

Order/Disorder in Finnegans Wake Notebooks VI.B.2 Nativities and VI.B.11 Assistance

Problems of establishing a semblance of order in Joyce's notetaking

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August 1923. In preparation for the writing of a new sketch that would have as protagonists “the four master waves of Erin”: Mark, Matthew, Luke and John, Joyce began reading and harvesting new material in a notebook, catalogued as VI.B.2, *Nativities*. The notebook, compiled in one month time, from late August to late September, is proof of Joyce's fervent and highly idio-erratic note-taking. New clusters of jottings start at random blank pages to be followed by clusters several pages either more the back or to the front, wherever blank spaces seem to have been available. The chronological disorder of the entries proves as much a challenge for us in identifying the sources as it was for Joyce when he wrote the piece. In a letter dated 9 October 1923 Joyce wrote to Harriet Shaw Weaver:

Dear Miss Weaver: 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 and a forgotten page of H. C. E. But please don't read them yet—in fact, they are illegible. On Saturday I shall send the typed copy and the fair copy. I am glad to get rid of them as they gave me a lot of trouble. . . (LI 204)

By late September beginning of October, the *Nativities* notebook had served its purpose: the new skit of the ‘four saltwater widowers’, better known as *Mamalujo*, was ready to complement the already existing ‘scattered passages’ of *King Roderick O'Conor*, *St Kevin*, *Berkeley* and *St Patrick* and *Tristan and Isolde*. The only thing that remained for Joyce to do was to ‘file the edges off it’, as he wrote in one of his letters in September 1923, doing so by reading and annotating yet another notebook.

The second notebook that helped Joyce in ‘tunnelling’ further, was compiled, according to received wisdom, from late September to late November 1923. At least that's what they say. But is it really like this? Catalogued as VI.B.11, we will call it *Assistance*, after the first note on the first page:

VI.B.11.001(a) ‘Came to his assistance

MS 47482b-31v, ScrLPA: ^+twentyeight & one ^+of the paddling party+^ came to his assistance+^ | JJA 57:064 | May 1924 | III§1A.*2/1D.*2//2A.*2/2C.*2 | FW 469.31

Assistance is a repository of notes that Joyce took from French and English sources, among which the following have been identified so far: Frédéric Queyrat, *Les Jeux des Enfants*; Ernest Renan, *Souvenirs d'enfance*; Alfred Perceval Graves, *Irish Literary and Musical Studies*; *A Book of Irish Verse*, edited by W. B. Yeats; *The Protevangelium of James*, edited by James Orr; *Analysis of the Church Catechism*; William Carrigan, *The History of the Antiquities of the Diocese of Ossory*; and *La Revue Philantropique* (see Figure 1).



Figure 1

In this article (presented first at The Art of James Joyce Symposium in Antwerp on June 12, 2018), we will try to bring some light into what we have called ‘the order/disorder’ manner of Joyce’s work, with respect to one of the sources that Joyce jotted down in both notebooks, t. w. Alfred Perceval Graves’ *Irish Literary and Musical Studies*, to see if we can track Joyce’s ‘paper trail’ and to see if the reading trajectory offers any suggestions as to the order in which he used the two notebooks: strictly consecutively, or flipping back and forth and in an overlapping timeframe. For reference, a complete index of the Graves items found in the two notebooks is published alongside this article in the current issue of the *Genetic Joyce Studies*. Next, we will look at other entries in the two notebooks to see if they offer us any clues.

Graves

Of course, Joyce’s bookreading doesn’t have to coincide with his notebook use. In many cases we see him continuing booknotes in a fresh notebook when the old one is full up to the brim. A good case in point is Fitzpatrick’s *Ireland and the Making of Britain* that Joyce read over a prolonged period of time and took notes from in even three consecutive notebooks, VI.B.3, VI.B.25 and VI.B.2. But the Graves case may be different, as he seems to have read the first chapters last, or did he indeed read the first chapters first, in an already started notebook, and then took up his old notebook to fill in the blank spots there?

Irish Literary and Musical Studies is a fine collection of essays about various subjects that the author, the father of the later poet-novelist-historian-mythologist Robert Graves, presented over the years for the Irish Literary Society. What is special about them is that Graves knew the people he was talking about personally, from the philologist and authority on Irish names of places Patrick Weston Joyce to the musician and composer of songs George Petrie. Their stories are intimately tied up with Irish cultural history, for a large part musical. Graves also composed songs: he is the author of the classic stage-Irish ‘Father O’Flynn’ that crops up twice in *Ulysses* (U. 8.707, 713 and 12.1727). How Joyce got hold of the book is unknown, but a short introduction to the work and Joyce’s use of the notes he took from it can be consulted in the *Genetic Joyce Studies*, issue 14, Robbert-Jan Henkes, *Two Weeks in the Life of James Joyce, as gleaned from his 1923 Notebook VI.B.2 Nativities (revised edition)*

<http://www.geneticjoycestudies.org/articles/GJS14/GJS14_Henkes_2weeks>, to which the patient reader is referred.

Alfred Perceval Graves, *Irish Literary and Musical Studies* (1913) in VI.B.2 *Nativities* and VI.B.11 *Assistance*

Location of the entries following Graves’ table of content:

1.	Tennyson in Ireland	VI.B.11.33; 34
2.	The English Spoken in Ireland	VI.B.2.156
3.	James Clarence Mangan	VI.B.11. 33
4.	Sir Samuel Ferguson	VI.B.11.32; 33
5.	Joseph Sheridan Le Fanu	VI.B.11.27

6.	William Allingham	VI.B.11.28; 29; 30; 31; 32; 72
7.	Early Irish Religious Poetry	
8.	The Religious Songs of Connacht	VI.B.2.155
9.	Celtic Nature Poetry	VI.B.2.155; 157; bcr
10.	The Preternatural in Early Irish Poetry	VI.B.2.172; 174; 175; 176
11.	Dr. Joyce's Irish Wonder Book	VI.B.2.156; 157
12.	Folk Song	VI.B.2.176; 177; 179; bcr
13.	Edward Bunting	VI.B.2.fvc; [27;] bcr
14.	George Petrie as an Artist and Man of Letters	VI.B.2.171; bcr
15.	George Petrie as an Antiquary	VI.B.2.171; 172; 173
16.	George Petrie as a Musician and amongst his friends	VI.B.2.172; 173

Figure 2

In Figure 2 we see the table of contents and the entries Joyce made from the separate articles. If Joyce would have read the book from start to finish, this would have been his notebook itinerary. For every item he had to leaf back and forth to different notebook pages in two different notebooks. Hardly likely, especially as he made quite a number of notes – as Figure 3 shows.

the same with the number of entries in VI.B.2 & VI.B.11:

1.	Tennyson	VI.B.11.33; 34	1; 2
2.	Spoken	VI.B.2.156	6
3.	Mangan	VI.B.11. 33	6
4.	Ferguson	VI.B.11.32; 33	6; 3
5.	Le Fanu	VI.B.11.27	10
6.	Allingham	VI.B.11.28; 29; 30; 31; 32; 72	2; 4; 8; 5; 4
7.	Religious		
8.	Connacht	VI.B.2.155	4
9.	Nature Poetry	VI.B.2.155; 157; bcr	2; 8; 1
10.	Preternatural	VI.B.2.172; 174; 175; 176	3; 16; 14; 4
11.	Dr. Joyce	VI.B.2.156; 157	6; 6
12.	Folk Song	VI.B.2.176; 177; 179; bcr	5; 12; 9; 1
13.	Bunting	VI.B.2.fvc; [27;] bcr	9; 2
14.	Petrie Art.	VI.B.2.171	8
15.	Petrie Ant.	VI.B.2.171; 172; 173	1; 2; 3
16.	Petrie Mus.	VI.B.2.172; 173	7; 8

Figure 3

It is, however, obvious, that Joyce a) did not read the book in a chronological sequence and b) did not fill the notebook either in a chronological order. Often he uses the front and back cover and the fly leaves last, as we see for instance on the flyleaf of *Nativities*. So, putting these seemingly first notes as the last in this Notebook, we get the sequence as shown in Figure 4.

Itinerary of notetaking from Graves (relegating flyleaf and cover entries)

8.	The Religious Songs of Connacht	VI.B.2.155
9.	Celtic Nature Poetry	VI.B.2.155; 157; bcr
11.	Dr. Joyce's Irish Wonder Book	VI.B.2.156; 157
2.	The English Spoken in Ireland	VI.B.2.156

9.	Celtic Nature Poetry	VI.B.2.155; 157; bcr
11.	Dr. Joyce's Irish Wonder Book	VI.B.2.156; 157
14.	George Petrie as an Artist and Man of Letters	VI.B.2.171; bcr
15.	Petrie as an Antiquary	VI.B.2.171; 172; 173
16.	George Petrie as a Musician and amongst his friends	VI.B.2.172; 173
10.	The Preternatural in Early Irish Poetry	VI.B.2.172; 174; 175; 176
15.	George Petrie as an Antiquary	VI.B.2.171; 172; 173
16.	George Petrie as a Musician and amongst his friends	VI.B.2.172; 173
10.	Preternatural in Early Irish Poetry	VI.B.2.172; 174; 175; 176
12.	Folk Song	VI.B.2.176; 177; 179; bcr
9.	Celtic Nature Poetry	VI.B.2.155; 157; bcr
13.	Edward Bunting	VI.B.2fvc; [27;] bcr
5.	Joseph Sheridan Le Fanu	VI.B.11.027
6.	William Allingham	VI.B.11.028; 029; 030; 031; 032
4.	Sir Samuel Ferguson	VI.B.11.032; 033
3.	James Clarence Mangan	VI.B.11.033
1.	Tennyson in Ireland	VI.B.11.033; 034
7.	Early Irish Religious Poetry	

Figure 4

Still, no clear picture emerges. Do we presume that Joyce read the first essays (except the second one) last? Or did he read the first batch first and then went back to his previous notebook to fill in the blank pages there? It is a kind of notetaking equivalent of the biblical 'the first will be last', a literary game of musical chairs. We can get a closer glimpse perhaps of his notetaking habits by focusing one step more, one level down, onto the individual notebook pages to see where on the page he put the notes as he read them, or heard them read. The notes on the flyleaf don't really count, as he jotted them down in every conceivable free nook or cranny. But for the rest we see, as shown in Figure 5, a fairly stable top-down, top-to-bottom notetaking, with some inexplicable exceptions and the same jumps between notebook pages we encountered earlier.

VI.B.2 chronological order of entry-making per page

notebook page	ILMS essay nr	nr of entries from ILMS	order from top to bottom	note
VI.B.2fvc	13	8	5-1-4-3-2-7-6-8	
VI.B.2.027	13	2	2-1	
VI.B.2.155	8	4	2-3-4-1	
VI.B.2.155	9	2	1-2	
VI.B.2.156	11	6	1-2-3-4-5-6	
VI.B.2.156	2	7	1-2-3-4-7-5-6	
VI.B.2.157	9	8	2-1-3-4-5-7-6-8	
VI.B.2.157	11	6	1-2-3-4-5-6	
VI.B.2.171	14	7	1-4-3-2-7-5-6	
VI.B.2.171	15	1	1	
VI.B.2.172	15	2	2-1	
VI.B.2.172	16	7	1-2-3-4-5-6-7	
VI.B.2.172	10	3	1-2-3	

VI.B.2.173ud	15	3	1-2-3	
VI.B.2.173ud	16	8	1-2-3-4-5-6-7-8	
VI.B.2.174ud	10	16	1-2-3-4-7-8-5-6-9-10-11-12-13 -14-15-16	
VI.B.2.175ud	10	12	1-2-3-4-8-9-10-12-7-6-11	with marginal additions
VI.B.2.176ud	10	4	1-2-3-4	
VI.B.2.176ud	12	5	1-2-3-4-5	
VI.B.2.177ud	12	12	1-2-3-4-5-6-7-8-9-10-11-12	ctd from 176
VI.B.2.179ud	12	9	1-2-3-4-6-5-7-8-9	ctd from 177
VI.B.2.bcr	12	1	1	ctd from 179
VI.B.2.bcr	9	1	1	
VI.B.2.bcr	13	2	1-2	continues on fcv

Figure 5

Still, there are a couple of peculiarities that demand our attention. Why are the notes of certain essays, two essays on Petrie and the one on the *Preternatural in Early Irish Poetry*, scattered over several notebook pages? Because the reading was done in bits and pieces? Or because the pages were already to a certain extent filled in and Joyce was just leafing back and forth to find empty spaces? This question, luckily, can be answered fairly easily. As we can see in Figure 6, he used these pages upside down: if we take that into consideration, we see that the sequence is in fact as we would expect to be.

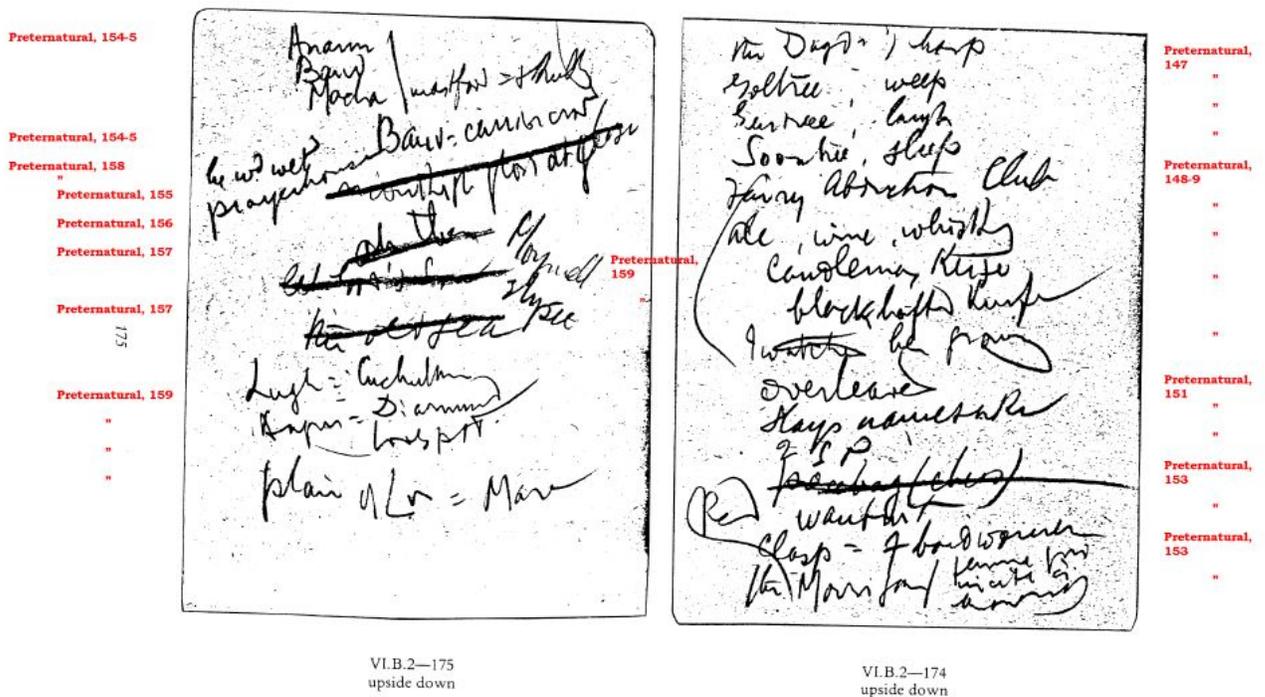


Figure 6

Beer

Graves turns out to be a dead end when it comes to deciding whether Joyce used two notebooks at the same time. We have to turn elsewhere for clues that either prove this or the opposite. In Figure 7, taken from *Nativities*, VI.B.2.160, *JJA* 29:168, we see three innocuous-looking notes: the words ‘beer spigot’, ‘amber fluid’ and ‘windy city (Chicago)’.

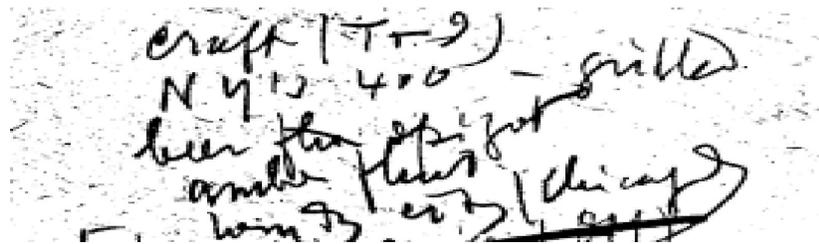


Figure 7

The notes derive from a newspaper article, ‘Chicago’s Beer Boom’, interesting in its own right, if only for historical reasons, which includes the selfsame words. It starts:

A telegram from Chicago states: “The beer spigot in Chicago is ‘wide open.’ While Federal Prohibition agents and city police are attempting to shut off all alcoholic liquor the beer industry daily grows to more important proportions, and Chicago brewers are making fortunes. Sales of beer in Chicago are now estimated at 30,000,000 dollars a year, and it is said that the city’s breweries are producing 18,000 bottles daily of the amber fluid of a quality which is destined to make the windy city more famous than Milwaukee ever was in the days before Mr. Volstead was heard of.

This article was published on 27 December 1927 in the *Western Mail*, an Australian newspaper from Perth, well out of the received spatial and temporal range for this notebook, and well out of Joyce’s ordinary hoard of newspapers, see Figure 8.



Figure 8

Joyce probably read it somewhere else, and earlier too. Newspapers often republished articles, and this one is no exception, because the article right next to it, also about beer, and titled ‘Beer Graft Scandal’ had already appeared in the *West Australian* of 6 December 1923, a full three weeks before the appearance in the *Western Mail*, but Google never sleeps and finds that the same article was circulating at an even earlier date, in the *Gettysburg Compiler* of October 27 (see Figure 9). Although this date is still later than the generally accepted range for the use of *Nativities*, late August to late September, again nothing is certain until we find the actual newspaper source for Joyce’s entries.

The image shows a Google search interface with the query "a beer bribery scandal" "New Jersey". The search results are displayed in a grid format. The top result is from Trove, dated 06 Dec 1923, titled "The West Australian (Perth, WA : 1879 - 1954)". Below it is another Trove result from 27 Dec 1923, titled "Western Mail (Perth, WA : 1885 - 1954)". The third result is from the Gettysburg Compiler, dated October 27, 1923. The search results are accompanied by a sidebar with navigation options like "Все", "Картинки", "Новости", "Видео", "Карты", "Ещё", "Настройки", and "Инструменты".

Figure 9

Heehee and mama

Are we pursuing a red herring? Maybe, maybe not. There are still some more entries in notebooks VI.B.2 and VI.B.11 that suggest that Joyce was simultaneously working on both. Let’s get down to the nitty-gritty of genetic transcription. In Figure 10, we see an anomaly occurring on page 31 of VI.B.11 *Assistance* (left) and page 65 of VI.B.2 *Nativities* (right). In both notebooks we find the exact same entry, ‘hee hee (they laugh) shee shee’.

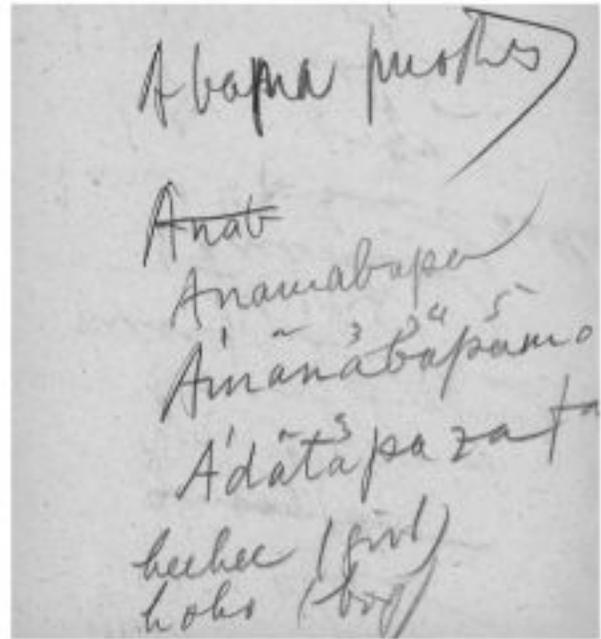
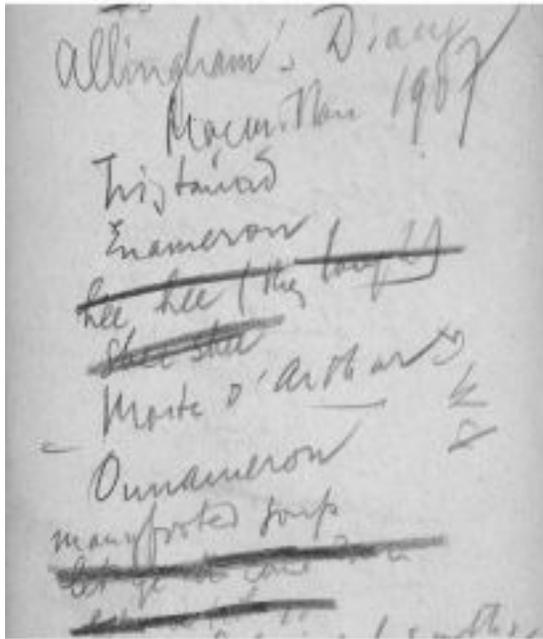


Figure 10

The entries do not derive directly from an identified source, but are in all probability something Joyce remembered from his recent and thorough reading of Otto Jespersen's *Language, its Nature, Development and Origin*, resulting in a wealth of notes, starting at page 56 of *Nativities*. On page 65 we find his note:

VI.B.2.065(e) heehee (girl) / hoho (boy)

Language 156n1f: I subjoin a few additional examples. Basque *aita* 'father,' *ama* 'mother,' *anaya* 'brother' (*Zeitsch. f. rom. Phil.* 17, 146). Manchu *ama* 'father,' *eme* 'mother' (the vowel relation as in *haha* 'man,' *hehe* 'woman,' [156] Gabelentz, S 389).

Note that Joyce changes and develops Jespersen's 'haha' (man) and 'hehe' (woman) into a 'heehe' for a girl and a 'hoho' for a boy. In *Assistance* the note is surrounded by a cluster of notes taken from *Irish Literary and Musical Studies*, that is why, in the genetic transcription of the unit, we question-marked the source reading as potentially popping up in Joyce's mind when reading, in Graves' book, the name 'Sheehan' mentioned, the editor of the magazine *The Comet* which published work of Mangan:

John Sheehan, its editor, and his cronies treated Mangan to a full share of the coarse chaff which they mistook for wit, ridiculing him for his peculiarities, voting him "a spoon" because he did not or could not retort in the same vein, and finally insulting him into a severance of his connection with *The Comet*, before its final collapse under a Government prosecution. ('James Clarence Mangan', 23)

At the same time, the entry may be the result of Joyce being reminded of his old schoolfellow Richard Sheehy, lying that very time in the hospice for the dying in Dublin, where he would pass away in October 1923. Richard Ellmann explains why ‘hehe’ would make Joyce think of Sheehy:

Joyce called the name ‘Sheehy’ later ‘epicene,’ because ‘made up of the feminine and masculine personal pronouns.’ Its being cognate to his own jibed with a theory he had later of himself (like Bloom) as a womanly man.” (JJ 51)

So, it is possible that Joyce remembered the ‘hehe’ on two different occasions, but it is still also possible that the use of the notebooks overlaps. Take the entries on the same page of *Nativities* just above the ‘heehee (girl) / hoho (boy)’. Here Joyce enters a nonce compound for the mother-father/‘womanly-man’, in the note: ‘1 2 3 4 5 / Amanabapamo / 1 2 3 / Adatapazafa’. The entries, again, are a development of Joyce picking up something he is reading in Jespersen. Jespersen, in a passage about the different words for ‘mother’ in different languages, writes:

Language 155-6: The forms *mama* and *ma* are not the only ones for ‘mother.’ The child’s *am* has also been seized and maintained by the grown-ups. The Albanian word for ‘mother’ is *ama*, the Old Norse word for ‘grandmother’ is *amma*. The Latin *am-ita*, formed from *am* with a termination added, came to mean ‘aunt’ and became in OFr. *ante*, whence E. *aunt* and Modern Fr. *tante*. In Semitic languages the words for ‘mother’ also have a vowel before *m*: Assyrian *ummu*, Hebrew ‘*êm*, etc.

Baba, too, is found in the sense ‘mother,’ especially in Slavonic languages, though it has here developed various derivative meanings, ‘old woman,’ ‘grandmother,’ or ‘midwife.’ In Tonga we have *bama* ‘mother.’

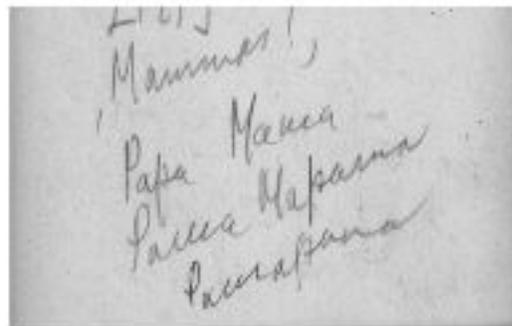
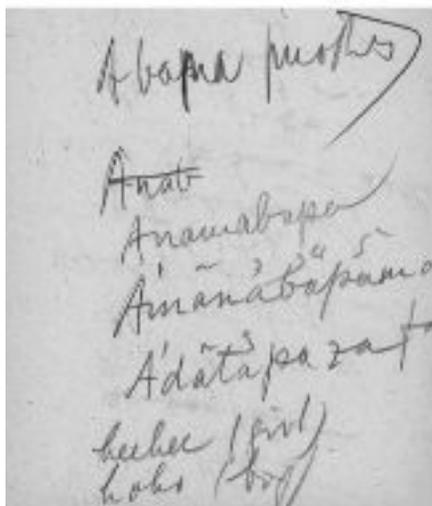


Figure 11

Joyce collates the diverse words, including root words in the rest of the Jespersen paragraph, like ‘ana’ and ‘anana’ from the Greenlandic and telescopes them into a universal word for ‘mother’, after which he does the same for ‘father’, assembling ‘pa’, tata’, ‘atata’, ‘fader’ and perhaps ‘zio’ as well from the same Jespersen paragraph. The notes tie in perfectly with notes that Joyce made in *Assistance*, on page 60 (see Figure 11, right), ‘Mmmas!, and Papa Mama / Pama Mapama / Pamapana’.

But again, Joyce may have merely remembered his Jespersen reading about the different words for mother across the globe, and in order not to forget, took down the thoughts once again, as he remembered them.

Renan

Nativities came to Joyce’s help not only in providing material for the revisions of the drafts of his new book but also in providing clues for further reading to be harvested in the *Assistance* notebook. The as yet unsourced entry ‘Renan washed the feet of the Lord with huile de la paix’ at VI.B.2.143(f) may have prompted Joyce to re-read and annotate Ernest Renan’s *Souvenirs d’enfance* in VI.B.11; while one passage from G. W. Foote’s *Bible Romances* that he read while harvesting unit ‘a husband & no husband’ at VI.B.2.019(e) may have been the trigger for harvesting *The Protevangelium of James* in VI.B.11. The passage in *Bible Romances* reads:

VI.B.2.143(f) A husband & no husband

Bible Romances, 173: According to the *Protevangelion*, Joseph was expected to be a husband and no husband. When, therefore, the “virgin” was seen to be big with child, the priests accused him of having defiled her, and his protestations of innocence were all in vain. The priests made him drink the “water of the Lord,” a beastly concoction which is described in the fifth chapter of Numbers. This water was warranted to cause rottenness in certain parts of guilty persons. But nothing happened to poor Joseph, who “took Mary, and went home to his house, rejoicing and praising the God of Israel.”

The evidence for overlapping notebook use, as a result, remains flimsy and inconclusive. All previous examples can be interpreted as concordant with the present chronology of the two notebooks as established by Danis Rose in his 1995 *Textual Diaries* and refined by Luca Crispi in the Buffalo Catalogue

<<https://library.buffalo.edu/pl/collections/jamesjoyce/catalog/vi-ab-general.htm>>:

Rose: VI.B.2 August - September 1923

VI.B.11 September - November 1923

Crispi: VI.B.2 Late August - Late September 1923

VI.B.11 Late September - Late November 1923

But we're not there yet. We may have found some more firm ground to somehow infer an overlapping use of the notebooks, but not endogenetically, within the notebooks, but exogenetically, in the manuscripts and drafts that Joyce wrote using the notebooks.

Bognor

First, some exodating: Joyce was in the South of England on a holiday from 18 June to 17 August 1923, during which time he met for the first time his benefactress Harriet Shaw Weaver. She probably visited him, but he also during this month came to London, and stopped over on his return to stay for two weeks in the Belgrave Residential Hotel before heading back to Paris. During his stay he wrote or rewrote his very first sketches for his new work, *Roderick O'Conor*, *Tristan and Isolde*, *St Kevin*, and *Berkeley and St Patrick*, asking Harriet Weaver to type them out for him, with carbon copies – and send them back to him, either in to the Alexandra House in Bognor, where he was staying from 29 June until 3 August, or to his subsequent London hotel. He revised the typescripts, but apparently left them in London in the care of Weaver. As these first sketches were put aside by Joyce, he didn't ask for them anymore, and when he did, in 1938, Weaver seems to have overlooked the envelope she kept them in. The four revised typescripts only came to light in 1988 and were analysed in the autumn issue of *A Finnegans Wake Circular* (Vol.4, No.1) and printed in facsimile in the *James Joyce Broadsheet* 29 of June 1989.

In two sketches, the *Saint Kevin* one and the *Berkeley and Saint Patrick* one, we encounter fascinating and unique additions, including a number taken from both notebooks under discussion, *Nativities* and *Assistance*. Two clusters of these consist of three subsequent entries (with source or sources as yet unidentified) in the notebooks, as Figures 12a and 12b show. The cluster 'Italyman', 'goddam', 'damfool' (and the unused 'nother time') appears on page 45 of *Nativities* (Figure 12a); the cluster 'polynesian', 'isolation', 'insular' appears on page 68 of *Assistance* (Figure 12b).

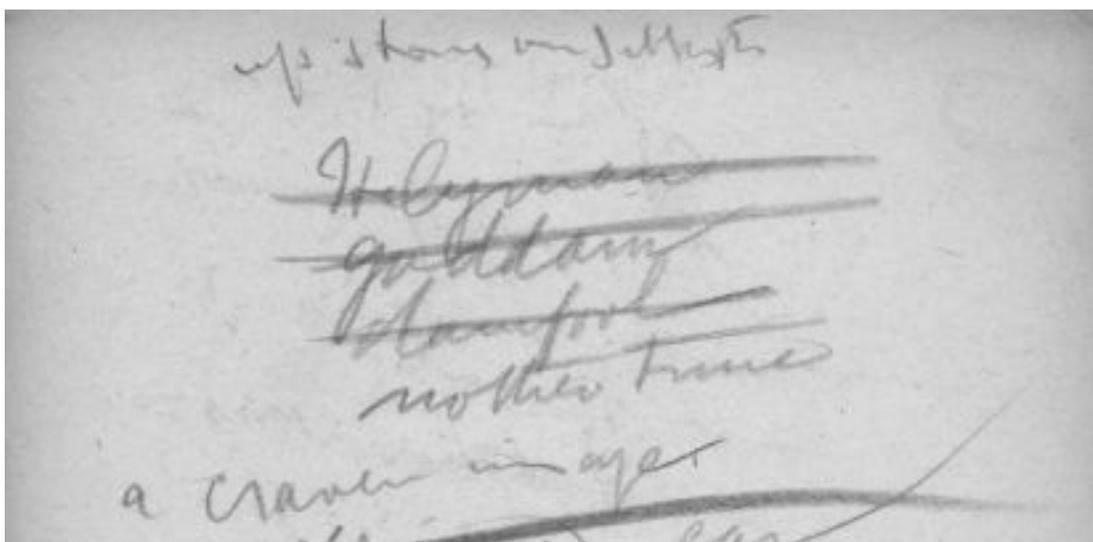


Figure 12a

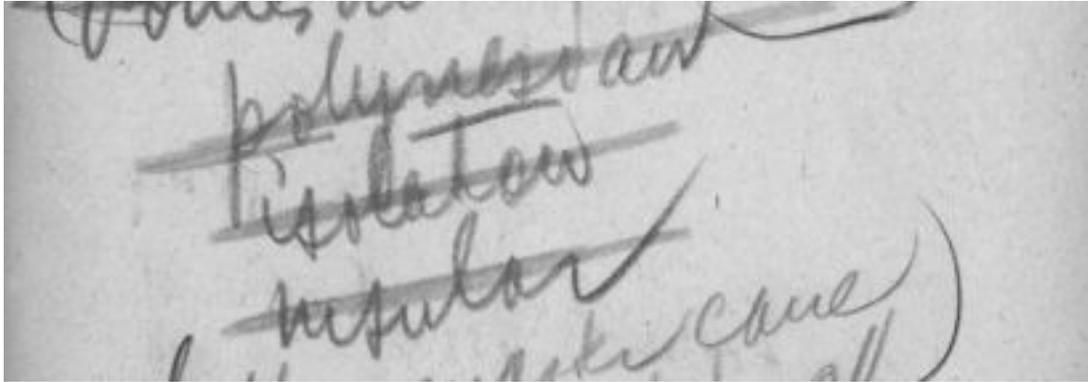


Figure 12b

Figures 13a and 13b (snippets cut from the images in the *James Joyce Brodsheet*) show where Joyce inserted the additions, apparently some time before leaving England on 17 August 1923, in the *St Kevin* sketch (Figure 13a) and in the *St Patrick and Berkeley* sketch (Figure 13b).

of Kevin, of Increate God the servant, of the Lord Creator
 a filial fearer, the miracles, death and life are there .

4 procreated ^{Y eugenically} on the ultimate island of Ireland in the encyclopaed
 Irish ^{polynesian} archipelago, come their feast of precreated holy whiteclad
 angels, voluntarily poor ^{Eugene} Kevin, having been granted the privilege

5 propter altar, with oil extremely anointed, accompanied by prx
 prayer, holy Kevin ^{isolated} bided till the third morn hour but to build
 a rubric penitential honeybeehive ^{reachd} in whose enclosure to live
 in fortitude, acolyte ^{in herosaty} of cardinal virtues, whereof the arenary

6 compline sat in his seat of wisdom, that hipbathtub whereverafter,
 recreated doctor insularis ^{A insular continentis} of the univereal church, keeper of
 the door of meditation, memory extempore ^{proposing and} ^{finally persevering,}
 intellect formally considering, recluse, ^{he} meditated

Figure 13a

Irish chinchinjoss, in the his heptachromatic sevenhued
 senticoloured roranyellgreoblindigan mantle finish he show
 along the his mister guest Patrick with alb belongahim the
 1 whose throat he fast all time what time all him ^{A Stalyman} monkafellas
 with Patrick he drink up words all too much illusions of

 degree of wisdom of Entis-Onton he savvy inside true inwardness
 2 of reality, tha Ding hvad in idself id ist, all ^{damfoot} objects (of
 panepiwor) allside showed themselves in trues coloribus
 resplendent with sextuple gloria of light actually retained
 3 inside them ^{goddam} (obs of epiwo). Patfella no catch all that ^{fella Luther Berkeley}
^{belong Luther Berkeley} preachybook bymby topside joss widgin sav him two time with
 other words verbigratia to vision so throughsighty ^{for Oz of EW} High King

Figure 13b

The two solitary clusters in the two notebooks are far apart in space and supposed time. The *Nativities* cluster crops up amid clusters of consecutive jottings taken from Colonel Ingersoll's book *Mistakes of Moses* whereas the *Assistance* cluster interrupts a sequence of notes from *La Revue Philantropique*. But it is clear that the handwriting – which tends to vary from one notetaking session to the next – in both notebooks looks very much the same, as does the colour of the crayon that Joyce used to cross out the entries after he used them revising the typescripts – both features being distinct from the rest of the notes in the notebooks. We may then surmise that the notes were not only entered more or less at the same time but were also crossed out in the same go.

We have here an apparent overlap of the compilation and the use of the notebooks. Moreover the use of the later notebook seems to predate the generally accepted period of compilation. One explanation for the overlapping timeframe is that Joyce indeed took both notebooks to England and used them simultaneously. If this is so – and if we accept the possibility that Joyce could do this more often – it would complicate the dating of the notebooks in general. For the other enigma – the dating of the additions to the typescripts with a *terminus ante quem* of August 17, 1923, Joyce's return to Paris, complicates the entire dating of notebook VI.B.11 *Assistance*. To solve this puzzle we would have to assume that the Weaver papers were sent to her by Joyce at a later date, from Paris, to be stored and kept by her, from Paris, which of course is possible.

But other questions remain that need to be answered in order to get a complete and proper view of the chronology of the notes. For instance, why did Joyce enter the second cluster in VI.B.11 when the pages of VI.B.2 were not yet filled? Why does Joyce switch from *Assistance* to

Nativities when apparently *Assistance* is just begun? And why does he begin harvesting notes from *Irish Literary and Musical Studies* on a later page only to work his way back to the beginning of the notebook? Why is Joyce filling in notes from *Irish Literary and Musical Studies* on the front cover verso of *Nativities*, when, from the extant state of the notebook, one can see that he had more than ten blank pages at his disposal? To paraphrase Joyce in *Mamalujo* – and thank god there are no more of them questions.