of a later draft than that published in *transition*, 15 (February 1929). The typescript is more complete than the *transition* text, but the text of *Haveth Childers Everywhere* (Paris and New York: The Fountain Press, June 1930) is more complete than the typescript.

#### \*VI. E. 2. FINNEGANS WAKE: TYPESCRIPTS

**Loose Sheet,** typewritten, double-spaced; black carbon copy.

**Title:** No title.

**Collation:** 1 sheet of typing paper; verso blank. 27 × 21 cm.

**Contents:** Typescript of a small section of Book II, Chapter 1, the "Mime of Mick, Nick, and the Maggies" episode, FW 239.33—240.4. No additions or corrections.

**Dating:** *ca.* 1930-33.<sup>91</sup>

**Notes:** MS. begins, "and bediabbled the arimaining lucisphere . . ."

MS. ends, ". . . ay he, laid in his grave."

This MS. is probably an insert for a larger typescript.

#### VI. E. 3. a. FINNEGANS WAKE: TYPESCRIPTS

**Loose Sheet,** typewritten (black ribbon), double-spaced.

**Title:** No title.

**Collation:** 1 sheet of typing paper; verso blank. 27 × 21 cm.

**Pagination:** Page number "2" typed, top right corner of recto.

**Contents:** 2 typed lines of text: "nocadont palignol urdlesh. Shelltoss and welltass and telltuss. Endues". No corrections or additions.

**Dating:** *ca.* 1922-38.

<sup>91</sup>Joyce completed the first draft of Book II, Chapter 1, in November 1930. See *Letters of James Joyce*, p. 295. The text in *transition*, 22 (February 1933) is more complete than the typescript.

## VI. E. 3. b. FINNEGANS WAKE: TYPESCRIPTS

Loose Sheet, typewritten, black carbon copy, duplicate of MS. VI. E. 3. a.

## \*VI. F. 1. FINNEGANS WAKE: GALLEY PROOFS

Collation: 17 sheets of galley proof; versos blank. 63.5 × 19 cm.

Pagination: Sheets numbered in pencil top left corners, D11-D17, D18 (numbered bottom right corner)-D20, D22-24, D26-D29; [D21, D25] not missing, rather a mistake in numbering.

Contents: Galley proof of first edition of *Anna Livia Plurabelle*, (New York: Crosby Gaige, October 20, 1928). Text differs from published version, not as complete. A few corrections in pencil. No additions.

D11-D13 "Introduction" by Padraic Colum

D14 Front matter: fly title, title page, copyright notice and statement of limitation and printing, divisional half-title ("Introduction"), half-title ("Anna Livia Plurabelle")

D15-D20, D22-D24, D26-D29 text of *Anna Livia Plurabelle*

Other Markings: "PROOF from Princeton University Press Princeton, N.J." stamped in purple, top right corner of each sheet. Green crayon mark on verso of D15.

Dating: February 10-15, 1928. Dates printed on top of sheets and stamped in purple on bottom right corners.

## \*VI. G. 1. FINNEGANS WAKE: PAGE PROOFS

Collation: 1 leaf, printed on one side only. Approx. 25 × 16 cm.

Contents: Proof of part of p. 236 of *transition*, 18 (November 1929), a small section of Book III, Chapter 4, the "Parents" episode, FW 590.4-29. No additions or corrections.

Other Markings: "25" in blue crayon, top of recto.

Dating: November 1929.

Notes: Proof contains many typesetting errors. These errors are not corrected in this proof, but are corrected in published version.

**\*VI. G. 2. FINNEGANS WAKE: PAGE PROOFS**

**Collation:** A single unsigned quire of 16 leaves, 32 pages, stapled together; some leaves are uncut; second leaf detached, torn from quire. Approx. 19 × 12.8 cm.

**Pagination:** First four pages not numbered; pp. 5-32 numbered.

**Contents:** Page proof for first English edition of *Anna Livia Plurabelle* (London: Faber & Faber, June 12, 1930). Pp. [1-4] differ somewhat from published version, e.g., p. [1] of proof reads, "CRITERION MISCELLANY—No. 6" while p. [1] of published version reads, "CRITERION MISCELLANY—No. 15". Text of proof pp. 5-32 seems to be identical with that of published version. No additions or corrections.

**Dating:** 1930.

**\*VI. G. 3. FINNEGANS WAKE: PAGE PROOFS**

**Collation:** 3 specimen proofs, each of two conjugate leaves; p. [138] of each specimen blank. Approx. 24.3 × 15.2 cm.

**Pagination:** Pages of inner forme numbered 136-37; pages of outer forme not numbered.

**Contents:** 3 specimen proofs from Faber & Faber, London, samples of three possible types for use in the publication of "Work in Progress" upon its completion. Specimen F has 41 lines per page; specimen M, 32 lines per page; specimen R, 40 lines per page. The text in these specimen pages consists of paragraphs from FW (approximately FW 3.19-5.12, 499.21-500.27) selected at random.

**Title and Dating:** Printed on p. [135] of each specimen:

"Specimen F, MacLehose, 528 pages, August 12, 1931"

"Specimen M, MacLehose, 660 pages, September 14, 1931"

"Specimen R, MacLehose, 454 pages, September 21, 1931"

**Other Markings:** "from Faber & Faber"—Joyce's hand in pencil on p. [135] of specimen M.; "for Sylvia Beach J.J. London 29.8.931" Joyce's hand in ink on p. 136 of specimen F.

**VI. G. 4. FINNEGANS WAKE: PAGE PROOFS**

**Collation:** 20 leaves, 40 pages. 32 × 26 cm.

**Pagination:** No printed page numbers. A number of pages numbered in pencil at the bottom of pages.



**Contents:** Page proof for first edition of *Storiella As She Is Syung* (London: Corvinus Press, October 1937), complete except for pp. [19-22] which are missing. (Pp. [17, 18, 23, 24] are duplicated.) The text seems to be identical with that of the published version, except for the colophon, p. [47], which differs slightly from published version. No additions or corrections.

**Other Markings:** Pencil markings appear on pp. [26, 31, 33, 47]—marks of printer.

**Dating:** 1937.

**\*VI. H. 1. FINNEGANS WAKE: ERRATA**

Loose Sheet, typewritten (black ribbon), single-spaced.

**Title:** "ERRATA. I."

**Collation:** 1 sheet of unruled paper; verso blank. Approx. 31 × 21 cm.

**Contents:** Errata for a FW typescript, probably a typescript of Book III. Each item of errata checked off with pencil or ink.

**Dating:** *ca.* 1922-29 (probably 1928).

**Notes:** Corrections made in the texts of *transition* and FW.

**\*VI. H. 2. FINNEGANS WAKE: ERRATA**

Joyce's hand in soft pencil.

**Title:** No title.

**Collation:** Part of tan envelope (face of envelope bears English stamps postmarked London, addressed in ink to "James Joyce Esq. 2 Square Robiac 192 Rue de Grenelle VIIe Paris"). Approx. 23 × 10 cm.

**Contents:** Errata, "p. 22 right margin for Potter's River . . . Potters' Rivier."

Note about *transition*, 8 (November 1927), probably to Sylvia Beach, signed, "J.J."

**Dating:** *ca.* 1928.

**\*VI. H. 3. FINNEGANS WAKE: ERRATA**

Loose Sheet, in pencil, probably hand of Sylvia Beach.

**Title:** No title.

**Collation:** 1 sheet of unruled paper; verso blank. 27 × 21 cm.

**Contents:** Errata, "p. 56 insert before 'Liverpool? . . . Chilblainends and Baldowl.'"

**Dating:** ca. 1922-38.

#### VI. H. 4. a. FINNEGANS WAKE: ERRATA

Copy of the first edition of *Finnegans Wake* (London: Faber & Faber), pp. [iii]-626 (pp. 627-28 missing), *unbound* (but enclosed in dust jacket). This is probably the first copy of FW sent to Joyce by his English publisher January 30, 1939 (three months before publication on May 4, 1939). Joyce used this copy to correct the numerous printer's errors. Corrections in ink appear in the margins of most pages; most corrections in the hand of Paul Léon, some may be in Joyce's hand. Pencil numbers next to corrections indicate line numbers in text. The corrections were made in the summer of 1940 at Saint Gérard-le-Puy; a typed list of errata was then prepared from this MS. (see MSS. VI. H. 4. b. and c.).

#### \*\*VI. H. 4. b. FINNEGANS WAKE: ERRATA

31 sheets of errata for FW, typewritten (black ribbon), double-spaced.

**Title:** "CORRECTIONS OF MISPRINTS IN 'FINNEGANS WAKE' "

**Collation:** 31 sheets of typing paper; versos blank. Approx. 26.9 × 20.8 cm.

**Pagination:** Page numbers typed, top right corners, 2-31; first sheet not numbered.

**Contents:** List of errata prepared from MS. VI. H. 4. a. given to Maria Jolas by Joyce August 28, 1940, for delivery to B. W. Huebsch of the Viking Press, New York.<sup>92</sup> No corrections or additions, although a few typing errors occur.

**Other Markings:** A number of pencil and red crayon markings—marks of printer.

**Dating:** August 1940.

**Publication:** *Corrections of Misprints in Finnegans Wake* (New York: The Viking Press, July 18, 1945) and the "Corrections of Mis-

<sup>92</sup>Ellmann, *James Joyce*, p. 747.

prints" appended to the fifth American printing of March 1947 (pp. 629-41) were printed from this MS.<sup>93</sup> (Beginning with the eighth printing in 1958, the Viking Press has incorporated Joyce's corrections in the texts of both its hardcover and paperback [Compass Books] editions of FW.)

#### VI. H. 4. c. FINNEGANS WAKE: ERRATA<sup>94</sup>

31 sheets of errata for FW, typewritten, double-spaced, black carbon copies.

Title: "CORRECTIONS OF MISPRINTS IN 'FINNEGANS WAKE' "

Collation: 31 sheets of typing paper; versos blank. Approx. 26.9 × 20.8 cm.

Pagination: Page numbers typed, top right corners, 2-31; first sheet not numbered.

Contents: List of errata prepared from MS. VI. H. 4. a. Duplicate of MS. VI. H. 4. b.

Other Markings: Note in ink on verso of p. 31, hand of Maria Jolas: "Ces 31 pages sont l'unique duplicats [*sic*] des corrections faites par Joyce lui-même, avec l'aide de Paul Léon, en vue d'une deuxième édition de Finnegans Wake, pendant l'été 1940, à St. Gérand-le-Puy, Allier. En partant pour l'Amérique en septembre 1940, j'ai emporté l'original pour le remettre à l'éditeur américain, B. W. Huebsch, qui, depuis, a incorporé ces corrections dans une nouvelle édition. Le présent exemplaire fût emporté en Suisse par Joyce en décembre 1940, et trouvé parmi ses papiers. Maria Jolas. Paris, Septembre 1949."

Dating: August 1940.

Publication: See MS. VI. H. 4. b.

<sup>93</sup>The English errata pamphlet was also printed from this MS. for Faber & Faber by the Viking Press in 1945; the "Corrections of Misprints" appended to the 1946 and later printings of the English edition of FW is again based on this MS. (See Slocum & Cahoon, pp. 59-61, 66.)

<sup>94</sup>Also see the following Joyce letters which contain errata for "Work in Progress," MSS. X. B. 56., 57., 73., 78., 96., 97., 98., 109.

*VII*  
*CRITICISM*

**\*VII. A. 1. CRITICISM: "DANIELE DEFOE"**

Loose Sheets,<sup>1</sup> Joyce's hand in ink; no corrections or additions. Fair copy.

**Title:** "Daniele Defoe<sup>a</sup>) (I)"

**Collation:** 17 sheets of unruled paper, held together by a large gold-colored paper fastener on top left corner; all rectos written on, all versos blank. Approx. 21 × 17 cm.

**Pagination:** Rectos numbered 1-17 in margins, in pencil, Joyce's hand.

**Contents:** Approximately first half of a lecture in Italian on Daniel Defoe, "a) Lecture delivered before the Università del Popolo, Trieste, in 1912-(?) 1913. J.J. Paris 10.12.28."<sup>2</sup> (For second half of lecture, see MS. VII. A. 2.)

**Other Markings:** "James Joyce" signed in ink on bottom of p. 17.

**Dating:** 1913.

**Publication:** This MS. is unpublished.<sup>3</sup>

**Notes:** MS. begins, "Correva l'anno di grazia 1660 quando Carlo Stuardo . . ."

MS. ends, ". . . la natura brutale e beffarda pone fine alla vita di un essere umano."

**\*VII. A. 2. CRITICISM: "DANIELE DEFOE"**

Loose Sheets, Joyce's hand in ink; no corrections or additions. Fair copy.

**Title:** "Daniele Defoe (II)"

**Collation:** 23 sheets of unruled paper, held together by a large gold-colored paper fastener on top left corner; all rectos written on, all versos blank. Approx. 21 × 17 cm.

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<sup>1</sup>For MSS. VII. A. 1.-3. see Slocum & Cahoon, item E. 11. b. x.; Sylvia Beach Catalogue, item 14.

<sup>2</sup>Marginal note in ink, Joyce's hand on p. 1, added December 10, 1928.

<sup>3</sup>The Defoe lecture is not included in *The Critical Writings of James Joyce* "because of a prior arrangement by the James Joyce Estate," p. 214.

**Pagination:** Rectos numbered 1-8, 8-22 in margins, in pencil, Joyce's hand. There is a mistake in the pagination: recto of 9th sheet is erroneously numbered p. 8, making for two p. 8's; hence, pp. 8-22 are misnumbered.

**Contents:** Approximately second half of a lecture in Italian on Daniel Defoe delivered by Joyce in 1913 before the Università del Popolo, Trieste. (For first half of lecture, see MS. VII. A. 1.)

**Other Markings:** "James Joyce" signed in ink on bottom of p. 22.

**Dating:** 1913.

**Publication:** This MS. is unpublished.<sup>4</sup>

**Notes:** MS. begins, "E un compito tutt 'altro che facile il fare uno studio adeguato . . ."

MS. ends, ". . . e chi sa se questa non pesi pui di quella?"

#### \*VII. A. 3. CRITICISM: DANIELE DEFOE

**Notebook,** Joyce's hand in ink; some corrections and insertions in ink, Joyce's hand.

**Title:** No title.

**Collation:** No covers. 6 leaves of ruled paper, detached from a notebook (stitch marks can be made out): 4 pages written on, 8 pages blank. 16.4 × 20.4 cm.

**Pagination:** First 4 rectos numbered in ink, upper right corners, 33-36.

**Contents:** Small portion of draft for Joyce's Defoe lecture; appears to be last four pages of a 36-page draft (pp. 1-33 of this draft are not part of the Buffalo Joyce Collection and have not been located elsewhere).<sup>5</sup> Wide margins of rectos have been used for insertions.

**Dating:** 1913.

**Publication:** This MS. is unpublished.<sup>6</sup>

**Notes:** MS. is part of an earlier draft than MSS. VII. A. 1. and 2.; yet correspondence in texts can be seen by comparing p. 34 to top of

<sup>4</sup>See n. 3.

<sup>5</sup>The Cornell Joyce Collection has a one-page typescript copy of this holograph MS. The Cornell typescript is headed in the hand of Stanislaus Joyce, "Lecture on Defoe 33-34-35-36." (Robert Scholes, item 44.)

<sup>6</sup>See n. 3.

p. 35 of this MS. with bottom of p. 19 to end (p. 22) of MS. VII. A. 2. The text on pp. 35-36 of this MS. was not used in the final version of the lecture.

MS. begins, "che vive a stento su un isolotto del mare nordico . . ."

MS. ends, ". . . la ~~sua~~ vendita del medesimo a prezzi di stralcio."

*VIII*  
*NOTEBOOKS*



### VIII. A. 1. NOTEBOOKS: ZURICH NOTEBOOKS

Notebook, Joyce's hand in ink and pencil; some corrections.

Title: No title.

Collation: Blue paper covers, black cloth spine. 48 leaves of ruled paper, stitched: first 12 pages written on, balance of notebook, 84 pages, blank. 21.9 × 17.5 cm.

Contents: An exercise book in modern Greek, containing unrelated sentences and phrases, vocabulary, a poem, the Lord's Prayer, anecdotes, and copies of two letters to James Joyce from Pavlos G. Phocas.<sup>1</sup>

Other Markings: "30" in pencil on top left corner of white paper label, scalloped edges, pasted on front cover—probably mark of stationer.

Dating: *ca.* June 1915—October 1919, Joyce's Zurich period.

Notes: Contents (all in modern Greek):

Unrelated sentences and phrases of everyday conversation	pp. [1-8]
Vocabulary (Greek-English)	p. [8]
Short love poem	p. [9]
The Lord's Prayer	p. [9]
Vocabulary (Greek-English)	p. [10]
An anecdote	p. [11]
A letter (addressed to Joyce, but not signed)	p. [11]
Another anecdote	p. [11]
A letter (addressed to Joyce and signed Pavlos G. Phocas) <sup>2</sup>	p. [12]

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<sup>1</sup>The two letters copied into the notebook are from a Zurich friend, and by their contents show that Joyce was in the same city. For a list of some of Joyce's Zurich friends, see Gorman, *James Joyce*, p. 239.

<sup>2</sup>The copies of the two letters in this notebook are both addressed to Joyce, and although Joyce has copied the sender's name in the second letter only, the contents would indicate that both letters are from Pavlos G. Phocas. (See *Ulysses*, Episode XII, RH 333, where in a cataloguing of saints the name "S. Phocas of Sinope" is listed.)

## VIII. A. 2. NOTEBOOKS: ZURICH NOTEBOOKS

Notebook, Joyce's hand in ink.

Title: No title.

Collation: Blue paper covers. 18 leaves of ruled paper, stapled: first 3 pages written on; balance of notebook, 33 pages, blank. 21.6 × 17.4 cm.

Contents: An exercise book in modern Greek, containing vocabulary, principal parts of verbs, conjugations, and a 4-line stanza concerning a pun on a Greek name.

Other Markings: "25" in pencil in bottom right corner of white paper label, scalloped edges, pasted on front cover—probably mark of stationer.

Dating: *ca.* June 1915—October 1919, during Joyce's Zurich period.

Notes: Contents (all in modern Greek):

Principal parts of 11 verbs, conjugation of "to see"	p. [1]
4-line stanza concerning a pun on a Greek name, the beginning of the Greek Orthodox liturgy, vocabulary (Greek-English)	p. [2]
Vocabulary (Greek-English)	p. [3]

## VIII. A. 3. NOTEBOOKS: ZURICH NOTEBOOKS

Notebook,<sup>3</sup> Joyce's hand in pencil.

Title: No title.

Collation: Blue paper covers. 20 leaves of ruled paper, stitched: first 15 pages and last 5 pages written on; balance of notebook, 20 pages, blank. Pocket-sized notebook, 17.5 tapering to 17.2 × 10.8 cm.

Contents: French vocabulary, colloquialisms, and slang; "also 5 pages of a translation of an article on a world peace organization [in English]"<sup>4</sup>

Other Markings: "Kretelgasse 27, III" in light pencil, Joyce's hand, on white paper label, scalloped edges, pasted on front cover. The following words in heavy pencil, Joyce's hand, also appear on label:

<sup>3</sup>La Hune, item 72.

<sup>4</sup>Slocum & Cahoon, item E. 12. d. i.

“almost / rocking language / Hazelhatch / incomplete words” (“almost” is crossed through with red crayon; “Hazelhatch” is crossed through with blue crayon).<sup>5</sup>

**Dating:** *ca.* June 1915–October 1919, during Joyce’s Zurich period.

**Notes:** A brief summary of the contents:

French vocabulary, colloquialisms, and slang	pp. [1-15]
Translation of an article on a world peace organization, not complete <sup>6</sup>	pp. [36-40]

Text begins in the middle of a sentence on p. [36], “this awful war.’ This whole appeal ~~breaths~~ is inspired with a sacred solemnity . . .’

Text ends in the middle of a sentence on p. [40], “. . . among other points (p. 215) that in accordance with a general law for the”

The following date appears in the margin:

“Hague (7-12 April 1915)” p. [36].

#### VIII. A. 4. NOTEBOOKS: ZURICH NOTEBOOKS

**Notebook,**<sup>7</sup> Joyce’s hand in ink and pencil.

**Title:** “ἑλληνικά” (in modern Greek, “Greek”) and some doodling, Joyce’s hand in pencil on oval white paper label, scalloped edges, pasted on front cover.

**Collation:** Blue paper covers. 16 leaves of graph paper, stapled: all pages written on. Pocket-sized notebook, 17.4 × 10.9 cm.

**Contents:** Exercise book in modern Greek, containing vocabulary, poems, and copies of letters.

**Other Markings:** None.

**Dating:** *ca.* 1915-19, during Joyce’s Zurich period.

<sup>5</sup>See “Finnegans Wake Workbooks” MS. VI. B. 8., p. [64]; see FW 201.25-26. This suggests that Joyce may have made use of the “Zurich Notebooks” in the composition of FW.

<sup>6</sup>Possibly for Siegmund Feilbogen’s *International Review* (Zurich), which employed Joyce as a translator for a few months at the end of 1915. See Ellmann, *James Joyce*, p. 410.

<sup>7</sup>La Hune, item 72; Slocum & Cahoon, item E. 12. d. ii.

**Notes:** A brief summary of the contents:

Vocabulary (Greek-English); also phrases and sentences on all pages, plus the following:	
Two stanzas of a lullaby	p. [14]
The first stanza of the Greek national anthem	p. [15]
A copy of a business letter to "Mr. N. Pipinely, in Patras [Greece]," unsigned, dated "Zurich 30 September 1916" <sup>8</sup>	p. [18]
A well-known Greek song about Greek independence <sup>9</sup>	p. [21]
An excerpt from a news article	p. [23]
A copy of a letter to the National Bank of Greece in Athens, unsigned and unfinished <sup>10</sup>	p. [27]
Four lines of ancient Greek poetry	p. [29]

### VIII. A. 5. NOTEBOOKS: ZURICH NOTEBOOKS

**Notebook,**<sup>11</sup> Joyce's hand in ink and pencil (except p. [27] which is in the hand of Jules de Vries).

**Title:** "James Joyce / Universität Str. 38/I". Joyce's hand in ink on oval white paper label, scalloped edges, pasted on front cover.

**Collation:** Blue paper covers. 25 leaves of graph paper (last leaf torn from notebook), stapled: first 33 pages and last 3 pages written on; balance of notebook, 14 pages, blank. Pocket-sized notebook, 17.4 × 10.8 cm.

**Contents:** Notes in English, French, Latin, and Greek on Egyptian, Hebraic, and Greek mythology; on readings of Homer, Virgil, Thomas Otway; on poetics, etc.

**Other Markings:** "30" in pencil on left side of label on front cover—probably mark of stationer. Stamp of "The English Players \* Zurich \*" appears on p. [49] and twice on p. [50]. Many entries crossed through with red, blue, maroon, or orange crayon.

**Dating:** ca. 1918.<sup>12</sup>

**Notes:** Compare this MS. with MS. V. A. 2. and V. A. 4.

A brief sampling of the contents:

<sup>8</sup>See MS. VIII. A. 6. c. for another copy of letter. See FW 445.11 for a possible use of the name Pipinely, "Miss Pinpernelly satin."

<sup>9</sup>See MS. VIII. A. 6. h. for an interlinear translation of the song.

<sup>10</sup>See MS. VIII. A. 6. b. for a complete copy of the same letter.

<sup>11</sup>La Hune, item 72; Slocum & Cahoon, item E. 12. d. iii.

<sup>12</sup>See *Letters of James Joyce*, pp. 112-19, for letters headed "Universitätstrasse 38, Zurich," March 20, 1918—September 5, 1918.

Words, phrases, ideas connected with *Ulysses* (many were used in *Ulysses*):

“bumbailiff” (blue)	RH 285.8	p. [1]
“Lotus—priest give it to any chap that came along. grey bootsole petticoat” (orange)	RH 80.12-14	p. [3]
Notes on the relationship between Penelope and Ulysses		p. [7]
“filling belly with husks of swine” (blue)	RH 506.29-30	p. [17]
“porcospino” (orange)	RH 48.20-21	p. [18]
“U astride of a beam” (blue)	RH 372.15	p. [19]
Notes on the significance of “moly”		p. [19]
“fubsy” (blue)	RH 557.5	p. [20]
“aphrodisiac candy”	RH 515.5	p. [21]
“the best bloody man that ever scuttled a ship” (blue)	RH 609.33-34	p. [22]
Notes on Tiresias		p. [29]
“Bugaboo” (orange)	RH 98.2	p. [50], also on p. [2]
“bully about the muzzle” (orange)	RH 102.16	p. [50]
“bumboosers save your stamps” (blue)	RH 497.21	p. [50]

Also the following:

An address, “Rud. Gross 640 High Street Newark N.J.”		p. [4]
One stanza of a poem by J. F. Byrne, “JFB’s poem”		p. [14]
Quote from Thomas Otway’s <i>Venice Preserved</i>		p. [22]
Notes on poetics		p. [23]
A receipt in the hand of Jules de Vries, dated “12 - May - 1918” <sup>13</sup>		p. [27]
List of characters from Greek mythology		pp. [30-31]

#### VIII. A. 6. a.-j. NOTEBOOKS: ZURICH NOTEBOOKS

Loose Sheets, in ink and pencil, various sizes and types of paper, containing vocabulary and copy work in modern Greek.

Title: No titles.

Dating: Joyce’s Zurich period, June 1915-October 1919.

<sup>13</sup>One of Joyce’s Zurich acquaintances, also known as Jules Martin. See Ellmann, *James Joyce*, s.v.

## VIII. A. 6. a.

Sheet of lavender stationery, faintly ruled, both sides written on in ink and pencil, probably *not* in Joyce's hand. 26.8 × 21 cm.

Contents: One side, list of phrases and Greek alphabet. Other side, declension of nouns.

## VIII. A. 6. b.

Half sheet of lavender stationery, faintly ruled, right edge of recto ragged; both sides written on in ink and pencil, probably *not* in Joyce's hand. 26.8 × 10.5 cm.

Contents: Copy of a letter to the National Bank of Greece in Athens; complete, including complimentary close, but unsigned; in Greek except for one sentence in French; dated, "3 October 1916."<sup>14</sup>

## VIII. A. 6. c.

Half sheet of lavender stationery, right edge of recto ragged, faintly ruled; recto written on in ink, probably *not* in Joyce's hand; verso blank. 26.8 × approx. 10.5 cm.

Contents: Copy of a business letter to "Mr. N. Pipinely, in Patras [Greece]," dated "Zurich 30 September 1916," illegibly signed.<sup>15</sup>

## VIII. A. 6. d.

Sheet of unruled paper, half of one side only written on in pencil, Joyce's hand. 22.5 × 17.9 cm.

Contents: A Greek jingle.

## VIII. A. 6. e.

Half sheet of unruled paper, bottom edge ragged; one side only written on in ink, Joyce's hand. 17.8 × approx. 14 cm.

Contents: Principal parts of Greek verbs.

Other Markings: "hirsh beer" at the bottom of sheet in green crayon.

<sup>14</sup>See MS. VIII. A. 4., p. [27], for an incomplete copy of the same letter.

<sup>15</sup>See MS. VIII. A. 4., p. [18], for a copy of the same letter.

## VIII. A. 6. f.

Sheet of graph paper, torn from tablet (top edge serrated), one side only written on in ink, probably *not* in Joyce's hand. 16.3 × 10.4 cm.

Contents: Exercise in Greek, followed by English translation entitled: "The flags of the warships."

## VIII. A. 6. g.

Sheet of graph paper, torn from tablet (top edge serrated), one side only written on in ink, Joyce's hand [?]. 16.3 × 10.4 cm.

Contents: Exercise in Greek composition, three short paragraphs.

## VIII. A. 6. h.

Sheet of graph paper, torn from tablet (top edge serrated), both sides written on in pencil, Joyce's hand and another's. 16.3 × 10.4 cm.

Contents: A well-known Greek song about independence, with inter-linear English translation.<sup>16</sup> Half page of Greek-English vocabulary.

## VIII. A. 6. i.

Half sheet of graph paper, torn from tablet (top edge serrated, bottom edge ragged), both sides written on in pencil, Joyce's hand [?]. 10.4 × 7.7 cm.

Contents: One side: copy of short business letter, unsigned, addressed to "Dear Sir." Other side: copy of short letter to a friend, jokingly titled "Ultimatum," no heading, unsigned.

## VIII. A. 6. j.

Half sheet of ruled paper, left edge of recto ragged; recto written on in pencil, Joyce's hand; verso blank. 14.4 × approx. 9.5 cm.

Contents: Greek-English vocabulary.

<sup>16</sup>See MS. VIII. A. 4., p. [21], for a copy of only the Greek version of the song.

## VIII. B. NOTEBOOKS: "QUADERNO DI JAMES JOYCE"

Notebook, Joyce's hand in ink.<sup>17</sup>

Title: "Quaderno / di / James Joyce / Via della Sanità No. 2 Trieste / Italia" in ink on white paper label pasted on front cover.

Collation: Marbled black and white board covers. 22 leaves of ruled paper (2 leaves probably torn out), stitched: first 13 pages written on, 31 pages blank. 21.5 × 17.4 cm.

Contents: Copybook in which Joyce has copied excerpts from the works of Albert Samain, Stéphane Mallarmé, Arthur Rimbaud, Leon Bloy, and Walter Pater.

Other Markings: On inside of front cover appears stamp of stationer, "No. 176 24 Blatt / Feuilletts."

Dating: ca. October 1919–July 1920, during Joyce's brief post-World War I stay in Trieste.<sup>18</sup>

Notes: A brief summary of the contents:

- Albert Samain's poem "Arpège" from the collection of poems entitled *Au Jardin de l'Infante*. Albert Samain's poem "Heures d'Été, VI" from the same collection of poems (title of poem not given in MS.) p. [1]
- Albert Samain's poem "Silence" from the same collection of poems p. [2]
- 12 lines copied from Stéphane Mallarmé's writings; Joyce has entitled excerpts "Divagations."<sup>19</sup>
- Mallarmé's poem "Soupir" p. [3]
- Mallarmé's poem "Brise Marine" p. [4]
- Arthur Rimbaud's sonnet "Les Voyelles" p. [5]
- 6 lines of poetry copied from Albert Samain's *Aux Flancs du Vase*; Samain's poem "Mnasyle" from the same collection; 9 lines of poetry copied from Samain's works pp. [6-7]
- 6 lines copied from Leon Bloy's *Le Salut par le juifs* p. [7]

<sup>17</sup>La Hune, item 67; Slocum & Cahoon, item E. 12. c.

<sup>18</sup>See *Letters of James Joyce*, pp. 130-41 for letters headed "Via della Sanità 2, Trieste" November 7, 1919–July 1, 1920. Also see Gorman, *James Joyce*, pp. 266-71.

<sup>19</sup>Stéphane Mallarmé, *Œuvres Complètes* (Paris: Gallimard, 1945), excerpts from "Tennyson vu d'ici" pp. 529, 530; "Crise de vers" pp. 365, 366; "L'Azur" p. 38; "Les Fleurs" p. 34; "Les Fenêtres" p. 32; "Hérodiade" p. 47; and from the sonnet "Victorieusement fui . . ." p. 68. These excerpts were published by Hayman, *Joyce et Mallarmé*, II, 109-10.



- Excerpts from Walter Pater's *Marius the Epicurean* pp. [8-10]  
 Excerpts from Pater's *Imaginary Portraits* pp. [10-13]

### VIII. C. 1. NOTEBOOKS: MEMORANDUM NOTEBOOKS

**Notebook**, Joyce's hand and that of others in blue and green ink, pencil, and orange, blue, and green crayon.

**Title**: No title.

**Collation**: Stiff brown paper covers. Inside of front and back covers written on. 59 leaves of graph paper (1 leaf torn out of notebook) with alphabetical tabs, stapled: 56 pages written on, 62 pages blank. Pocket-sized notebook, 14.7 × 9.5 cm.

**Contents**: Names, addresses, telephone numbers—mostly Parisian.

**Dating**: *ca.* 1920-39, during Joyce's Paris period (probably 1936-39).

### VIII. C. 2. NOTEBOOKS: MEMORANDUM NOTEBOOKS

**Pocket-sized diary**, Joyce's hand in pencil.

**Title**: "James Joyce 34 Rue des Vignes Paris XVI"<sup>20</sup> printed on small white paper label pasted on flyleaf.

**Collation**: Brown leather covers; small, thin pencil attached to edge of back cover. 74 leaves of unruled paper, stitched. Usual maps, postal rate table, and other miscellaneous information printed on front and back pages; cigarette advertisement on front end paper; cigar advertisement on back end paper; blank pages for notes. Balance of diary: each page divided into three or four parts (one part for each day of the year) dated "1 janvier 1940, lundi" through "31 janvier 1941, vendredi." 11 × 6.6 cm.

**Contents**: Names, addresses, telephone numbers; lists of American and French expressions, mostly slang.

**Other Markings**: Stamped on front cover, "1940" and the trademark of the insurance company; stamped on back cover, "SIETA CAISSE AUTONOME D'AMORTISSEMENT."

**Dating**: *ca.* 1939-40.

<sup>20</sup>See *Letters of James Joyce*, p. 404, for two letters headed "34 Rue des Vignes, Paris XVI," April 1939.

*IX*  
*MISCELLANEOUS*  
*MANUSCRIPTS*

IX. A. 1. MISCELLANEOUS MSS: A NARRATIVE

Loose Sheet, in ink, probably Joyce's hand.

Title: No title.

Collation: 1 sheet of unruled paper; verso blank. Approx. 22.4 × 17.9 cm.

Contents: 1 page from an unpublished narrative (perhaps part of an early short story). No corrections or additions; seems to be part of a fair copy.

Dating: Probably before 1900.<sup>1</sup>

Notes: The fragment tells of a woman who sneaks backstage in order to see a Mr. Rossi, probably an actor, about a matter which seems to be of great importance to her.

MS. begins, "in the crowd passed along the corridor towards the stage. There was such a confusion that she was able to pass in unchallenged . . ."

MS. ends, ". . . I will not detain him a moment she said."

IX. A. 2. MISCELLANEOUS MSS: READING NOTES

Loose Sheets, typewritten (black ribbon), double-spaced.

Title: "The History of Hitchin", top of first sheet.

Collation: 8 sheets of typing paper; versos blank; perforation in top left corners where sheets were once fastened together. 27 × 20.9 cm.

Pagination: Pages not numbered, except for second sheet on which typed page number "-2-" appears top center.

Contents: Notes made by one of Joyce's readers. Page references in left margins indicate from where quotes or summaries are taken. Subtitles on top of each sheet (except sheet 2) indicate subject of notes. The first five are chapter titles in *The History of Hitchin* by Reginald L. Hine (London: George Allen & Unwin, 1927). The last two pages contain reading notes from another work.

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<sup>1</sup>This may be part of one of Joyce's schoolboy productions, written to be sent to *Titbits*, referred to by Stanislaus Joyce in *My Brother's Keeper*, pp. 91-92.

- p. [1] The Manor  
 p. -2- [no heading]  
 p. [3] The Church  
 p. [4] The Priory  
 p. [5] The Poor  
 p. [6] The Highways and Byways  
 p. [7] Merchants of Bristol  
 p. [8] Pirates

Dating: *ca.* 1927-38. These notes made for possible use in FW.<sup>2</sup>

\*IX. A. 3. MISCELLANEOUS MSS: NOTES

Loose Sheets, in hand of Michael Healy, Nora Joyce's uncle, (enclosed in a letter to Sylvia Beach).

Title: "From the Freeman's Journal, Wednesday, January 9th, 1901. Miss Margaret Sheehy's Recital."

Collation: 10 sheets of unruled paper; versos blank. Approx. 25.5 × 20 cm.

Contents: Copy of a review of "Miss Margaret M. Sheehy's Dramatic & Musical Recital" of January 8, 1901. Joyce's participation in Miss Sheehy's dramatic sketch, *Cupid's Confidante*, is mentioned in the review. Mr. Healy copied the entire review which appeared in the *Freeman's Journal* at the request of Miss Beach, acting for James Joyce. (See Joyce's letter to Sylvia Beach, MS. X. B. 114.)

Dating: Copy enclosed in letter of May 7, 1928.

<sup>2</sup>Some of the names which appear in the notes can be found in FW, e.g.:

- p. [7] "John Whitson founded the Red Maid School, brought 3000 quarters of Dantzic rye and sold it at low prices to the labouring classes." See FW 359.23.  
 p. [7] "Robert Thorne Junior fitted out expeditions in search of new lands; invested 14,000 ducats in Cabot's voyage to Moluccas." See FW 192.11.  
 p. [7] "John Hopkins, a Bristol fishmonger, twice mayor of the city is one of the Merchant Venturers of the sixteenth century, famous for his daring part in the assault of Cadiz." See FW 26.2.  
 p. [8] "Andrew Barker, a Bristol merchant robbed by Spanish authorities turns pirate and raids the town of Trinidad and other cities; is killed by Spaniards." See FW 127.11.

I am indebted to James S. Atherton, author of *The Books at the Wake*, for identifying Hine as the author of *The History of Hitchin* and for locating a number of references to this work in FW, e.g., 12.17, 241.31, 267.6, 484.21, 588.4, 617.2.

## IX. A. 4. MISCELLANEOUS MSS: NOTES

Loose Sheets, typewritten (black ribbon), double-spaced.

Title: No title.

Collation: 13 sheets of typing paper; versos blank. 26.9 × 21 cm.

Pagination: Page numbers typed top center, 4-16 (pp. [1-3] missing).

Contents: Copies made by one of Joyce's readers from Irish newspapers: reviews of Christmas pantomimes *Little Red Riding Hood* and *Sinbad the Sailor*, produced at Dublin's Gaiety Theatre under the management of Mr. and Mrs. Michael Gunn.

- |           |   |
|-----------|---|
| pp. 4-7   | untitled, incomplete review   |
| p. 8      | <u>"From the Freeman's Journal of Tuesday, January 31st, 1893"</u>                          |
| p. 9      | <u>"From the Irish Times of January 30th, 1893"</u>   |
| p. 10     | <u>"Advertisement in the Freeman's Journal (one number) dated 25 and 26 December, 1893"</u> |
| pp. 11-16 | <u>"From the Freeman's Journal, Wednesday, December 27th, 1893"</u>                         |

Other Markings: Note in pencil top of p. 4, "Probably J. B. Hall drama critic Freeman's Journal (C. Curran Sept. '49)."<sup>3</sup>

Dating: ca. 1914-38 (probably 1928-38). These copies were made for possible use in *Ulysses* or FW.<sup>4</sup>

## \*IX. A. 5. MISCELLANEOUS MSS: FOR THE ALP RECORD

Loose Sheets; large photographic enlargements of pp. 52-60 of the first edition of *Anna Livia Plurabelle* (New York: Crosby Gaige, 1928) made by C. K. Ogden to aid Joyce in his recording of the closing pages of the ALP episode (FW 213-16) at the studios of the Orthological Institute in Cambridge. Approx. 53 × 27 cm.

Dating: ca. August 1929.

<sup>3</sup>Constantine P. Curran, Joyce's friend from University College days in Dublin.

<sup>4</sup>See RH 11 and 662-63 where many of the participants in the Gaiety Theatre's pantomimes are mentioned. For possible use in FW, see Glasheen, *A Census of Finnegans Wake* and "Out of My Census," s.v., "Gunn," "Red Riding Hood," "Sinbad," "Bowman, Isa," etc. See also Atherton, "Finnegans Wake: The Gist of the Pantomime," *Accent*, XV (Winter 1955), 14-26.

**\*IX. A. 6. MISCELLANEOUS MSS: "SULLIVAN"**

Loose Sheet, in ink, hand of Sylvia Beach.

Title: "SULLIVAN"

Collation: 1 sheet of unruled stationery of Shakespeare and Company; both sides written on. 27 × 21 cm.

Contents: Partial copy of "From a Banned Writer to a Banned Singer." Some minor differences and omissions between MS. and published text. MS. ends, ". . . You daggones be flat!" (*Critical Writings of James Joyce*, 261.10).

Dating: ca. 1932.

Publication: "From a Banned Writer to a Banned Singer" published in *The New Statesman and Nation* (London), III (February 27, 1932), 260-61; in *The Critical Writings of James Joyce*, pp. 258-68.

**IX. A. 7. MISCELLANEOUS MSS: DANISH INTERVIEW**

Loose Sheets, typewritten (black ribbon), double-spaced. Corrections in ink, pp. 7, 9-11, 14.

Title: No title.

Collation: 17 sheets of typing paper; versos blank. 25.7 × 20.2 cm.

Pagination: Page numbers typed top left, 3-19 (pp. [1-2, 20 ff.] missing).

Contents: In Danish, interview of Joyce by Danish journalist Ole Vinding, based on Joyce's visit to Copenhagen in August 1936. This interview was sent by Vinding to Joyce, but not published until after Joyce's death because of Joyce's long-standing refusal to allow newspaper interviews.<sup>5</sup>

Dating: August 1936.

Publication: Interview extensively paraphrased in Ellmann's *James Joyce*, pp. 707-9.

**IX. A. 8. MISCELLANEOUS MSS: DRAFT OF A DANISH LETTER**

Loose Sheet, Joyce's hand in pencil.

Title: No title.

<sup>5</sup>Ellmann, *James Joyce*, pp. 706-7.

**Collation:** 1 sheet of unruled grey paper; both sides written on; perforation in top right corner. 28 × 17.9 cm.

**Contents:** In Danish, draft of a letter by Joyce concerning his recent visit to Denmark, the possibility of a future visit, the question of a Danish translation of *Ulysses*, and the unwelcome and unauthorized interview of Joyce by a reporter from the *Berlingske Tidende* (see MS. IX. A. 7.). No heading, no signature.

**Other Markings:** Yellow crayon marking on recto.

**Dating:** September 1936.

**IX. A. 9. MISCELLANEOUS MSS: "TIM FINIGAN'S WAKE"**

Loose Sheet, typewritten (black ribbon), single-spaced.

**Title:** "TIM FINIGAN'S WAKE"

**Collation:** 1 sheet of typing paper; verso blank. 27.6 × 21.2 cm.

**Pagination:** "(270" typed top center of recto.

**Contents:** Typescript of anonymous Irish ballad. This is the version of the ballad published by Hutchins in *James Joyce's World*, pp. 214-15. (The version of the ballad quoted by other writers—Gorman, *James Joyce*; Glasheen, *A Census of Finnegans Wake*; Hodgart and Worthington, *Song in the Works of James Joyce*—differs from the version of this MS.)

**Dating:** ca. 1922-38.

**\*IX. B. 1. a. MISCELLANEOUS MSS: DUBLINERS,  
PAGE PROOFS OF FRENCH TRANSLATION**

**Title:** Title changed in longhand from "ACTIONS DE GRACE" to "DE PAR LA GRACE".

**Collation:** 18 leaves, pp. 213-[248]; a note in ink with corrections for p. 246 loosely inserted between pp. 246-47; p. [248] blank, no print. 22.3 × 14 cm.

**Pagination:** Pages numbered 213-47; p. [248] not numbered.

**Contents:** Page proof of the French translation of "Grace" by Yva Fernandez. Corrections in purple ink seem to be in hand of Yva Fernandez; corrections in turquoise and black ink seem to be in hand of Joyce. The corrections in black ink were made after those in purple ink. The numerous corrections were incorporated in the text of the first edition of *Gens de Dublin*.

**Dating:** "22 Juin 1923" stamped in purple, p. 225.

**Publication:** "De par la Grace" published as fourteenth story in *Gens de Dublin* (Paris: Plon-Nourrit et Cie, April 15, 1926).

\*IX. B. 1. b. MISCELLANEOUS MSS: DUBLINERS,  
PAGE PROOFS OF FRENCH TRANSLATION

**Title:** "LES MORTS"

**Collation:** 36 leaves, pp. 249-[320]; p. [320] blank, no print. 22.3 × 14 cm.

**Pagination:** Pages numbered 249-319; p. [320] not numbered.

**Contents:** Page proof of the French translation of "The Dead" by Yva Fernandez. Corrections in purple ink on most pages seem to be in hand of Yva Fernandez. These corrections were *not* incorporated in the text of the first edition of *Gens de Dublin*.

**Dating:** "22 Juin 1923" stamped in purple on pp. 257, 273, 289, 305.

**Publication:** "Les Morts" published as fifteenth story in *Gens de Dublin*.

\*\*IX. B. 2. MISCELLANEOUS MSS: DUBLINERS, ERRATA

**Loose Sheets,** typewritten, double-spaced; originals, typed with black ribbon.

**Title:** "DUBLINERS. / Misprints."

**Collation:** 2 sheets of typing paper, versos blank, held together by a gold-colored paper fastener on top left corner. 26 × 20.2 cm.

**Contents:** Errata for *Dubliners*, based on the first edition (London: Grant Richards Ltd., 1914).<sup>6</sup> A list of errata was drawn up by Joyce and sent to Grant Richards on February 2, 1915, in anticipation of a second edition; in 1917 Joyce requested J. B. Pinker to send the errata for *Dubliners* to his American publisher, B. W. Huebsch; the MS. was then to be given to John Quinn. It seems that Pinker sent the Joyce MS. of errata to John Quinn, and a typescript copy of the errata to B. W. Huebsch.<sup>7</sup> The manuscript described here is the typescript copy.<sup>8</sup>

<sup>6</sup>The first American edition (New York: B. W. Huebsch, 1916) used the sheets of the first English edition.

<sup>7</sup>Slocum & Cahoon, pp. 134-35.

<sup>8</sup>The Joyce MS. of errata given to Quinn is now in the Slocum Library of Yale University.



**Notes:** The corrections listed in this MS. have *not* been made in the subsequent editions of *Dubliners*, although 6 of the 30 corrections can be found in later American editions (7 in English and Continental editions)—probably made by proofreaders independently.

Page 11:	line 26:	for imbecile![']	read imbecile!	[9.29] <sup>9</sup> † <sup>10</sup>
" 34:	" 8:	" gauntlet	" gantlet	[34.9]
" 56:	" 6:	" form's	" form'	[56.17]
" 65:	" 30:	" umbrella	" sunshade	[66.15]
" 68:	" 27:	" grocer's hot	" hot grocer's	[69.15]
" 86:	" 5:	" roystered	" roistered	[87.8]
" 88:	" 28:	" notice	" notices	[90.4]
" 89:	" 11:	" doorways	" doorway	[90.20]
" 95:	" 11:	" hand,	" hand	[96.31]
" 104:	" 8:	" <u>Blast</u> (italics)	" Blast (plain)	[106.8]
" 105:	" 1:	" hairless	" hairless that	[106.27]
" 111:	" 26:	" first	" first,	[114.2]†
" 135:	" 2:	" produce	" product	[138.7]
" 140:	" 6:	" League	" league	[143.16]
" 142:	" 31:	" Park	" park	[146.14]
" 158:	" 10:	" sir,	" sir'	[162.26]
" 158:	" 11:	" Mr. Henchy,'	" Mr. Henchy,	[162.26]
" 158:	" 19:	" drank	" drunk	[163.4]‡
" 162:	" 16:	" and	" 'and	[167.7]†
" 162:	" 23:	" him,	" him	[167.15]
" 164:	" 25:	" coward,	" coward	[169.21]
" 170:	" 20:	" gentlemen.	" gentlemen,	[175.26]
" 190:	" 29:	" footpath,	" footpath	[197.9]
" 200:	" 27:	" D'ye	" Do you <sup>11</sup>	[207.22]
" 203:	" 3:	" Munno	" Mmmno	[210.3]
" 215:	" 2:	" Manmon	" Mammon	[222.8]†
" 215:	" 10:	" this	" his	[222.17]†
" 230:	" 24:	" year. His	" year his	[238.32] <sup>12</sup>
" 265:	" 13:	" he	" she	[274.28]
" 268:	" 24:	" too.	" to.	[278.11]†

<sup>9</sup>Page and line in the Modern Library edition of *Dubliners* (New York: Random House, 1926).

<sup>10</sup>† indicates correction made in current American, English, and Continental editions of *Dubliners*. ‡ indicates correction made in English and Continental editions only.

<sup>11</sup>The typist has erroneously added a period after "Do you . . . Mmmno . . . Mammon." I have not copied these errors.

<sup>12</sup>On the carbon copy of MS. IX. B. 2. now in the Yale University Library, Joyce canceled this correction in a handwritten note, "no-ok as printed."

*X*

*LETTERS FROM JAMES JOYCE*

## X. LETTERS FROM JAMES JOYCE

The letters to each recipient are arranged in chronological order. The salutation and opening of each letter are given for the purpose of identification; the opening phrase is in no way intended to summarize the letter or to indicate its subject matter. When a letter or postcard is dated, the date is given in the standard form: day, month, year. A date in square brackets is based upon definite internal evidence. A well-educated guess is indicated by "ca." and square brackets. When a dating is based on a hunch, it is followed by a question mark and enclosed in square brackets. A few undated letters are labeled "not dated" and are filed after the dated letters. The sender's (Joyce's) address is cited in the same manner as the date whenever possible.

(*N.B.*-The reader is again reminded that only the letters of Joyce are here described; the many letters to Joyce and about Joyce which are also part of the Buffalo Joyce Collection are *not* included in this catalogue.)

### \*X. A. 1. FROM VLADIMIR DIXON TO JAMES JOYCE

**Autograph Letter** from Vladimir Dixon, possibly pseudonym of James Joyce, to Joyce, 4 pages. "Dear Mister Germ's Choice, in gutter dispear I am taking my pen toilet . . ." Signed "Vladimir Dixon."

**Dating:** 27 Avenue de l'Opera, Paris.<sup>1</sup> 9 February 1929.

**Publication:** *Our Exagmination Round his Factification for Incamination of Work in Progress* (Paris: Shakespeare and Company, 1929), pp. 193-94.

**Other Markings:** Address of sender crossed out. A title, "A LITTER TO MR. JAMES JOYCE," has been added by the person (Sylvia Beach?) preparing letter for publication. "14" top right corner of p. [1], indicating placement of letter as fourteenth item in *Our Exagmination*. Marks of printer, printer's signature (?) on p. [1].

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<sup>1</sup>"c/o Brentano's" bookshop, Beach, *Shakespeare and Company*, p. 178.

**\*X. A. 2. FROM VLADIMIR DIXON TO SYLVIA BEACH**

Autograph Letter from Vladimir Dixon, possibly pseudonym of James Joyce, to Sylvia Beach, 1 page. "Dear Miss Beach, Your letter of the 22nd has followed me to Belgium. I shall be very glad to call . . ." Signed "Vladimir Dixon."

Dating: Brussels. 25 February 1929.

**X. B. TO SYLVIA BEACH****\*X. B. 1.**

Autograph Note to Sylvia Beach on back of Joyce's calling card. "Dear Miss Beach: Will you please add in a phrase or two from E P's note in anticipation . . ." Signed.

Dating: [Paris.] 13 April 1921.

**\*X. B. 2.<sup>§2</sup>**

Autograph Note to Sylvia Beach on back of Joyce's calling card. "Dear Miss Beach: Miss Linossier will speak with you tomorrow. Pain in my eyes makes me very stupid. I did not even understand her . . ." Signed.

Dating: [Paris, *ca.* 1921.]

**\*X. B. 3.<sup>§</sup>**

Autograph Letter to Sylvia Beach, 1 page. "Dear Miss Beach: Nothing came today so will you please either give Giorgio what you can or else a cheque for him to cash till Tuesday . . ." Signed.

Dating: 71 rue du Cardinal Lemoine, [Paris, *ca.* summer 1921].

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<sup>2</sup>Although part of the Buffalo Joyce Collection, letters marked with the symbol § (following the item number) were still in the possession of Sylvia Beach at the time this catalogue was prepared; therefore, my description is based on a microfilm examination.

## \*X. B. 4. §

Autograph Letter to Sylvia Beach, 1 page. "Dear Miss Beach: No news and no article in Sunday Times. My family left . . ." Initialed.

Dating: Shakespeare and Company, 8 rue Dupuytren, Paris. [ca. 1921.]

## \*X. B. 5. §

Autograph Letter to Sylvia Beach, 1 page. "Dear Miss Beach: I cannot let today pass without thanking you for all the trouble and worry . . ." Signed.

Dating: Rue de l'Université 9, Paris. 2 February 1922.

Publication: Partially published in Beach, *Shakespeare and Company*, p. 85.

## \*X. B. 6. §

Autograph Letter to Sylvia Beach, 1 page. "Dear Miss Beach: The book packed weighs 1.550 Kilos and costs 3 f. 60 registered . . ." Signed. Postscript initialed.

Dating: [Paris.] 11 February 1922.

## \*X. B. 7. §

Autograph Letter to Sylvia Beach, 1 page. "Dear Miss Beach: Can you advance Giorgio for my account 2000 francs in a cheque which he can cash? I shall call, if I can, at noon . . ." Signed.

Dating: [Paris.] 1 April 1922.

## \*X. B. 8. §

Autograph Note to Sylvia Beach on back of Joyce's calling card. "Dear Miss Beach: Will you please give a numbered copy of the 150 francs edition in my name to Mr Lenassi? . . ." Signed.

Dating: [Paris, ca. 1922.]

\*X. B. 9.<sup>§</sup>

**Typed Letter** to Sylvia Beach, 1 page, single-spaced. "Dear Miss Beach I hope this letter will not be delivered to you until you have completed your holidays. As usual it contains gloomy news. I got a relapse coming here . . ." Signed.

**Dating:** Euston Hotel, London. 29 August 1922.

\*X. B. 10.<sup>§</sup>

**Typed Letter** to Sylvia Beach, 1½ pages, single-spaced. "Dear Miss Beach, I hope you are now back in Paris, and that my last letter did not overcloud the last week of your holidays . . ." Signed.

**Dating:** Euston Hotel, London, 5 September 1922.

\*X. B. 11.<sup>§</sup>

**Autograph Picture Postcard** to Sylvia Beach. "Leaving for Nice. Penelope is here and flourishing . . ." Signed.

**Dating:** Marseille. 17 October 1922.

\*X. B. 12.<sup>§</sup>

**Autograph Letter** to Sylvia Beach, 1 page. "Dear Miss Beach: Many thanks for papers, book, and review. Have you any objection to copying enclosed letter and sending it to the address of the critic? . . ." <sup>3</sup>Signed.

**Dating:** Hotel Suisse, Nice. 22 October 1922.

\*X. B. 13.<sup>§</sup>

**Autograph Picture Postcard** to Sylvia Beach. "Staying in London till Friday. You can send mail c/o Miss Weaver. Is there any news of a flat? . . ." Signed.

**Dating:** London. 25 June 1923.

**Other Markings:** Postcard also signed by Nora and Lucia Joyce.

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<sup>3</sup>See X. F. 1.

\*X. B. 14. §

**Autograph Letter** to Sylvia Beach, 3 pages. "Dear Miss Beach: Will you please order the following books (American) for me: 1) English Speech and Literature by . . ." Signed.

**Dating:** Alexandra House, Clarence Road, Bognor. 12 July 1923.

\*X. B. 15. §

**Autograph Letter** to Sylvia Beach, 2 pages. "Dear Miss Beach: Will you please ring up Giorgio (chez Fernandez) and ask him to call? I quite forgot the enclosed . . ." Signed.

**Dating:** Alexandra House, Clarence Road, Bognor. 20 July 1923.

\*X. B. 16. §

**Autograph Letter** to Sylvia Beach, 1 page. "Dear Miss Beach: Enclosed is the piece of paper for Plon Plon. It is touching that . . ." Signed.

**Dating:** Alexandra House, Clarence Road, Bognor. 29 July 1923.

\*X. B. 17. §

**Autograph Letter** to Sylvia Beach, 1 page. "Dear Miss Beach: Quinn sold the MS of Ulysses to Dr Rosenbach for \$1975.— He did not buy it back . . ." Signed.

**Dating:** [Paris.] Sunday, 3 February 1924.

\*X. B. 18. §

**Letter** in hand of Lucia Joyce to Sylvia Beach, 1½ pages, explaining enclosure. "Dear Miss Beach In regard to the comment that has been made about my father signing several copies of Ulysses . . ." Signed "Lucia Joyce."

**Enclosure**, draft of a letter in Joyce's hand to himself, 1 page. "Dear Mr Joyce: There has been, I regret to say, a great deal of comment lately on the signing of copies of Ulysses . . ." Unsigned, over initials "S.B S & Co."

**Dating:** [Paris.] 8 April 1924.

\*X. B. 19.<sup>§</sup>

**Autograph Letter** to Sylvia Beach, 3 pages. "Dear Miss Beach: Miss Weaver is handing over all my books (except Ulysses) to Mr Jonathan Cape who has sent me . . ." Signed.

**Dating:** Victoria Palace Hotel, 6 rue Blaise-Desgoffe, Paris. 12 April 1924.

\*X. B. 20.<sup>§</sup>

**Autograph Letter** to Sylvia Beach, 1 page. "Dear Miss Beach: Here is the passport photo of Shem the Penman. And he looks it . . ." Signed.

**Dating:** [Paris.] 16 April 1924.

\*X. B. 21.<sup>§</sup>

**Autograph Letter** to Sylvia Beach, 2 pages. "Dear Miss Beach: Thank you for the copy of Dedalus. Will you please accept these two copies for yourself and Miss Monnier . . ." Signed.

**Dating:** [Paris.] 19 April 1924.

\*X. B. 22.<sup>§</sup>

**Autograph Picture Postcard** to Sylvia Beach. "Dear Miss Beach: Many thanks. I am sorry I had to bother you. Now that the book is out may I trouble to send . . ." Signed.

**Dating:** Victoria Palace Hotel, 6 rue Blaise-Desgoffe, Paris. 20 April 1924.

\*X. B. 23.<sup>§</sup>

**Autograph Letter** to Sylvia Beach, 2 pages. "Dear Miss Beach: With this is a photograph of a portrait of my father, commissioned by me a year ago . . ." Signed.

**Dating:** [Paris.] 25 April 1924.



\*X. B. 24. §

**Autograph Letter** to Sylvia Beach, 1 page. "Dear Miss Beach: Miss Weaver writes that our part of the legacy will be available for me on 12 May . . ." Signed.

Dating: [Paris.] 28 April 1924.

\*X. B. 25. §

**Autograph Letter** to Sylvia Beach, 1 page. "Dear Miss Beach: This is to introduce Mr Walther Müller (German translator of *A Portrait of the Artist*). . . ." Signed.

Dating: Victoria Palace Hotel, 6 rue Blaise-Desgoffe, Paris. 30 April 1924.

\*X. B. 26. §

**Autograph Letter** to Sylvia Beach, 1 page. "Dear Miss Beach: This is Mr Patrick Tuohy who did my father's portrait . . ." Signed.

Dating: Restaurant des Trianons, 5 Place de Rennes, Paris. 1 May 1924.

\*X. B. 27. §

**Autograph Letter** to Sylvia Beach, 1 page (on sheet of stationery on which there also are written, 1) a letter to Joyce from Ludmila Savitzky, French translator of *A Portrait*, 2) a letter to Mme. Savitzky from Pierre Messiaen). "Dear Miss Beach: I cannot find even a sheet of notepaper. Will you please send with my thanks (if you think fit) a press copy of Ulysses . . ." Signed.

**Enclosure**; press clipping of an article about Joyce by Pierre Messiaen in French, dated 29 June 1924.

Dating: [Paris.] 4 July 1924.

\*X. B. 28. §

**Autograph Picture Postcard** to Sylvia Beach: "Dear Miss Beach: Will you please have copies of enclosed made for yourself, Miss

Weaver, my brother and return it to me with Dujardin's letter . . .” Signed.

Dating: Saint Malo. 10 July 1924.

\*X. B. 29.<sup>§</sup>

**Autograph Letter** to Sylvia Beach, 2 pages. “Dear Miss Beach: I confirm my telegram of this morning. I wanted to pay the bill here and leave but, though your order arrived . . .” Signed.

Dating: Hotel de France et Chateaubriand, Saint Malo. 12 July 1924.

\*X. B. 30.<sup>§</sup>

**Autograph Picture Postcard** to Sylvia Beach. “Dear Miss Beach: Is it still possible to avoid the word madeleine (end of last extract) for the English seedcake . . .” Signed.

Dating: Saint Malo. 14 July 1924.

\*X. B. 31.<sup>§</sup>

**Autograph Letter** to Sylvia Beach, 2 pages. “Dear Miss Beach: Many thanks for your letter I prefer gâteau aux amants [*sic*] if it is not utterly un-French . . .” Signed. Postscript initialed.

Dating: Hotel de France et Chateaubriand, Saint Malo. 17 July 1924.

\*X. B. 32.<sup>§</sup>

**Autograph Letter** to Sylvia Beach, 2 pages. “Dear Miss Beach: Many thanks for the press cuttings about Dedalus. As I told you it is . . .” Signed.

Dating: Hotel de France et Chateaubriand, Saint Malo. 23 July 1924.

\*X. B. 33.<sup>§</sup>

**Autograph Letter** to Sylvia Beach, 1 page. “Dear Miss Beach: Thanks for the 200 francs. I shall send a line [?] to Mrs Gobel . . .” Signed.

**Enclosure**, 1 page in Joyce's hand, list of 5 books he wants ordered.

**Dating:** Hotel de France et Chateaubriand, Saint Malo. 25 July 1924.

\*X. B. 34. §

**Autograph Picture Postcard** to Sylvia Beach. "Dear Miss Beach: Many thanks for letter and prompt reply forwarded by Lloyd's. I have just written and sent off a letter to Larbaud . . ." Signed. Postscript initialed.

**Dating:** Saint Malo. 30 July 1924.

\*X. B. 35. §

**Autograph Letter** to Sylvia Beach, 2 pages. "Dear Miss Beach: I was greatly shocked to hear of Quinn's death. His end seems to have been a lamentable business . . ." Signed.

**Dating:** Hotel de France et Chateaubriand, Saint Malo. 5 August 1924.

\*X. B. 36. §

**Autograph Letter** to Sylvia Beach, 2 pages. "Dear Miss Beach: Here are two enclosures. The card may be answered by a copy of press notices and a prospectus. As for the draft . . ." Signed.

**Dating:** Hotel de France et Chateaubriand, Saint Malo. 17 August 1924.

\*X. B. 37. §

**Autograph Letter** to Sylvia Beach, 1½ pages. "Dear Miss Beach: Many thanks for the telegraph for [?] (1000 francs). I can write only a few lines today. I have instructed my solicitors to send you . . ." Signed.

**Dating:** Hotel de l'Épée, Quimper. 21 August 1924.

\*X. B. 38. <sup>§</sup>

**Autograph Letter** to Sylvia Beach, 1 page. "Dear Miss Beach: Thanks for the 1000 frs. I hope your cheque came. Mine did not up to now and I am waiting for it . . ." Signed.

**Dating:** Hotel de l'Épée, Quimper. 26 August 1924.

\*X. B. 39. <sup>§</sup>

**Autograph Picture Postcard** to Sylvia Beach. "Greetings from cyclopean Carnac." Signed.

**Dating:** Carnac. 1 September 1924.

**Other Markings:** Note in hand of another, in French.

\*X. B. 40. <sup>§</sup>

**Autograph Picture Postcard** to Sylvia Beach. "Dear Miss Beach: Many thanks for all the cards. I could not give you any definite . . ." Signed.

**Dating:** Euston Hotel, London. 29 September 1924.

\*X. B. 41. <sup>§</sup>

**Autograph Letter** to Sylvia Beach, 2 pages. "Dear Miss Beach: I hope your news about Miss Monnier is not true. I saw that she was looking ill when we left Paris . . ." Signed.

**Dating:** Euston Hotel, London. 1 October 1924.

\*X. B. 42. <sup>§</sup>

**Autograph Letter** to Sylvia Beach, 2 pages. "Dear Miss Beach: I am glad to hear that Miss Monnier is now better. Please give her my best wishes . . ." Signed.

**Dating:** Euston Hotel, London. 6 October 1924.

\*X. B. 43. §

**Autograph Letter** to Sylvia Beach, 1½ pages. “Dear Miss Beach: Jonathan Cape will publish my novel on the 16 instant. He wants to bring out at once . . .” Signed.

**Dating:** Euston Hotel, London. 9 October 1924.

\*X. B. 44. §

**Autograph Letter-Card** to Sylvia Beach. “Dear Miss Beach: Could you get for me direct a monograph on César Franck published by John Lane, Bodley Head? . . .” Signed.

**Dating:** 8 Avenue Charles Floquet, Paris. 16 October 1924.

\*X. B. 45. §

**Autograph Note**, not addressed (possibly to Sylvia Beach), 1 page. “(A) De la Gaule à la France par Camille Jullian . . .” Unsigned.

**Dating:** [Paris ?] “1924” in hand of Sylvia Beach (?).

\*X. B. 46. §

**Autograph Letter** to Sylvia Beach, 1 page. “Dear Miss Beach: I am sorry I came late today. Is there any news? If so, will you please ring me up. . . .” Signed.

**Dating:** Shakespeare and Company, Paris. 7 November 1924.

**Other Markings:** Note in Joyce’s hand on envelope, “I am borrowing Now and Then till tomorrow.” Initialed.

\*X. B. 47. §

**Autograph Letter** to Sylvia Beach, 1 page. “Dear Miss Beach: Larbaud sent me enclosed. Who is he?—I mean . . .” Signed.

**Dating:** [Paris.] 21 November 1924.

\*X. B. 48. §

**Autograph Letter** to Sylvia Beach, 1 page. "Dear Miss Beach: My cheque due this morning must be fogbound. Can you let me have a few 100 frs till Monday? They were to send on 19th . . ." Signed.

Dating: [Paris.] 20 December 1924.

\*X. B. 49. §

**Autograph Letter** to Sylvia Beach, 1 page. "Dear Miss Beach: I find I have a few heavy bills to pay. If you have not yet lodged that money . . ." Signed.

Dating: [Paris.] 30 December 1924.

\*X. B. 50.

**Autograph Picture Postcard** to Sylvia Beach. "Best wishes for 1925. On other side please see . . ." Initialed.

Dating: Paris. 30 December 1924.

\*X. B. 51. §

**Autograph Letter** to Sylvia Beach, 1 page. "Dear Miss Beach: Can you solve this problem. I have 700 francs. On the 3rd of February . . ." Signed.

Dating: 2 Square Robiac, 192 rue de Grenelle, Paris. 29 January 1925.

\*X. B. 52. §

**Autograph Letter** to Sylvia Beach, 1 page. "Dear Miss Beach: Many thanks for the cheque (3000 francs). O Dear! I am busy these days . . ." Signed.

Dating: 8 Avenue Charles Floquet, Paris. 30 January 1925.

\*X. B. 53. §

Autograph Letter to Sylvia Beach, 1 page. "Dear Miss Beach: Please excuse this as I can't see well what I'm writing. This is the 15 and I have to pay rent . . ." Signed.

Dating: [Paris.] 14 February 1925.

\*X. B. 54. §

Autograph Letter to Sylvia Beach, 1 page. "Dear Miss Beach: Will you please make enclosed correction? Has the Criterion come out? I have now quite finished . . ." Signed.

Dating: [Paris ? ca. July 14, 1925.]

\*X. B. 55. §

Autograph Letter to Sylvia Beach, 1 page. "Dear Miss Beach: Sorry to miss you. I have to see my two doctors, one before 6 o'clock so I must go . . ." Signed.

Dating: Shakespeare and Company, Paris. 20 July 1925.

\*X. B. 56. §

Autograph Letter to Sylvia Beach, 3 pages. "Dear Miss Beach: Page 5 last line the word is VENERSDERG . . ." Signed.

Dating: Grand Hotel de la Poste, Rouen. 25 July 1925.

Publication: *Letters of James Joyce*, p. 229.

\*X. B. 57. §

Autograph Letter to Sylvia Beach, 2 pages. "Dear Miss Beach: I hope you will have a pleasant time. Here it rains and rains! The Anna Livia . . ." Signed.

Enclosure, 1 page of errata for "Work in Progress." "p. 13 l 5 before Lily insert Snakeshead . . ."

Dating: Grand Hotel de la Poste, Rouen, S. Ignaceous' [*sic*] Day [31 July] 1925.

Other Markings: "A" top left corner of enclosure.

\*X. B. 58.<sup>§</sup>

Autograph Picture Postcard to Sylvia Beach. "Kindest greetings from here". Signed.

Dating: Bordeaux. 10 August 1925.

Other Markings: Also signed by Nora and Lucia Joyce.

\*X. B. 59.<sup>§</sup>

Autograph Picture Postcard to Sylvia Beach. "Dear Miss Beach: I hope you are having good weather for your holidays and no storms. Weather is better here . . ." Signed.

Dating: Regina Palace Hotel, Arcachon. 14 August 1925.

\*X. B. 60.<sup>§</sup>

Autograph Letter to Sylvia Beach, 2 pages. "Dear Miss Beach: I wrote to Walsh to send my cheque to Miss Moschos and me the proofs. Here is his answer . . ." Signed

Dating: Regina Palace Hotel & d'Angleterre, Arcachon. 22 August 1925.

\*X. B. 61.<sup>§</sup>

Autograph Picture Postcard to Sylvia Beach. "Dear Miss Beach: Will you please send a photograph for me to sign for Gorman? . . ." Signed.

Dating: Arcachon. [ca. August 1925.]

\*X. B. 62.<sup>§</sup>

Autograph Picture Postcard to Sylvia Beach. "Dear Miss Beach: A few lines to thank you for the 3000 fr. badly wanted . . ." Signed.

Dating: Arcachon. [ca. August 1925.]



\*X. B. 63. §

**Autograph Letter** to Sylvia Beach, 2 pages. "Dear Miss Beach: I hope you are back safe in Paris and enjoyed your holiday. I had to rob 3000 francs from you but I wrote to Walsh . . ." Signed.

**Dating:** Regina Palace Hotel & d'Angleterre, Arcachon. [August 1925.]

\*X. B. 64. §

**Autograph Picture Postcard** to Sylvia Beach. "Dear Miss Beach I am waiting for those gouttes jaunes from the clinique. What is wrong . . ." Initialed.

**Dating:** Regina Palace Hotel, Arcachon. [ca. August 1925.]

\*X. B. 65. §

**Autograph Picture Postcard** to Sylvia Beach. "Dear Miss Beach: I send you back the cheque endorsed in part payment. I expected my . . ." Signed.

**Dating:** Arcachon. 1 September 1925.

\*X. B. 66. §

**Autograph Letter** to Sylvia Beach, 1 page. "Dear Miss Beach: For goodness' sake will you please take charge of this fellow. I cannot stand anymore of him . . ." Signed.

**Dating:** [Paris.] 19 October 1925.

\*X. B. 67. §

**Autograph Note** [to Sylvia Beach] (not addressed, no salutation), 2 pages. "1) Musical America 5\$ per year . . . 2) Do you know anyone who could bring the discs marked . . ." Initialed.

**Dating:** [Paris. Fall 1925?]

\*X. B. 68.<sup>§</sup>

**Picture Postcard** in hand of Lucia Joyce (?) to Sylvia Beach. "Best greetings". Signed "Lucia Joyce James Joyce Nora Joyce George Joyce".

**Dating:** Fecámp. [ca. Summer] 1926.

\*X. B. 69.<sup>§</sup>

**Autograph Picture Postcard** to Sylvia Beach. "Greetings from here. By chance we stopped at the Auberge . . ." Initialed.

**Dating:** Ostende. 6 August 1926.

\*X. B. 70.<sup>§</sup>

**Autograph Picture Postcard** to Sylvia Beach. "Dear Miss Beach: You see where I am now but we shall have to change again . . ." Initialed.

**Dating:** Hotel du Phare, Ostende, Belgium. 10 August 1926.

**Other Markings:** Also signed by Nora Joyce.

\*X. B. 71.<sup>§</sup>

**Autograph Letter** to Sylvia Beach, 2 pages. "Dear Miss Beach: I am returning your enclosures to me. Do not do anything till you return to Paris . . ." Signed. Postscript initialed.

**Dating:** Hotel de l'Océan, Digue de Mer, Ostende. 24 August 1926.

**Publication:** Published, with the exception of the closing and postscript, in *Letters of James Joyce*, pp. 244-45.

\*X. B. 72.<sup>§</sup>

**Autograph Picture Postcard** to Sylvia Beach. "Dear Miss Beach: I hope this finds you safe back in Paris after a pleasant holiday. Goyert arrived with the complete . . ." Signed.

**Dating:** Hotel de l'Océan, Ostende. 29 August 1926.

\*X. B. 73.<sup>§</sup>

**Autograph Letter** to Sylvia Beach, 2 pages. "Dear Miss Beach: I am glad you are back safe and sound. Thanks for the mandat. All is well now financially. Did you get the extra corrections . . ." Signed.

**Dating:** Hotel de l'Océan, Ostende. 2 September 1926.

\*X. B. 74.<sup>§</sup>

**Autograph Letter** to Sylvia Beach, 1 page. "Dear Miss Beach: Many thanks for the telegram and good news. I have been going over  $\wedge$  abcd all day . . ." Signed.

**Dating:** Les Grands Hotels du Littoral, Ostende. 11 September 1926.

\*X. B. 75.<sup>§</sup>

**Autograph Letter** to Sylvia Beach, 1 page. "Dear Miss Beach: All safely received. So that closes temporarily my financial stabilization scheme . . ." Signed.

**Dating:** Grand Hotel, Anvers. 19 September 1926.

\*X. B. 76.<sup>§</sup>

**Autograph Letter** to Sylvia Beach, 2 pages. "Dear Miss Beach: Wyndham Lewis writes that he will call on you. I suppose he wants his piece . . ." Signed.

**Dating:** Hotel Astoria & Claridge, rue Royale, Brussels. 22 September 1926.

\*X. B. 77.<sup>§</sup>

**Autograph Letter** to Sylvia Beach, 1 page. "Dear Miss Beach: All safely arrived. Thanks. Here are three copies, for you, for Lewis . . ." Signed. Postscript initialed.

**Dating:** Hotel Astoria & Claridge, rue Royale, Brussels. [September 1926.]

\*X. B. 78.<sup>§</sup>

Autograph Letter to Sylvia Beach, 2 pages. "Dear Miss Beach: I return the Dial's letter. Will you please confirm your cable to them and ask . . ." Signed.

Dating: Hotel Astoria & Claridge, rue Royale, Brussels. 26 September 1926.

\*X. B. 79.<sup>§</sup>

Autograph Letter to Sylvia Beach, 2 pages. "Dear Miss Beach: I have lost the postal receipt for the MS I sent you yesterday registered but I hope you get it all right . . ." Signed. Postscript initialed.

Dating: Hotel Astoria & Claridge, rue Royale, Brussels. 27 September 1926.

\*X. B. 80.<sup>§</sup>

Four Picture Postcards from Brussels of paintings by J. Emmanuel Van Den Bussche, all on postal subjects (probably to Sylvia Beach). Cards marked on picture side "Aa, Ab, Ac, Ad" in Joyce's hand. No other writing. Unsigned.

Dating: [Brussels. 1926?]

\*X. B. 81.<sup>§</sup>

Autograph Letter to Sylvia Beach, 1 page (on back of a statement from Lloyd & National Provincial Foreign Bank Limited, Paris). "Dear Miss Beach: Many thanks. Please hold the letter and this slip. I asked for £70 so that if . . ." Signed.

Dating: [Paris. November 1926.]

Other Markings: Bank statement dated "5 Nov. 1926."

\*X. B. 82.<sup>§</sup>

Autograph Letter to Sylvia Beach, 1 page. "Dear Miss Beach: Can you let me have this evening a typed copy of my verses . . ." Initialed.

Dating: [Paris. ca. February 1927.]

\*X. B. 83. §

**Autograph Letter** to Sylvia Beach, 1 page. "Dear Miss Beach: I hope your headache has gone. You had a bad Patrick's Day. So had I . . ." Signed.

**Dating:** 2 Square Robiac, 192 rue de Grenelle, Paris. 17 March 1927.

**Other Markings:** Note on top of page in Joyce's hand, "To be read when your headache is gone."

\*X. B. 84. §

**Autograph Postcard** to Sylvia Beach. "Dear Miss Beach: Will you please send a copy of us [?] & of Jolas's review to Mr George Godwin . . ." Signed.

**Dating:** Hotel Euston, London. 5 April 1927.

\*X. B. 85. §

**Autograph Postcard** to Sylvia Beach. "Dear Miss Beach: A number of people of people [*sic*] ask me where they can get transition I . . ." Signed.

**Dating:** Euston Hotel, London. [April 1927.]

\*X. B. 86. §

**Autograph Letter** to Sylvia Beach, 1 page. "Dear Miss Beach: Will you please forward this MS—the rest of Parts 1 and 3 to Miss Weaver . . ." Signed.

**Dating:** Shakespeare and Company, Paris. [*ca.* May 1927.]

\*X. B. 87. §

**Autograph Letter** to Sylvia Beach, 2 pages. "Dear Miss Beach: Here are the two 'missing links' and pp 528 to p 902 of the first draft of The Portrait of etc . . ." Signed.

**Dating:** [Paris.] 5 May 1927.

\*X. B. 88.<sup>§</sup>

**Autograph Letter** to Sylvia Beach, 1 page. "Dear Miss Beach: Since you go and pay several hundred francs postage (!) on those scribblers . . ." Signed.

**Dating:** Shakespeare and Company, Paris. [ca. 1927.]

**Publication:** Partially published in Sylvia Beach, *Shakespeare and Company*, p. 89. Complete letter published in *Letters of James Joyce*, pp. 252-53.

\*X. B. 89.<sup>§</sup>

**Autograph Letter-Card** to Sylvia Beach. "Dear Miss Beach: Where on earth did you get all that money? Thanks very much. As for the verses . . ." Signed.

**Dating:** 2 Square Robiac, 192 rue de Grenelle, Paris. 15 May 1927.

\*X. B. 90.<sup>§</sup>

**Autograph Letter** to Sylvia Beach, 2 pages. "Dear Miss Beach: I return you herewith posthaste two pomes in their proper order with correct date and text and an addition . . ." Signed.

**Dating:** Grand Hotel-Restaurant Victoria, The Hague. 27 May 1927.

\*X. B. 91.<sup>§</sup>

**Autograph Postcard** to Sylvia Beach. "Dear Miss Beach: In my hurry I am not sure whether I corrected 'fading' on pp. 15 and 16 . . ." Signed.

**Dating:** Grand Hotel Victoria, The Hague. 28 May 1927.

\*X. B. 92.<sup>§</sup>

**Autograph Picture Postcard** to Sylvia Beach. "Dear Miss Beach: Wireless is almost unknown here, it seems, so I could not listen in . . ." Signed.

**Dating:** Hotel Victoria, The Hague. [ca. May-June] 1927.

\*X. B. 93.<sup>§</sup>

**Autograph Postcard** to Sylvia Beach. "Dear Miss Beach: The enclosed you may show to Jolas but if it is possible I should like to have . . ." Signed.

**Dating:** Grand Hotel Victoria, The Hague. [ca. May-June 1927.] ✕

\*X. B. 94.<sup>§</sup>

**Autograph Postcard** to Sylvia Beach. "Dear Miss Beach: Many thanks for proof and note received. Am working hard at former . . ." Signed.

**Dating:** Grand Hotel Victoria, The Hague. 4 June 1927.

\*X. B. 95.<sup>§</sup>

**Autograph Letter** to Sylvia Beach, 2 pages. "Dear Miss Beach: Here with the MS of Goll's article, very friendly. Please send it . . ." Signed. Postscript initialed.

**Enclosure,** photograph of Joyce.

**Dating:** Grand Hotel-Restaurant Victoria, The Hague. 6 June 1927.

\*X. B. 96.<sup>§</sup>

**Autograph Picture Postcard** to Sylvia Beach. "Dear Miss Beach: A few more. In the same paragraph which begins 'And whereas . . .'" Initialed.

**Dating:** Amsterdam. 10 June 1927.

\*X. B. 97.<sup>§</sup>

**Autograph Letter** to Sylvia Beach, 1½ pages. "Dear Miss Beach: I have just wired you 'Yes' though I think it is attributing too much . . ." Signed.

**Dating:** Hotel Krasnapolsky, Amsterdam. [June 1927.] ✕

\*X. B. 98. §

Autograph Letter to Sylvia Beach, 2 pages. "Dear Miss Beach: Many thanks for the 1000 frs. which I return herewith. Pinker's cheque came yesterday . . ." Signed.

Dating: Grand Hotel-Restaurant Victoria. The Hague. 18 June 1927, "Waterloos day 1927."

\*X. B. 99. §

Autograph Letter to Sylvia Beach, 1 page. "Dear Miss Beach: We are all greatly shocked and grieved to hear of your mother's death . . ." Signed.

Dating: 2 Square Robiac, 192 rue de Grenelle, Paris. 23 June 1927.

\*X. B. 100. §

Autograph Letter to Sylvia Beach, 1 page. "Dear Miss Beach: What a type! I hope my future dealings with him will be by letter . . ." Signed.

Dating: [Paris.] 9 July 1927.

\*X. B. 101. §

Autograph Letter to Sylvia Beach, 1 page. "Dear Miss Beach: Conner knows about the cheque already. I remember him saying that no jury . . ." Initialed.

Dating: 2 Square Robiac, 192 rue de Grenelle, Paris. [ca. 1927.]

\*X. B. 102. §

Autograph Letter to Sylvia Beach, 1 page. "Dear Miss Beach: When you go to the printer will you please get him to insert an errata slip after the last page . . ." Signed.

Dating: [Paris. ca. 1927.]



\*X. B. 103.<sup>§</sup>

Autograph Note to Sylvia Beach, 2 pages. "Dear Miss Beach: I hope you are enjoying a pleasant holiday and have no thunderstorms. As you wish I am enclosing the second . . ." Signed.

Dating: 2 Square Robiac, 192 rue de Grenelle, Paris. 8 August 1927.

\*X. B. 104.<sup>§</sup>

Autograph Letter to Sylvia Beach, 1 page. "Dear Miss Beach: Arrived at [?] 6.5 Would go up but hear from . . ." Initialed.

Dating: [Paris. 27 September 1927 ?]

\*X. B. 105.<sup>§</sup>

Autograph Letter to Sylvia Beach, 1 page. "Dear Miss Beach: I enclose a letter received today from Miss Weaver. I also had a message curiously enough from Stephens . . ." Signed.

Dating: [Paris. *ca.* October 1927.]

\*X. B. 106.<sup>§</sup>

Autograph Letter to Sylvia Beach, 1 page. "Dear Miss Beach Will you please keep these till I send you the address they are for? . . ." Signed.

Dating: 2 Square Robiac, 192 rue de Grenelle, Paris. 11 [November ?] 1927.

\*X. B. 107.<sup>§</sup>

Autograph Letter to Sylvia Beach, 1 page. "Dear Miss Beach Can you manage to send these [?] three [?] photographs tonight per registered express . . ." Initialed.

Dating: [Paris.] 19 December 1927.

\*X. B. 108. §

Autograph Letter to Sylvia Beach, 1½ pages. "Dear Miss Beach. Please tell the Humanist I have nothing to give but regrets or send them . . ." Signed.

Dating: [Paris. *ca.* 1927.]

\*X. B. 109. §

Autograph Letter to Sylvia Beach, 2 pages. "But the grapes that ripe before reason . . . Dear Miss Beach: Can you have 1000 frs. in an envelope in my casier. I will call about 7.40 if I feel well . . ." Initialed.

Dating: [Paris. 1927?]

\*X. B. 110. §

Autograph Picture Postcard to Sylvia Beach. "Dear Miss Beach: This is to wish you good luck for 1928." Signed.

Dating: [Paris.] 1 January 1928.

\*X. B. 111.

Autograph Note to Sylvia Beach, 2 pages. "Dear Miss Beach: The enclosed just came from Trieste. I added a note [?] to explain what it is . . ." Signed. Postscript initialed.

Enclosure, MS. II. A.

Dating: 2 Square Robiac, 192 rue de Grenelle, Paris. 20 January 1928.

\*X. B. 112. §

Autograph Picture Postcard to Sylvia Beach. "Dear Miss Beach: We are fairly well off here but 'good and tired' . . ." Initialed.

Dating: Hotel du Rhin, Dieppe. 22 March, 1928.

\*X. B. 113.<sup>§</sup>

**Autograph Picture Postcard** to Sylvia Beach. "Dear Miss Beach: Thanks for CT and t 12 . . ." Signed.

**Dating:** Dieppe. 25 March 1928.

\*X. B. 114.<sup>§</sup>

**Autograph Letter** to Sylvia Beach, 2 pages. "Dear Miss Beach: Can you send me in some quick sure way 1000 fr.? Ellwood [*sic*] is Temple in the Portrait . . ." Signed.

**Dating:** Grand Hotel de la Poste, Rouen. 28 March 1928.

\*X. B. 115.<sup>§</sup>

**Autograph Letter** to Sylvia Beach, 1 page. "Dear Miss Beach: I think it would be well to send G & U and R. E to Larbaud, Wells, and . . ." Signed.

**Dating:** 1 April 1928.

\*X. B. 116.<sup>§</sup>

**Autograph Letter** to Sylvia Beach, 2 pages. "Dear Miss Beach: Can you please send 1000 francs to Giorgio as early as possible on Monday as he has to pay for electricity and the girl . . ." Signed.

**Dating:** Grand Hotel, Toulon. 28 April 1928.

\*X. B. 117.<sup>§</sup>

**Autograph Letter** to Sylvia Beach, 2 pages. "Dear Miss Beach: Thanks for everything sent. Can you please let Giorgio have 2000 frs by Thursday? . . ." Signed.

**Dating:** Grand Hotel, Toulon. 2 May 1928.

\*X. B. 118. §

Autograph Letter to Sylvia Beach, 1½ pages. "Dear Miss Beach: The bank wants 5 or 6 days to collect this. I asked you for a cheque on Avignon . . ." Signed.

Dating: Hotel d'Europe, Avignon. 8 May 1928.

\*X. B. 119. §

Autograph Letter to Sylvia Beach, 2 pages. "Dear Miss Beach: Thanks for cheque. I return Δ. Proofs A. B and C are to go back to Wells . . ." Signed.

Dating: Hotel d'Europe, Avignon. 10 May, 1928.

\*X. B. 120. §

Autograph Letter to Sylvia Beach, 3 pages. "Dear Miss Beach: Many thanks for the drops. The Mistral at Avignon was so strong . . ." Signed. Postscript initialed.

Dating: Grand Hotel, Toulon. [May 1928.]

Publication: *Letters of James Joyce*, p. 262.

\*X. B. 121. §

Autograph Picture Postcard to Sylvia Beach. "Dear Miss Beach: After 3 days of tiring [?], stifling heat, a hold up of an hour by a storm in the ALPs . . ." Signed.

Dating: Hotel Europa, Innsbruck. 17 July 1928.

\*X. B. 122. §

Autograph Picture Postcard to Sylvia Beach. "Dear Miss Beach: Am having quite a lively summer holiday dodging the thunderstorms . . ." Signed.

Dating: Hotel Mirabell, Salzburg. 24 July 1928.

\*X. B. 123. §

**Autograph Picture Postcard** to Sylvia Beach. "Dear Miss Beach: I hope you are not prostrated [?] by this dreadful heat [?] . . ." Signed.

**Dating:** Hotel Mirabell, Salzburg. 30 July 1928.

\*X. B. 124. §

**Autograph Picture Postcard** to Sylvia Beach. "Dear Miss Beach, This is our address for a day or so as we may go to Blois or Orleans . . ." Signed.

**Dating:** Hotel de l'Univers, Tours. 28 August 1928.

\*X. B. 125. §

**Autograph Picture Postcard** to Sylvia Beach. "Dear Miss Beach Will you please (1) send a cheque for £5 to my sister, (2) . . ." Initialed.

**Dating:** Le Havre. 9 September 1928.

\*X. B. 126. §

**Autograph Letter** to Sylvia Beach, 1 page. "Dear Miss Beach: Will you please send today for my account a crossed [?] cheque for 2500 frs to Dr Frank Stahl . . ." Initialed.

**Dating:** [Paris.] 1 October [1928 ?]

\*X. B. 127.

**Autograph Letter** to Sylvia Beach, 1 page. "transition 8 1) Sykes if not already sent. . . Dear Miss Beach Would you please make the additional corrections in . . ." Initialed.

**Dating:** [Paris. ca. 1928]

\*X. B. 128. §

**Autograph Letter** to Sylvia Beach, 4 pages. "Dear Miss Beach Please forward the advance on the Czechoslovak contract . . ." Signed.

**Dating:** Imperial Hotel, Torquay. [16 July 1929.]

\*X. B. 129. §

**Typed Picture Postcard** to Sylvia Beach, single-spaced. "P.P.S. Also two copies 'Exag' to Gilbert this Hotel . . ." Initialed.

**Dating:** Imperial Hotel, Torquay. 22 July 1929.

\*X. B. 130. §

**Autograph Picture Postcard** to Sylvia Beach. "Kindest regards to you both from l'homme . . ." Signed.

**Dating:** Imperial Hotel, Torquay. 12 August 1929.

\*X. B. 131. §

**Autograph Picture Postcard** to Sylvia Beach. "Kindest regards to you both from here." Signed.

**Dating:** Royal Hotel, Bristol. 16 August 1929.

\*X. B. 132. §

**Autograph Letter** to Sylvia Beach, 2 pages. "Dear Miss Beach: I am glad to see you are better. Go on like that for I am coming back early next week, exhausted, penniless . . ." Signed.

**Dating:** Euston Hotel, London. 13 September 1929.

\*X. B. 133. §

**Autograph Picture Postcard** to Sylvia Beach. "With kindest regards and best wishes from here". Signed.

**Dating:** Étretat. 5 September [1930].

\*X. B. 134. §

**Autograph Letter-Card** to Sylvia Beach. "Dear Miss Beach: Held up by the winds but hope to cross this afternoon . . ." Signed.

**Dating:** Terminus Hotel, Calais. 23 April 1931.

\*X. B. 135.<sup>§</sup>

**Autograph Letter** to Sylvia Beach, 2 pages. "Dear Miss Beach: Any royalties you may have will you please send on receipt of this to me c/o Miss Weaver. If you have none wire me . . ." Signed. Postscript initialed.

**Dating:** 74 Gloucester Place, London. 25 April 1931.

\*X. B. 136.<sup>§</sup>

**Autograph Letter** to [Sylvia Beach], 1 page. "Book and cheque safely received. Thanks. I think after all he has done Hughes should . . ." Initialed.

**Dating:** Hotel Belgravia, Grosvenor Gardens, Victoria, London. 29 April 1931.

\*X. B. 137.<sup>§</sup>

**Autograph Letter** to Sylvia Beach, 4 pages. "Dear Miss Beach: Here-with under wrapper 2 things for your files. Please thank your father . . ." Signed.

**Dating:** Hotel Belgravia, Grosvenor Gardens, Victoria, London. 5 May 1931.

\*X. B. 138.<sup>§</sup>

**Autograph Letter** to Sylvia Beach, 3 pages. "Dear Miss Beach: I have taken this tiny place at a low rent . . ." Signed.

**Dating:** 28B Campden Grove, Kensington. 10 May 1931.

**Publication:** Published, with the exception of two sentences, in *Letters of James Joyce*, p. 304.

\*X. B. 139.<sup>§</sup>

**Autograph Letter** to Sylvia Beach, 2 pages. "Dear Miss Beach: Here-with more clippings and a letter which please return. Do you think I ought to sign . . ." Signed.

**Dating:** 28B Campden Grove, Kensington. [11 May 1931.]

\*X. B. 140.<sup>§</sup>

Autograph Letter to Sylvia Beach, 2 pages. "Dear Miss Beach: Thanks for £7 cheque. As soon as there are a few £ more royalties please send them. Gorman told me . . ." Signed.

Dating: 28B Campden Grove, Kensington. 18 May 1931.

\*X. B. 141.<sup>§</sup>

Autograph Letter to Sylvia Beach, 2 pages. "Dear Miss Beach: Miss Monnier is right. I sent her back the 5 plaquettes of ALP . . ." Initialed.

Dating: 28B Campden Grove, Kensington. 4 June 1931.

\*X. B. 142.<sup>§</sup>

Autograph Letter to [Sylvia Beach], 1 page (written on letter to Joyce from Curtis Brown Ltd, International Publishing Bureau, London). "He has just rung me up. I replied that he would hear from you . . ." Initialed.

Dating: 28B Campden Grove, Kensington. [June 1931.]

\*X. B. 143.<sup>§</sup>

Autograph Letter to Sylvia Beach, 2 pages. "Dear Miss Beach: I have not yet received the Rheinverlag money. Please send it . . ." Signed.

Dating: 28B Campden Grove, Kensington. 8 June 1931.

\*X. B. 144.<sup>§</sup>

Autograph Letter to Sylvia Beach, 1½ pages. "Dear Miss Beach Thanks for cheque. Please remit Establet [?] his bill. Have you paid my florist? . . ." Signed.

Dating: 28B Campden Grove, Kensington. 11 June 1931.



\*X. B. 145.<sup>§</sup>

Autograph Letter to Sylvia Beach, 2 pages. "Dear Miss Beach: Only the first part of this is express. There is an offer for translation rights of Ulysses for Norway, Sweden . . ." Signed.

Dating: 28B Campden Grove, Kensington. 25 June 1931.

\*X. B. 146.<sup>§</sup>

Autograph Letter to Sylvia Beach, 2 pages. "Dear Miss Beach: In addition to Faber's offer for W i P (£400 advance of 15% royalties rising . . ." Signed.

Dating: 28B Campden Grove, Kensington. 13 July 1931.

\*X. B. 147.<sup>§</sup>

Autograph Letter to Sylvia Beach, 2 pages. "Dear Miss Beach: Harper's now offer advance of £750 of 15% royalties and Viking . . ." Initialed.

Dating: 28B Campden Grove, Kensington. 19 July 1931.

\*X. B. 148.<sup>§</sup>

Autograph Letter to Sylvia Beach, 2 pages. "Dear Miss Beach: Please address me 'Lord Warden Hotel,' Dover. My solicitors and my agent Pinker have written to F.Z. . . ." Signed.

Dating: 28B Campden Grove, Kensington. 7 August 1931.

\*X. B. 149.<sup>§</sup>

Autograph Letter to Sylvia Beach, 2 pages. "Dear Miss Beach: Please read enclosed and return to me. I suggest you also write to the F.Z. and Miss K . . ." Signed.

Dating: Lord Warden Hotel, Dover. 9 August 1931.

\*X. B. 150. §

**Autograph Letter** to Sylvia Beach,  $1\frac{1}{2}$  pages. "Dear Miss Beach: Please reply to my letter by return. Two letters came. One from Pinker's Viennese agent . . ." Initialed.

**Dating:** Lord Warden Hotel, Dover. 12 August 1931.

\*X. B. 151. §

**Autograph Letter** to [Sylvia Beach],  $1\frac{1}{2}$  pages. "Have now sent off 36 letters and 11 wires on the F.Z. affair . . ." Initialed.

**Dating:** Lord Warden Hotel, Dover. [13 August 1931.]

\*X. B. 152. §

**Autograph Picture Letter-Card** to Sylvia Beach. "Dear Miss Beach: I hope you have not left for the country before this arrives. I have rung up the 3 principal . . ." Initialed.

**Dating:** Lord Warden Hotel, Dover. 14 August 1931.

\*X. B. 153. §

**Autograph Letter** to Sylvia Beach, 1 page. "Dear Miss Beach: There is nothing in any of the Sunday papers and of course no mail so I will wait . . ." Signed.

**Dating:** Lord Warden Hotel, Dover. 16 August 1931.

\*X. B. 154. §

**Autograph Letter** to Sylvia Beach,  $\frac{1}{2}$  page. "Dear Miss Beach Please send these back by return to London. A copy of PP to . . ." Initialed.

**Dating:** [Dover. 16 August 1931.]

\*X. B. 155. §

**Picture Postcard** in hand of Lucia Joyce (?) to Sylvia Beach. "Greetings from us to you and Adrienne." Signed "Joyces."

**Dating:** Dover. 20 August 1931.

\*X. B. 156.<sup>§</sup>

Autograph Picture Postcard to Sylvia Beach. "Dear Miss Beach Please let me have these letters back by return and also copy out the clause in the Rheinverlag . . ." Initialed.

Dating: Dover. [August 1931.]

\*X. B. 157.<sup>§</sup>

Autograph Letter to Sylvia Beach, 2 pages. "Dear Miss Beach: Please remit me by open cheque whatever stands to my credit as I am leaving London again for a short holiday . . ." Initialed.

Dating: 28B Campden Grove, Kensington. 27 August 1931.

\*X. B. 158.<sup>§</sup>

Autograph Picture Postcard to Sylvia Beach, "Please send me to London address the Portrait . . ." Initialed.

Dating: Salisbury. 31 August 1931.

\*X. B. 159.<sup>§</sup>

Autograph Picture Postcard to Sylvia Beach. "What about the Jap articles? My brother in Trieste . . ." Initialed.

Dating: Kensington. 16 September 1931.

\*X. B. 160.<sup>§</sup>

Autograph Letter to Sylvia Beach, 1 page. "Dear Miss Beach: Very busy flat hunting. Will you please forward the Frankfurt lawyer's letter . . ." Signed.

Dating: "La Résidence," 41 Avenue Pierre 1er de Serbie, Paris. 27 September 1931.

\*X. B. 161.<sup>§</sup>

Autograph Letter to Sylvia Beach, 2 pages. "Dear Miss Beach: A letter has arrived from Miss Weaver to say her aunt is dead . . ." Signed.

Dating: Passy, [Paris]. 19 December 1931.

\*X. B. 162.<sup>§</sup>

**Autograph Letter** to Sylvia Beach, 1 page. "Dear Miss Beach: I hope you got the PP programme. The enclosed prefatory letter to Duff's book by Herbert Read . . ." Signed.

**Dating:** [Paris.] 13 March 1932.

\*X. B. 163.<sup>§</sup>

**Autograph Letter** to Sylvia Beach, 1 page. "Dear Miss Beach: Please show this amended [?] preface (by me, that is) to Miss Monnier and can you let Kahane have the cuttings . . ." Signed.

**Dating:** Passy. Easter Monday, [28 March] 1932.

\*X. B. 164.<sup>§</sup>

**Autograph Letter** to Sylvia Beach, 2 pages. "Dear Miss Beach: This came from V. L. last night. The inscription means [?] to his friend J.J. wishing him long life . . ." Signed.

**Dating:** Passy. 3 April 1932.

\*X. B. 165.<sup>§</sup>

**Autograph Picture Postcard** to Sylvia Beach. "Please have the songs bound in strong blue cloth with my initials . . ." Signed.

**Dating:** Hotel Löwen, Feldkirch, Austria. 3 September 1932.

\*X. B. 166.<sup>§</sup>

**Autograph Picture Postcard** to [Sylvia Beach]. "Returning to Zurich. Address Elite Hotel . . ." Initialed.

**Dating:** Feldkirch, Austria. 8 September 1932.

\*X. B. 167.<sup>§</sup>

**Autograph Letter** to Sylvia Beach, 3 pages. "Dear Miss Beach: Will you please send back to me Yeats's letter as I must answer it . . ." Signed.

**Dating:** Hotel Métropole, Nice. 26 September 1932.

\*X. B. 168.<sup>§</sup>

Autograph Picture Postcard to [Sylvia Beach]. "P.S. I also want a copy of P.P. and if Léon asks for it will you let him copy the first Japanese letter . . ." Initialed.

Dating: Nice. 28 September 1932.

\*X. B. 169.<sup>§</sup>

Autograph Letter to Sylvia Beach, 2 pages. "Dear Miss Beach: Thanks for the M.O. by wire. I enclose 2 small cheques which you may cash when convenient and send me. One is from the New Republic . . ." Signed.

Dating: Hotel Métropole, Nice. 2 October 1932.

\*X. B. 170.<sup>§</sup>

Autograph Letter to Sylvia Beach, 2 pages. "Dear Miss Beach: Dr Codet will probably call on you. Will you or your assistant please let him see Lucia's book . . ." Signed.

Dating: Hotel Lord Byron, Champs-Élysées, Paris. 30 October 1932.

\*X. B. 171.<sup>§</sup>

Autograph Letter to Sylvia Beach, 1 page. "Dear Miss Beach: Will you please give Giorgio some more for me. My cheque has not yet arrived and probably will come too late . . ." Signed.

Dating: [Paris.] No date.

\*X. B. 172.<sup>§</sup>

Picture Postcard of Parnell's grave. No writing. Unsigned.

Dating: No date.

Other Markings: Note by Sylvia Beach, "given to Sylvia Beach by James Joyce."

\*X. B. 173. §

**Autograph Letter** to Sylvia Beach, 1 page. "Dear Miss Beach: Can you send me 1000 frs. for a day or two please. I am expecting two remittances & neither has come. . . ." Signature partially cut off.

Dating: No date.

\*X. B. 174. §

**Picture Postcard** in hand of Lucia Joyce to Sylvia Beach. "Saluti." Signed "Lucia Nora Joyce." Initialed "J.J."

Dating: Chichester. No date.

\*X. B. 175. §

**Autograph Letter** to Sylvia Beach, 1 page. "Dear Miss Beach: I am trying to arrange that party and have inquired at . . ." Initialed.

Dating: [Paris.] No date.

\*X. B. 176. §

**Autograph Letter** to [Sylvia Beach], 1 page. "Dear Miss Minnehaha: Can you let me have a little money for the London cheque . . ." Unsigned.

Dating: Shakespeare and Company, Paris. No date.

\*X. B. 177. §

**Autograph Letter** to Sylvia Beach, 1 page. "Dear Miss Beach: Here is the pamphlet. Will you please send it to Borsch with a few lines . . ." Signed.

Dating: Shakespeare and Company, Paris. No date.

\*X. B. 178. §

**Autograph Picture Postcard** to Sylvia Beach. "Dear Miss Beach Solved Lewis Carroll [?] riddle in train . . ." Initialed.

Dating: Dijon. No date.

\*X. B. 179.<sup>§</sup>

**Autograph Letter** to Sylvia Beach, 1½ pages. "Dear Miss Beach: I have written 1003 [?] words, Lord knows how they sound . . ." Signed.

**Dating:** [Paris.] No date.

\*X. C. 1. TO BENNETT A. CERF

**Typed Carbon Copy of a Letter** to Bennet A. Cerf, editor of Random House, 2 pages, single-spaced. "Dear Mr Cerf, I thank you very much for your message conveyed to me by Mr Kastor . . ." Unsigned.

**Dating:** 2 Avenue St. Philibert, Passy, Paris. 2 April 1932.

**Publication:** Printed as a preface to the first American edition and subsequent editions of *Ulysses*, (New York: Random House, 1934; The Modern Library [published by Random House], v.d.), pp. xv-xvii.

X. D. 1. TO BENJAMIN H. CONNER

**Typed Carbon Copy of a Letter** to Benjamin H. Conner,<sup>4</sup> 1 page, double-spaced. "Dear Mr Conner I have been ill with my eyes the last three weeks and could not write, so I am dictating . . ." Unsigned.

**Dating:** 1 September 1928.

X. E. TO B. W. HUEBSCH

\*\*X. E. 1.

**Autograph Letter** to B. W. Huebsch, 1 page. "Dear Sir Mr H. L. Mencken, editor of the Smart Set, writes to tell me . . ." Signed.

**Dating:** c/o Gioacchino Veneziani, Murano, Venice. 9 May 1915.

**Publication:** Published, with the exception of one sentence, in *Letters of James Joyce*, p. 81.

<sup>4</sup>An American lawyer in Paris associated with the firm of Chadbourne, Stanchfield, and Levy, Joyce's New York attorneys.

**Other Markings:** Bottom left corner of recto stamped "Jun 1 1915," indicating date letter was received by Huebsch. "4" bottom of recto—mark of Huebsch. On verso, typed carbon copy of B. W. Huebsch's answer to Joyce's letter, published in *Letters of James Joyce*, p. 81.

\*\*X. E. 2.

**Autograph Letter** to B. W. Huebsch, 3 pages. "Dear Mr Huebsch I arrived here a few days ago from Trieste after a rather adventurous journey . . ." Signed.

**Dating:** Reinhardstrasse 7, Zurich. 7 July 1915.

**Other Markings:** "Jul 20 1915" stamped on recto of second leaf, indicating date letter was received by Huebsch.

\*\*X. E. 3.

**Autograph Letter** to B. W. Huebsch, 1 page. "Dear Mr Huebsch: I have heard from Miss Weaver that you are trying to bring out my novel . . ." Signed.

**Dating:** Seefeldstrasse 54, Zurich. 24 October 1916.

**Publication:** *Letters of James Joyce*, p. 97.

**Other Markings:** "Recd Nov 20/16" in hand of Huebsch, indicating date letter was received.

\*\*X. E. 4.

**Autograph Notes** (Joyce's *curriculum vitae*) sent to B. W. Huebsch via Harriet Shaw Weaver, 2 pages. "Chamber Music: Some of these verses were printed in the Saturday Review . . ." Unsigned.

**Dating:** [Zurich. ca. November 1916.]

**Publication:** Published as part of letter to Miss Weaver in *Letters of James Joyce*, pp. 98-99.

\*\*X. E. 5.

**Autograph Letter** to B. W. Huebsch, 1 page. "Dear Mr Huebsch: Many thanks for your kind letter of 8 February. I have been laid up . . ." Signed.



Dating: Seefeldstrasse 73, Zurich. 15 March 1917.

Other Markings: Stamped on bottom left corner "Apr 6 1917," indicating date letter was received by Huebsch.

\*\*X. E. 6.

Autograph Letter to B. W. Huebsch, 1 page. "Dear Mr Huebsch: Mr John Quinn, 31 Nassau Street, New York, cables me that he wishes to . . ." Signed.

Dating: Seefeldstrasse 73, Zurich. 20 March 1917.

Publication: *Letters of James Joyce*, p. 103. Erroneously dated "20 June 1917."

Other Markings: Stamped on bottom left corner "Apr 11 1917," indicating date letter was received by Huebsch.

\*\*X. E. 7.

Autograph Letter to B. W. Huebsch, 1 page. "Dear Mr Huebsch: The enclosed English press notices of my book may interest you ? . . ." Signed.

Dating: Seefeldstrasse 73, Zurich. 20 August 1917.

Other Markings: Stamped on bottom left corner "Sep 10 1917," indicating date letter was received by Huebsch.

\*\*X. E. 8.

Autograph Letter to B. W. Huebsch, 1 page. "Dear Mr Huebsch: Will you please have enclosed copied (at my expense . . ." Signed.

Enclosure, typed carbon copy of a 3-page open letter by Joyce entitled "STATEMENT," double-spaced. "In April 1918 in conjunction with Mr. Claude Sykes I founded in Zurich a professional dramatic company . . ." <sup>5</sup> Signed.

Dating: Autograph letter dated Universitätstrasse 29, Zurich, 30 April 1919. Typed statement dated Universitätstrasse 29, Zurich, 28 April 1919.

<sup>5</sup>The Cornell Joyce Collection contains other copies of Joyce's "Statement" (Robert Scholes, item 1408).

**Publication:** Autograph letter published in *Letters of James Joyce*, pp. 123-24.

**\*\*X. E. 9.**

**Autograph Letter** to B. W. Huebsch, 1 page. "Dear Mr Huebsch: I have just received a letter from Mr Colum in which he informs me . . ." Signed.

**Dating:** Universitätstrasse 29, Zurich. 19 June 1919.

**Publication:** *Letters of James Joyce*, p. 125.

**Other Markings:** Stamped on bottom left corner "Jul 9 1919," indicating date letter was received by Huebsch.

**\*\*X. E. 10.**

**Cablegram** to B. W. Huebsch. "CABLE SUM COLM [*sic*] COLLECTED. JOYCE."

**Dating:** Zurich. 2 July 1919.

**\*\*X. E. 11.**

**Autograph Letter** to B. W. Huebsch, 1 page. "Dear Mr Huebsch: I have just heard from Mr Pinker and have written to Miss Anderson . . ." Signed.

**Dating:** Via Sanita 2, Trieste. 22 June 1920.

**Publication:** *Letters of James Joyce*, p. 141.

**\*\*X. E. 12.**

**Autograph Letter** to B. W. Huebsch, 2 pages. "Dear Huebsch: I hear you are in London and this is to let you know that Mrs Crosbie [*sic*] arrived here . . ." Signed.

**Dating:** 7 rue Edmond Valentin, Paris. 27 June 1936.

**\*\*X. E. 13.**

**Autograph Letter** to B. W. Huebsch, 2 pages. "Dear Huebsch: I regret we did not meet when I was up north, so near you. I got your Swedish address . . ." Signed. Postscript initialed.

A Note by Paul Léon to B. W. Huebsch follows, signed.

Dating: 7 rue Edmond Valentin, Paris. 17 September 1936.

\*\*X. E. 14.

Autograph Letter to B. W. Huebsch, 4 pages. "Dear Huebsch: Many thanks for your prompt reply to my request. I received the two reviews . . ." Signed.

Dating: 7 rue Edmond Valentin, Paris. 20 October 1936.

Publication: *Letters of James Joyce*, p. 349. Erroneously dated "20 October 1934."

\*\*X. E. 15.

Autograph Letter to B. W. Huebsch, 3 pages. "Dear Huebsch: I hope this will reach you on your way through London. My friend Edmund Brauchbar is here . . ." Signed.

Dating: Hotel de la Paix, Lausanne. 11 September 1938.

Publication: Published, except for a few concluding sentences, in *Letters of James Joyce*, p. 402.

\*\*X. E. 16.

Autograph Letter to B. W. Huebsch, 2 pages. "Dear Huebsch: Many thanks for your kind and prompt reply. I have sent it on to Brauchbar . . ." Signed.

Dating: Paris. 20 September 1938.

\*X. F. 1.<sup>§</sup> TO SHANE LESLIE

Autograph Draft of Letter to Shane Leslie, c/o *Quarterly Review*,<sup>6</sup> London, 2 pages (enclosed in letter to Sylvia Beach, X. B. 12.). "Sir Perhaps I may be allowed to supply you with some informa-

<sup>6</sup>Reviewed *Ulysses* in the *Quarterly Review*, October 1922.

tion on two points raised in your article on Mr Joyce's Ulysses . . ." Unsigned, over initials "SB."

Dating: [Hotel Suisse, Nice. 22 October 1922.]

\*X. G. 1.<sup>§</sup> TO WYNDHAM LEWIS

Autograph Draft of a Letter to Wyndham Lewis written by Joyce but to be typed and signed by Sylvia Beach, 1 page. "Dear Mr Lewis: I am greatly surprised not to have had any reply to my several letters and therefore send this registered . . ." Unsigned.

Dating: [Brussels? Fall 1926.]

X. H. TO MYRSINE MOSCHOS

\*X. H. 1.<sup>§</sup>

Typed Letter to Myrsine Moschos,<sup>7</sup> 1 page, double-spaced. "Dear Miss Moschos, Were two copies of Ulysses sent by air mail to Pinker . . ." Signed.

Dating: [London.] 30 June 1931.

\*X. H. 2.<sup>§</sup>

Autograph Letter to Myrsine Moschos, 2 pages. "Dear Miss Moschos: Thanks for £5. If Miss Beach is back on Monday please ask her . . ." Signed.

Dating: 28B Campden Grove, Kensington. 1 July 1931.

\*X. H. 3.<sup>§</sup>

Autograph Letter to Myrsine Moschos, 2 pages. "Dear Miss Moschos: Many thanks for the £10. I will send it back in a few days. Has Mr Huebsch . . ." Signed.

Dating: 28B Campden Grove, Kensington. 8 July 1931.

<sup>7</sup>Assistant to Sylvia Beach and Shakespeare and Company.

\*X. H. 4. §

**Letter** in hand of Lucia Joyce writing in behalf of her father to Myrsine Moschos, 5½ pages. "Chere Mademoiselle Moschos, Mon père vous remerci [*sic*] de votre lettre . . ." Signed "Lucia Joyce."

**Dating:** 28B Campden Grove, Kensington. [*ca.* July 1931.]

\*X. H. 5. §

**Autograph Letter** to Myrsine Moschos, 2 pages. "Dear Miss Moschos: The enclosed explains itself. Can you find the Paris correspondent of the F.Z. . . ." Signed.

**Dating:** 28B Campden Grove, Kensington. 3 August 1931.

#### X. I. 1. TO NORA JOYCE

**Autograph Note** to Nora Joyce, 1 page. "Dear Nora: The edition you have is full of printers' errors . . ." Signed "Jim."<sup>8</sup>

**Dating:** [*ca.* October 1922.]

**Publication:** Richard Ellmann, *James Joyce*, p. 540.

#### X. J. MISCELLANEOUS

\*X. J. 1.

**Autograph Draft of a Telegram** to M. Hirschwald, manager of Impremie Darantiere, Dijon, 1 page. "Toutes paroles demandées ce matin imprimez comme elles sont dernières signatures . . ." Unsigned, over [Sylvia] Beach's name.

**Dating:** Shakespeare and Company, Paris. [*ca.* 1921-22.]

\*X. J. 2. §

**Autograph Postcard** to Georges Lepers, Bureau 52, Poste Restante, Avenue de l'Observatoire, Paris. "Monsieur: J'ai bien reçu votre

<sup>8</sup>See MS. VI. B. 5., p. [57] for another note from Joyce to his wife, *ca.* May 1924.

réponse à mon annonce A.80. Pouvez vous venir ici mardi soir à 6.45 . . .” Signed.

**Dating:** Shakespeare and Company, 12 rue de l’Odéon, Paris. 10 April 1922.

\*X. J. 3.<sup>§</sup>

**Typed Letter** to Madame de Sanoit, 189 rue de France, Nice, 1 page, double-spaced. “Madame, Lady Rothermere m’a donne votre adresse et m’a conseille de vous ecire apropos de logements . . .” Signed.

**Dating:** Shakespeare and Company, Paris. 10 October 1922.

X. K. NOT ADDRESSED

\*X. K. 1.<sup>§</sup>

**Typed Note**, 1 page, copy of first four lines of a Mother Goose nursery rhyme, “There was a little man and he had a little gun . . . .” Probably typed by Joyce “in bookshop while waiting?”<sup>9</sup>

**Dating:** Shakespeare and Company, 8 rue Dupuytren, Paris. 24 May [1921].

**Other Markings:** Typed signature, “WILLIAM SHAKESPEE.” Typed heading, “James James James Boulevard Raspail, Paris.”

\*X. K. 2.<sup>§</sup>

**Autograph Letter**, not addressed, 1½ pages (probably second sheet of a longer letter). “bien chaude’ (a good hot whipping on the rump). Ce langage est beaucoup trop varié et trop fort . . .” Initialed.

**Dating:** [Paris. *ca.* 1921-22.]

**Other Markings:** Note in Joyce’s hand at bottom of letter, “Enclosed for La Sirène.”

<sup>9</sup>Note by Sylvia Beach.

\*X. K. 3.

**Autograph Draft of Cablegram**, not addressed (seems to be to Joyce's New York lawyers),<sup>10</sup> 1 page. "Cable first five last five words fifth instalment . . ." Unsigned.

**Dating:** 2 Square Robiac, 192 rue de Grenelle, Paris. [*ca.* November 1926.]

\*X. K. 4.<sup>§</sup>

**Autograph Draft for Advertisement**, 1 page. "Wanted immediately person knowing literary German and English . . ." Unsigned.

**Dating:** [Paris. *ca.* 1927 ?]

\*X. K. 5.<sup>§</sup>

**Draft of a Letter** in Joyce's hand, not addressed, possibly to be copied and signed by Sylvia Beach, 2 pages. "Messieurs M. Joyce dont je suis la fondée de pouvoir me prie . . ." Unsigned.

**Dating:** No date.<sup>11</sup>

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<sup>10</sup>Chadbourne, Stanchfield, and Levy.

<sup>11</sup>For other letters from James Joyce, see:

MS. VI. B. 5., p. [57], note to Nora Joyce.

MS. VI. B. 34., on verso of front flyleaf, draft of a letter to Mme. France Raphael.

MS. VI. B. 50. e., note to typist or printer.

MS. VI. H. 2., note to Sylvia Beach.

MS. VIII. A. 4., p. [18], and MS. VIII. A. 6. c., copy of a business letter to Mr. N. Pipinely.

MS. VIII. A. 4., p. [27], and MS. VIII. A. 6. b., copy of a business letter to the National Bank of Greece in Athens.

MS. VIII. A. 6. i., copy of a short business letter, not addressed; copy of a short letter to a friend, not addressed.

MS. IX. A. 8., draft of a letter in Danish, not addressed.

## *APPENDIXES*



## APPENDIX 1

### A GUIDE TO THE RELATION BETWEEN THE VI. B. AND VI. C. MANUSCRIPTS

For a transcription of the portion of a VI. B. MS. not crossed through with colored crayon listed in the left-hand column below, see the VI. C. MS. or MSS. listed in the right-hand column below.

VI. B. (Workbooks in Joyce's hand)	VI. C. (Transcriptions by Mme. Raphael)
1.           see	3. pp. [51-177]
2.           "	2. pp. [6-122]
4.           "	16. p. [275] to end 15. pp. [1-176]
5.           "	4. pp. [28-153]
6.           "	2. pp. [198-280] 3. pp. [1-50]
7.           "	5. pp. [224-280] 7. pp. [1-19]
8.           "	7. pp. [20-135]
" also	13. pp. [27-155]
9.           "	4. pp. [154-219]
10.          "	5. pp. [92-169]
11.          "	1. pp. [75-208]
12.          "	7. pp. [270-76] 6. pp. [1-140]
13.          "	12. p. [224] to end 13. pp. [1-26]
14.          "	15. p. [263] to end 12. beginning to p. [223]
15.          "	13. p. [265] to end 14. pp. [1-161]
16. <sup>1</sup> "	6. pp. [142-49] 1. pp. [1-74]

<sup>1</sup>For missing pages of MS. VI. B. 16. see MS. VI. C. 6., pp. [140-42].

VI. B. (Workbooks in Joyce's hand)		VI. C. (Transcriptions by Mme. Raphael)	
17. <sup>2</sup>	see " also	11.	pp. [1-58, 63-93]
		5.	pp. [170-221]
18.	"	8.	pp. [48-216]
19.	"	14.	pp. [162-255]
20.	"	3.	pp. [243-80]
		4.	pp. [1-27]
	" also	11.	p. [218] to end
		15.	pp. [253-62]
22.	"	13.	pp. [156-264]
23.	"	10.	pp. [169-248]
24.	"	16.	pp. [66-231]
26.	"	10.	pp. [59-168]
27.	"	17.	pp. [64-150]
28.	"	9.	p. [236] to end
		10.	pp. [1-58]
29.	"	9.	pp. [20-124]
31.	"	9.	pp. [125-235]
32.	"	6.	p. [240] to end
		8.	pp. [1-47]
33.	"	6.	pp. [150-239]
34.	"	1.	pp. [209-80]
		2.	pp. [1-5]
35.	"	14.	p. [260] to end
		17.	pp. [1-63]
37.	"	17.	pp. [237-151]
38.	"	18.	pp. 1-95
49. a.	"	14.	pp. [256-57]
49. b.	"	14.	pp. [257-60]

<sup>2</sup>For missing pages of MS. VI. B. 17. see MS. VI. C. 11., pp. [59-63, 93-95] and also see MS. VI. C. 5., pp. [221-23].

## APPENDIX 2

A HANDY GUIDE TO THE CONTENTS OF  
THE VI. C. MANUSCRIPTSVI. C. (Transcriptions of Workbooks by Mme. Raphael)

- |    |                 |                          |            |                                     |
|----|-----------------|--------------------------|------------|-------------------------------------|
| 1. | pp. [1-74]      | contain transcription of | VI. B. 16. | p. [13] to end                      |
|    | pp. [75-208]    | "                        | "          | VI. B. 11.                          |
|    | pp. [209-80]    | "                        | "          | VI. B. 34. pp. [1-172]              |
| 2. | pp. [1-5]       | "                        | "          | VI. B. 34. p. [172] to end          |
|    | pp. [6-122]     | "                        | "          | VI. B. 2.                           |
|    | pp. [123-97]    | "                        | "          | VI. D. 1.                           |
|    | pp. [198-280]   | "                        | "          | VI. B. 6. beginning to<br>p. [136]  |
| 3. | pp. [1-50]      | "                        | "          | VI. B. 6. p. [136] to end           |
|    | pp. [51-177]    | "                        | "          | VI. B. 1.                           |
|    | pp. [178-242]   | "                        | "          | VI. D. 2.                           |
|    | pp. [243-80]    | "                        | "          | VI. B. 20. beginning to<br>p. [68]  |
| 4. | pp. [1-27]      | "                        | "          | VI. B. 20. p. [68] to end           |
|    | pp. [28-153]    | "                        | "          | VI. B. 5.                           |
|    | pp. [154-219]   | "                        | "          | VI. B. 9.                           |
|    | pp. [220-80]    | "                        | "          | VI. D. 3. a portion of              |
| 5. | pp. [1-91]      | "                        | "          | VI. D. 3. a portion of              |
|    | pp. [92-169]    | "                        | "          | VI. B. 10.                          |
|    | pp. [170-221]   | "                        | "          | VI. B. 17. pp. [1-68]               |
|    | pp. [221-23]    | "                        | "          | VI. B. 17. missing pp. of           |
|    | pp. [224-80]    | "                        | "          | VI. B. 7. beginning to<br>p. [197]  |
| 6. | pp. [1-140]     | "                        | "          | VI. B. 12. p. [6] to end            |
|    | pp. [140-42]    | "                        | "          | VI. B. 16. missing pp. of           |
|    | pp. [142-49]    | "                        | "          | VI. B. 16. pp. [1-12]               |
|    | pp. [150-239]   | "                        | "          | VI. B. 33.                          |
|    | p. [240] to end | "                        | "          | VI. B. 32. beginning to<br>p. [130] |
| 7. | pp. [1-19]      | "                        | "          | VI. B. 7. p. [198] to end           |
|    | pp. [20-135]    | "                        | "          | VI. B. 8.                           |
|    | pp. [136-269]   | "                        | "          | VI. D. 4.                           |
|    | pp. [270-76]    | "                        | "          | VI. B. 12. beginning to<br>p. [6]   |

### VI. C. (Transcriptions of Workbooks by Mme. Raphael)

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- |     |                 |                          |            |                                     |
|-----|-----------------|--------------------------|------------|-------------------------------------|
| 8.  | pp. [1-47]      | contain transcription of | VI. B. 32. | p. [130] to end                     |
|     | pp. [48-216]    | "                        | "          | " VI. B. 18.                        |
|     | p. [217] to end | "                        | "          | VI. D. 5. a portion of              |
| 9.  | pp. [1-19]      | "                        | "          | VI. D. 5. a portion of              |
|     | pp. [20-124]    | "                        | "          | VI. B. 29.                          |
|     | pp. [125-235]   | "                        | "          | VI. B. 31.                          |
|     | p. [236] to end | "                        | "          | VI. B. 28. beginning to<br>p. 93    |
| 10. | pp. [1-58]      | "                        | "          | VI. B. 28. p. 93 to end             |
|     | pp. [59-168]    | "                        | "          | VI. B. 26.                          |
|     | pp. [169-248]   | "                        | "          | VI. B. 23.                          |
|     | pp. [249-80]    | "                        | "          | VI. D. 5. a portion of              |
| 11. | pp. [1-58]      | "                        | "          | VI. B. 17. pp. [1-68]               |
|     | pp. [59-63]     | "                        | "          | VI. B. 17. missing pp. of           |
|     | pp. [63-93]     | "                        | "          | VI. B. 17. pp. [69-104]             |
|     | pp. [93-95]     | "                        | "          | VI. B. 17. missing pp. of           |
|     | pp. [96-217]    | "                        | "          | VI. D. 6.                           |
|     | p. [218] to end | "                        | "          | VI. B. 20. beginning to<br>p. [101] |
| 12. | pp. [1-223]     | "                        | "          | VI. B. 14. p. [19] to end           |
|     | p. [224] to end | "                        | "          | VI. B. 13. beginning to<br>p. [184] |
| 13. | pp. [1-26]      | "                        | "          | VI. B. 13. p. [184] to end          |
|     | pp. [27-155]    | "                        | "          | VI. B. 8.                           |
|     | pp. [156-264]   | "                        | "          | VI. B. 22.                          |
|     | p. [265] to end | "                        | "          | VI. B. 15. beginning to<br>p. [18]  |
| 14. | pp. [1-161]     | "                        | "          | VI. B. 15. p. [18] to end           |
|     | pp. [162-255]   | "                        | "          | VI. B. 19.                          |
|     | pp. [256-57]    | "                        | "          | VI. B. 49. a.                       |
|     | pp. [257-60]    | "                        | "          | VI. B. 49. b.                       |
|     | p. [260] to end | "                        | "          | VI. B. 35. beginning to<br>p. [39]  |
| 15. | pp. [1-176]     | "                        | "          | VI. B. 4. p. [11] to end            |
|     | pp. [177-252]   | "                        | "          | VI. D. 2.                           |
|     | pp. [253-62]    | "                        | "          | VI. B. 20. p. [102] to end          |
|     | p. [263] to end | "                        | "          | VI. B. 14. beginning to<br>p. [19]  |

### VI. C. (Transcriptions of Workbooks by Mme. Raphael)

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- |     |                 |                          |           |  |
|-----|-----------------|--------------------------|-----------|--|
| 16. | pp. [1-65]      | contain transcription of | VI. D. 5. | a portion of   |
|     | pp. [66-231]    | "                        | "         | VI. B. 24.   |
|     | pp. [232-74]    | "                        | "         | VI. D. 7.  |
|     | p. [275] to end | "                        | "         | VI. B. 4. beginning to<br>p. [11]                        |
| 17. | pp. [1-63]      | "                        | "         | VI. B. 35. p. [40] to end                                |
|     | pp. [64-150]    | "                        | "         | VI. B. 27.   |
|     | pp. [151-237]   | "                        | "         | VI. B. 37. (from end to be-<br>ginning)                  |
|     | pp. [238-80]    |                          |           | blank  |
| 18. | pp. 1-95        | "                        | "         | VI. B. 38.   |
|     | p. 95 to end    | "                        | "         | VI. B. 41. in Joyce's hand<br>(not a trans-<br>cription) |

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#### THE ORDER OF THE VI. C. MSS.

Joyce's numbering of the VI. C. MSS. seems inaccurate; a more useful order would be the following: 1., 2., 3., 4., 5., 7., 6., 8., 9., 10., 16., 15., (11.), 12., 13., 14., 17., 18.

VI. C. 11. does not logically fit into the sequence. This is probably due to the confusion caused by the fact that Joyce used the VI. B. workbooks during the time that Mme. Raphael was transcribing them. Therefore, Mme. Raphael was, at times, obliged to stop her transcribing in the middle of a notebook, begin work on another transcription, and at a later date continue the interrupted notebook. (The same situation seems to have caused Joyce's amanuensis to copy some MSS. twice by mistake, MSS. VI. B. 8., 17., 20. and VI. D. 2., 5.) Note also that the above proposed order is not quite correct either since, for example, VI. C. 1. begins in the middle of the notebook which is being transcribed (the first portion of this notebook is found transcribed in the middle of VI. C. 6.).

## APPENDIX 3

A GUIDE TO THE LOCATION OF  
THE VI. D. MANUSCRIPTS

VI. D. ("Missing" Workbooks) <sup>3</sup>	VI. C. (Transcriptions by Mme. Raphael)
1. see	2. pp. [123-97]
2. " also	3. pp. [178-242] 15. pp. [177-252]
3. "	4. pp. [220-80] 5. pp. [1-91]
4. "	7. pp. [136-269]
5. " also	8. p. [217] to end 9. pp. [1-19] 10. pp. [249-80]
6. "	16. pp. [1-65]
7. "	11. pp. [96-217]
	16. pp. [232-74]

<sup>3</sup>The numbering of the VI. D. MSS. and the division of the entries into seven workbooks were done by me for the purpose of convenience.

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