THE LAYOUT OF THE TRANSCRIPTIONS
Each B-series notebook will be published in a separate volume. The C transcriptions, which consist almost entirely of material transferred from the B-series, will be published together as a group.

Each volume will consist of:
- An introduction providing a general overview of the history of the notebook’s compilation and use.
- A detailed bibliographical description of the document.
- Newly scanned, high-resolution cameo representations (vignettes) of the original pages alongside each transcribed and annotated page.
- A fully annotated transcription of notes, collated with source materials. Each note will be alphabetically tagged to allow easy identification and cross-reference. All items used by Joyce in *Ulysses*, *Pomes ofmatriculation* and *Finnegans Wake* will be marked with colour cancellation code and FW page references, as well as manuscript numbers of the holding libraries of the original documents, the *Finnegans Wake* references, the dates of insertion, and draft codes that have become the standard of reference in textual criticism since the publication of the *James Joyce Archive* (Garland Press, 1978).
- Transcriptions of the draft points of entry, indicating the nature of the insertion.
- Unused entries will be tagged with a reference to the C-series notebook page(s) on which they were copied by Madame Raphael.
- An index of subjects found in the sources.
- Analytic appendices showing overall patterns in the material and the use of colour cancellation and its relation to notebook chronology.
- A bibliography and complete list of collateral documents used for establishing dating and identifying material.
- An appendix of cross-references to related note clusters appearing elsewhere in the series.
- A number of colour reproductions of special or representative notebook pages.
- A detailed history of work done on the notebook. Genetic research is essentially a collaborative enterprise and each volume will incorporate and acknowledge previously published work as well as contributions passed on to the editors by various scholars.

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This edition of the notebooks will allow for a critical investigation of a major writer’s creative processes that may be unparalleled in the history of literary scholarship.

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The Finnegans Wake Notebook Edition is a fully integrated and cross-referenced edition of all the extant works compiled by Joyce after the completion of Ulysses. It will be published as a series of fascicles, one per authorial notebook, three per scribal notebook, the eighteen scribal notebooks will be grouped into three fascicles. This will make individual notebook entries available to scholars as they appear and allow critical feedback, laying the foundations for an electronic edition that will be prepared simultaneously.

The editorial aim is to bring together all of the information relevant to each note in as concise and simple a way as possible. The Finnegans Wake Notebook Edition will provide a reference library of comprehensive quoted source material—in effect an annotated digest of Joyce's working library—which will serve as a new starting point not just for exegesis of the text but, more importantly perhaps, they furnish a detailed map of Joyce's creative engagement during the whole period of the work's development. This edition of the notebooks will allow for a reconstruction of Joyce's intellectual concerns and compositional habits during the drafting of Work in Progress / Finnegans Wake. The textual witnesses to Work in Progress / Finnegans Wake was painstakingly constructed out of a segment of every passage, which gradually came together to form sections, which were then integrated into chapters, which in turn made up the book's four parts. Each stage was fashioned using the raw material provided by one or several of the notebooks. The notebook material transferred into the text was cancelled with one of a range of colour crayons—each colour representing a run through the notes. In the early thirties, Madame Raphael, an amanuensis, recopied the unused (and thus uncrossed) items in the notebooks into a second series of notebooks, catalogued by Peter Spielberg as the C-series. A careful study of these notebooks revealed not only that some notebooks had been copied twice, but that Mme Raphael had copied a number of notebooks that are no longer extant.

The raw notebook material derives from an encyclopaedic range of external sources—hundreds of books, pamphlets, and articles in journals and newspapers. The identification of this source material is crucial to understanding, and often simply deciphering, the notes themselves; but this process has been rendered especially difficult because Joyce rarely, if ever, indicates where he found his material. A complete catalog of the full range of topics of the source texts awaits the completion of the edition, but to date indexes have been identified relating to, inter alia, Atomic Physics, Botany, Cooking, Cricket, Dublin, Etymology, Exotic Languages (Afric, Chichewa-Lughien, Romansch, etc.), Fashion, Foxhunting, Geometry, Horses, Irish History (Ancient, Medieval and Contemporary), Legal Cases, Linguistics (including Etymology, Linguistic History, and Slang), literary (including notes on Flaubert, Mark Twain, Mann, etc.), as well as contemporary writers such as Hemingway, O'Casey, O'Flaherty, Yeats, etc.), Magic, Mathematics, Music, Music Hall, Proverbs (Welsh, Irish, French, etc.), Psychodynamics, Religion (Confucianism, Mohammedism, Mormonism, etc.), Rivers, Saints, Television, Theatre, Theology, Topography, and Wagons.

The notebook series VI.D.1-7 contains transcriptions by Madame Raphael of unused material from the B series that were used by Joyce in the same manner as the B series.

The primary series, which consists of forty-seven small notebooks in various formats, was compiled after Joyce's notebooks had been completed. The notebooks were divided into drafts and notes. The drafts consist of the documents that make up the developing text itself: the evolution of each section of the work, from preliminary sketch to page proofs and final printed copy. The notebooks, as is now known, contain the lexical building blocks for these multiple draft stages. Joyce's notebooks also provide a detailed, though indirect, record of a substantial period in the working life of one of Europe's greatest writers. From 1922, when he finished Ulysses, to the publication of Finnegans Wake in 1939, Joyce wrote and rewrote continuously, expanding, refining, and enriching his Work in Progress. He did not begin with a master plan, rather he gradually evolved his text out of an extraordinarily diverse corpus of materials collected in the notebooks. Thus the notebooks provide not only a fascinating body of material that can help to interpret a notoriously complex text but, more importantly perhaps, they furnish a detailed map of Joyce's creative engagement during the whole period of the work's development. This edition of the notebooks will allow for a critical investigation of a major writer's creative processes that may be unparalleled in the history of literary scholarship.