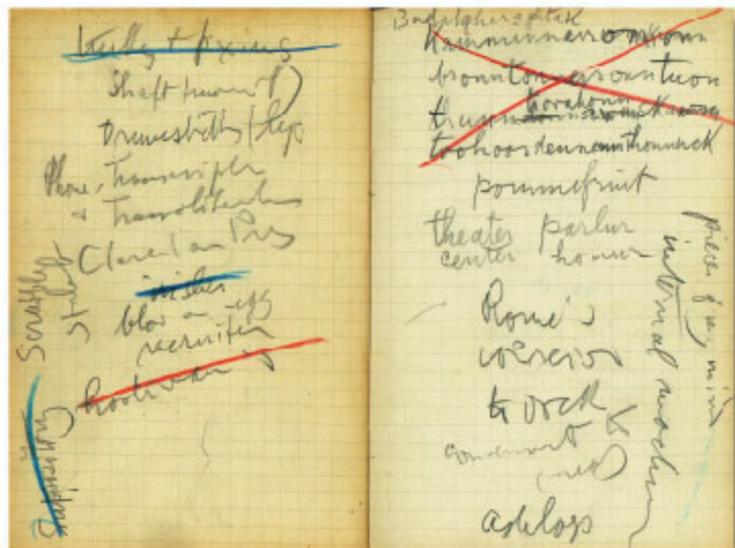


THE LAYOUT OF THE TRANSCRIPTIONS

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 *Work in Progress / 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 *James Joyce Archive* 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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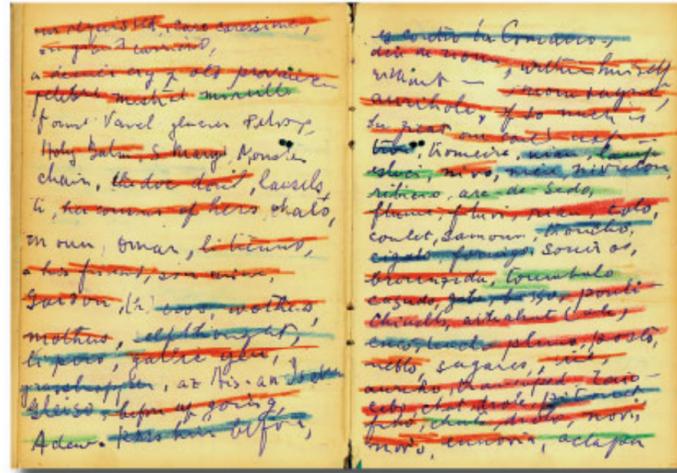
V. Deane, D. Ferrer, G. Lernout (eds.)



BREPOLS PUBLISHERS

THE FINNEGANS WAKE NOTEBOOK EDITION

Is a fully integrated and cross-referenced edition of all the extant workbooks 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 notebooks 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 comprehensively 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 *Finnegans Wake*, but also for biographical, textual, and literary criticism of Joyce. Furthermore, the *Edition* will allow for a reconstruction of Joyce's intellectual concerns and compositional habits during the drafting of *Work in Progress / Finnegans Wake*.

THE NATURE OF THE NOTEBOOKS

The textual witnesses to *Work in Progress / Finnegans Wake* divide 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.

Sample page (reduced to 70% of its size)

Buffalo NB title and page number

NB unit

Editorial note

Source text excerpt

NB unit, alphabetically tagged

Source of unit with abbreviated bibliographical data and page reference

Transferred unit: C series NB address

Superscript indicating colour of cross-out of NB unit

Chevron indicating continuation of source text between consecutive NB units

Cameo image of NB page

NB title and page number of cameo image

Draft usage data: BL MS volume and page; position on page; draft reading; JJA volume and page; date of draft insertion; draft level; FW citation

VI.B.10.006

(a) **to wind hounds >**
 Note: Wind. To perceive (an animal, a person, or thing) by the scent conveyed by the wind.
 VI.C.5.096(b)

(b) **'runs down wind**
 Quarterly Review Oct 1922, 273: [Reynard the Fox] When hunted, [the fox] cares little about being able to see or hear his pursuers as long as he can wind them.[] It is for this reason, of course, that he habitually runs down wind
 MS 47482b-63, MT: the bulbul down the wind | JJA 58:005 | probably Nov-Dec 1924 | III/3A.*1 | FW 476.02

(c) **coombe >**
 VI.C.5.096(c)

(d) **batch >**
 Notes: Batch. The vale of a stream or rivulet.
 Joyce's note is followed by a pencil stroke resembling a circumflex accent and probably equivalent to the interlinear lines.
 VI.C.5.096(d)

(e) **mosshykes >**
 Notes: Moss-hag. Broken ground from which peat has been taken; a pit or hole from which peat has been dug.
 The k of Joyce's entry crossed by symbol resembling that described at (d) above.

(f) **drumming of snipe >**
 Note: Drum. Of birds or insects: To make a loud hollow reverberating sound, as by the quivering of the wings.
 VI.C.5.096(f)

(g) **morass >**
 VI.C.5.096(g)

(h) **'pointing for his kennel**
 Quarterly Review Oct 1922, 273-4: [Reynard the Fox] One May morning about sunrise [] I was watching for badgers in a West Dorsetshire coombe [] Flanking the steep sides of the batch to right and left of me, stretched extensive gorse-breaks [] while dividing the breaks from the larch coverts ran a ribbon of silver-grey marsh land, flecked with [] bright emerald excrescences [] suspiciously like moss-hags.[] For some time I watched the peculiar gyrations of a snipe, which since the first streak of dawn had been rising and falling in its own peculiar way, drumming incessantly all the while.[] Along a faint sheep-path, which skirted the morass came a beautiful dog-fox [] Full fed, and therefore at peace with all things, he was pointing for his own kennel, somewhere in one of the breaks.
 Note: Point. Of a hound: To indicate the presence and position of (game) by standing rigidly looking towards it.
 MS 47471b-28, MT: he last was viewed pointing for home | JJA 46:047 | probably Nov-Dec 1923 | I.42.*0 | FW 097.12

8

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, Entomology, Exotic Languages (Afar, Checheno-Lesghien, Romansch, etc), Fashion, Foxhunting, Geometry, Horseracing, Irish History (Ancient, Mediaeval and Contemporary), Legal Cases, Linguistics (including Etymology, Linguistic History, and Slang), Literary notes (including notes on LeFanu, Mark Twain, MacPherson, 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), Psychoanalysis, Religions (Confucianism, Mohammedism, Mormonism etc.), Rivers, Saints, Television, Theatre, Theology, Topography, and Wagner.

The text of *Work in Progress / Finnegans Wake* was painstakingly constructed out of a set of fragmentary episodes, which gradually came together to form sections, which were then integrated into chapters, which in their turn make 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.

In 1962, Peter Spielberg catalogued the notebooks in the following manner:

- VI.A** One large, atypical notebook in Joyce's hand, later known as *Scribbledehobble*, after its opening word.
- VI.B.1-40, 42-48**, The primary series, which consists of forty-seven small notebooks in various formats, written in Joyce's hand. **VI.B.48** was compiled after *Finnegans Wake* had been completed.
- VI.B.41** Notes written by Joyce at the end of **VI.C.18** (see below)
- VI.C.1-18** Eighteen notebooks containing transcriptions by Madame Raphael of unused material from the B series that were used by Joyce in the same manner as the B series.
- VI.D.1-7** Virtual notebooks. These represent parts of **VI.C.1-18**, whose originals in the B series are no longer extant.